Digitized by the Internet Archive
in 2019 with funding from
Media History Digital Library

https://archive.org/details/motionpictureexh65jaye_0

REC'D MAR 3 - 1961

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

The New York Public Library
Withdrawn from circulation

MARCH 1, 1961 Volume 65 Number 13

IN TWO SECTIONS • THIS IS SECTION ONE

ENTERED AS SECOND CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE



Vogel Forecasts MGM Surge To '63

(See Page 9)

-Ins Picket ern Theatres

(See Page 10)

dent, Artkraft Strauss Sign Corp., New York, ating his golden anniversary in the business eatly to the gaiety of the "Gay White Way." nsible for the spectacular signs that make dway a wonder of the world.

Motion Picture Exhibitor.

these don't have the yellow sheets

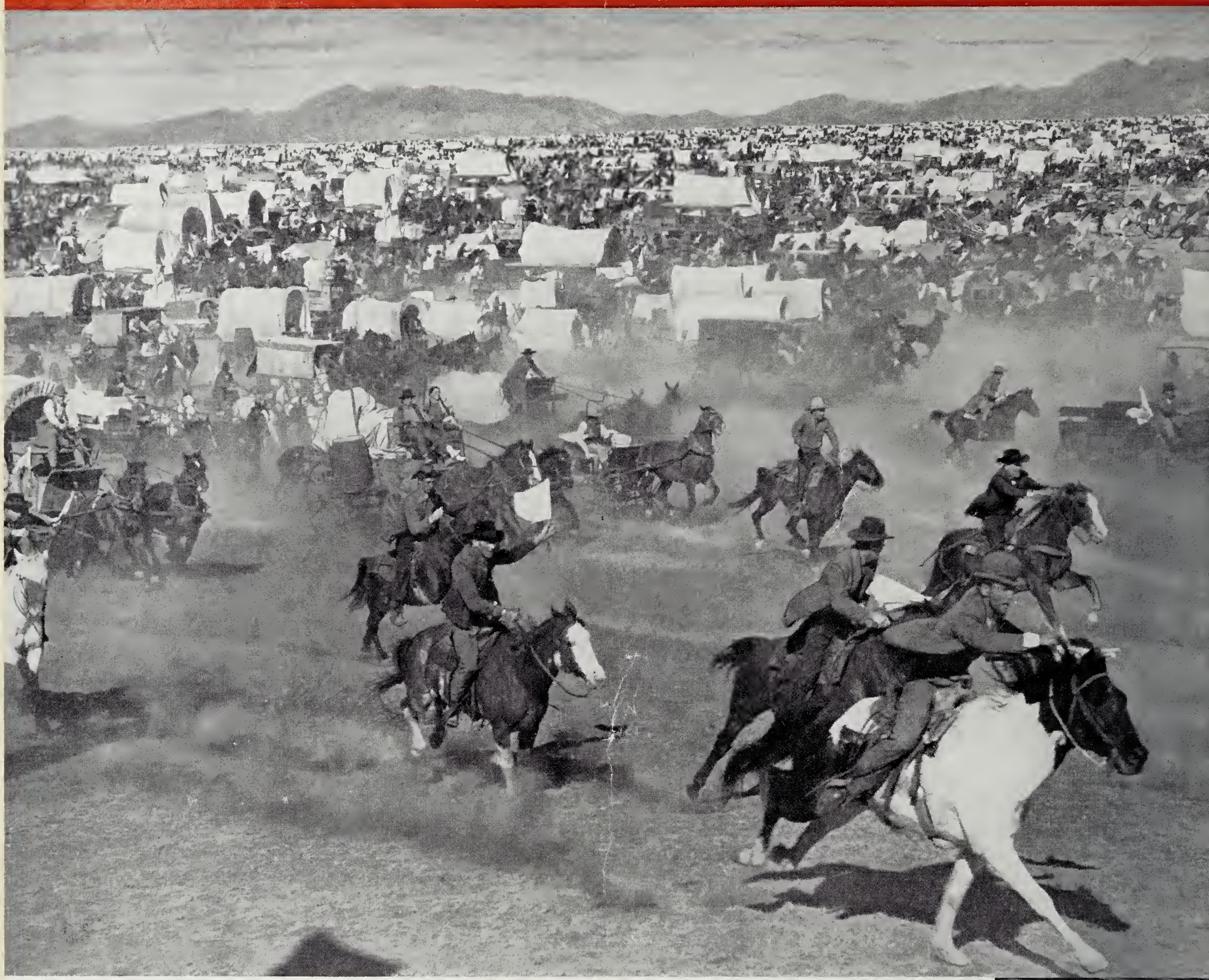
Lacks: V.65 17,19,25 (Mar.29, Apr.12, May 24, 1961) Sec.2

Birds as is-BTF

"What's Playing?" That Is The Question . . .

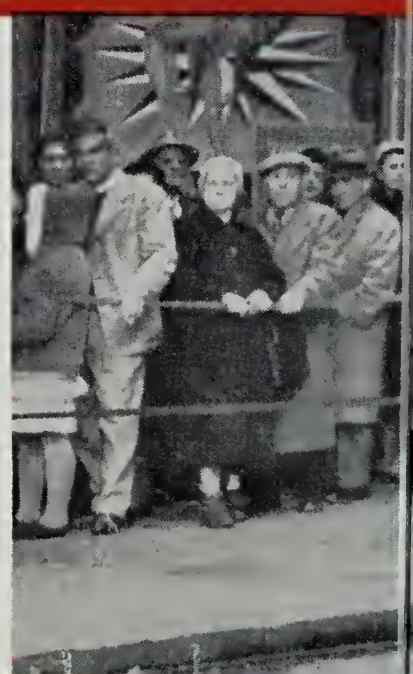
see editorial—page 7

LAND RUSH, OKLAHOMA—1889





BOX-OFFICE RUSH, N.Y.—1961



NOW AT RADIO CITY MUSIC HALL!

ONE OF M-G-M's EASTER ATTRACTIONS!

CONTACT YOUR M-G-M BRANCH NOW!

METRO-GOLDWYN-MAYER presents EDNA FERBER'S

CIMARRON

In CinemaScope And METROCOLOR

starring

GLENN FORD · MARIA SCHELL · ANNE BAXTER · ARTHUR O'CONNELL

RUSS TAMBLYN · MERCEDES McCAMBRIDGE co-starring VIC MORROW · ROBERT KEITH · CHARLES McGRAW

with HENRY (HARRY) MORGAN · DAVID OPATOSHU · ALINE MacMAHON · LILI DARVAS · EDGAR BUCHANAN

Screen Play by ARNOLD SCHULMAN · Based on the Novel by Edna Ferber · Directed by ANTHONY MANN · Produced by EDMUND GRAINGER



"SURE-FIRE



STARRING

JOHN WAYNE / RICHARD WIDMARK

PATRICK WAYNE / LINDA CRISTAL / JOAN O'BRIEN / CHILL WILLS / JOSEPH CALLEIA

produced and directed by JOHN WAYNE / original screenplay by JAMES EDWARD GRAN

BOXOFFICE!" – Film Daily

ALAMO



HISTORY MAKING GROSSES!
Roosevelt Theatre, Chicago, in first run, repeat engagement is
SMASH! SMASH! SMASH!

LAURENCE HARVEY / CO-STARRING FRANKIE AVALON

AND GUEST STAR **RICHARD BOONE** / **TECHNICOLOR®**

music composed and conducted by DIMITRI TIOMKIN / A BATJAC PRODUCTION

THRU UA

20th is on the move - Read!

SPYROS SKOURAS TWENTIETH CENTURY FOX FILM CORP

444 WEST 56 ST DELIVER NYK

DEAR SPYROS..SPENT YESTERDAY WITH BOB GOLDSTEIN AT TWENTIETH CENTURY-FOX STUDIO,AND WE ARE THRILLED AND EXCITED BY WHAT WE SAW.KNOWING YOUR GREAT INTEREST,FELT WE SHOULD LOSE NO TIME IN CONVEYING TO YOU OUR ENTHUSIASM.WE SAW CONSIDERABLE PORTIONS OF FRANCIS OF ASSISI,ALL HANDS ON DECK,SNOW WHITE AND THE THREE STOOGES,WILD IN THE COUNTRY,RETURN TO PEYTON PLACE,AND CONCLUDED LAST NIGHT WITH SANCTUARY.

WE ALSO SPENT CONSIDERABLE TIME WITH GEORGE STEVENS AND HIS STAFF. WE CONSIDER THE RESEARCH AND PREPARATION JOB HE HAS DONE JUST FANTASTIC, AND HIS IDEAS ON HOW THE GREATEST STORY EVER TOLD SHOULD BE TOLD AND PRESENTED JUST PERFECT. THIS PICTURE SHOULD PROVE TO BE THE GREATEST AND MOST PROFITABLE EVER RELEASED. AS FOR THE OTHERS,ELVIS PRESLEY HAS TURNED OUT TO BE A VERY FINE ACTOR..PAT BOONE IS GREATER THAN EVER..CAROL HEISS IS SURE TO TOP SONJA HENIE.AND RETURN TO PEYTON PLACE IS A WORTHY SUCCESSOR TO PEYTON PLACE.

INCIDENTALLY, BOB GOLDSTEIN'S LATEST DISCOVERY,ANN-MARGARET, LOOKS LIKE A POTENTIAL,GREAT NEWCOMER.

WE COULD GO ON INDEFINITELY,BUT WE CAN SUM IT ALL UP BY ASSURING YOU THAT 1961 IS GOING TO BE A GREAT YEAR FOR SPYROS SKOURAS AND TWENTIETH CENTURY-FOX. AS EVER,YOU CAN BE CERTAIN OF OUR EVERY COOPERATION.KINDEST PERSONAL REGARDS

EDWARD L HYMAN.
VICE-PRESIDENT,
AB-PARAMOUNT THEATRES, INC.



43 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR plus SHOWMEN'S TRADE REVIEW

Volume 65 • No. 13

MARCH 1, 1961

"WHAT'S PLAYING?" THAT IS THE QUESTION

SOME TIME AGO, while discussing picture titles (a subject of such importance to this business that it can't be stressed too much), a top flight exhibitor compared the gross of "MARTY," a real boxoffice sleeper, with that of "LONELY-HEARTS," a good picture but a ticket selling disappointment. Cracked the outspoken exhibitor, "Who wants to see a film called 'LONELYHEARTS'? I'm lonely enough!"

We have discussed this problem with many theatremen, and the talk always gets around to a seemingly poor title that performed well at the boxoffice. "How do you account for that?" someone will ask. We don't claim to have the answers. Yet it seems clear that more effort and thought should be expended on titles to insure the vital "want-to-see" on the part of the public.

Certainly a film costing hundreds of thousands of dollars to millions for production is entitled to that much pre-release consideration. Just station yourself in any boxoffice in the land. Listen to the phone calls. "What's playing," they want to know, and it doesn't matter how big your newspaper ad is.

Some pictures have been released with inane titles that were later changed, resulting in far better grosses. We could name quite a few examples. No one believes that titling a picture is a simple matter. If the producer or director has had the experience of operating a theatre, it helps. Furthermore, if he will leave the ivory tower studio atmosphere and get out into the field on occasion to just listen to the comments of theatregoers, that too could help eliminate a number of poor titles which tend to depress grosses. One of the saddest things in this business is watching a good picture with a poor title die at the boxoffice. Everybody is a loser.

Take, for example, the picture "POLLYANNA." Here was an excellent family film, beautifully made, holding the interest of all age groups, yet not a blockbuster hit as it should have been. However, with a bit more thought, it might have been seen that the title was not one with general appeal. The public could easily get the impression that it was a film for children only.

Admittedly, this could be called second guessing. We could be accused of being Monday morning quarterbacks. But just how much first guessing was done? How hard did the Saturday afternoon quarterbacks work on the label for their product?

Why not go out into the field for suggestions from exhibitors? Sure the result will be a host of titles, good and bad. But based on a story synopsis supplied them, some of these men with their fingers on the public pulse will come up with valuable suggestions. It has been said that two heads are better than one—even if one is a cabbage head. Exhibition may have no shortage of cabbage heads, but it boasts some pretty potent brain power as well. No doubt a lot of theatremen won't bother to participate in the effort. These are the same jokers who don't pay their dues to their exhibitor organization or support the industry's Will Rogers Hospital, etc. They always prefer to "let George do it."

Speaking of titles, one of our criticisms has always been that some titles are ridiculously long. After all, just how big is the average marquee. We see in a Philadelphia paper what appears to be a trend in the right direction. Playing simultaneous first-run engagements are "EXODUS," "GORGO," "PEPE," "ALAMO," "MISFITS," and "SPARTACUS." Of course, someone will probably double "THE DAY THEY ROBBED THE BANK OF ENGLAND" with "THE WACKIEST SHIP IN THE ARMY" and knock our theory into a cocked hat.

Indeed, titles are a funny business, but highly important.

POST-'48s—A PRIME-TIME HEADACHE

THE NATIONAL BROADCASTING COMPANY will brighten the nation's TV screens next season with Saturday evening prime time programming of post-1950 major feature films.

The films include some starring such names as Tyrone Power, Marilyn Monroe, and Danny Kaye, and what joyous exhibitor wouldn't like to plaster them on his marquee?

The initial flood of feature films to TV dealt a crushing blow to theatres everywhere. While audiences were intrigued at the prospect of getting their film entertainment at home, exhibitors suffered. But the industry weathered that storm. As it became apparent that vintage films and strident commercial breaks were no substitute for the comfort, excitement, and technical excellence of film entertainment in theatres, audiences returned in ever-increasing numbers. But always, the prospect of bulk sale of post-1948 films was uppermost in the minds of exhibitors everywhere, alongside the threat of toll-TV.

Saturday from 9 to 11 p.m. is prime theatre time as well, and the recent NBC deal is a real blow to theatres. Such sales result in an attractive financial statement, but if theatre closings mount to a point where distribution finds itself running out of customers, who will be the winner?

Some say that programming of this sort will take a lot of the starch out of the drive of toll-TV forces to gain a foothold. However, it seems to us that exhibition would rather compete against another boxoffice medium than against the free onslaught of quality feature film fare.

As exhibitors playing the big new features find themselves competing next season against relatively recent major features on the little screens in every parlor, they can scratch their heads, wonder at the seemingly suicidal tendencies of their industry, and ask for the umpteenth time, "Who's kidding whom?"

It's a prime-time headache.

NEWS CAPSULES

BROADWAY GROSSES

Top Attractions Draw

NEW YORK—Bad weekend weather hurt some, but top attractions still drew in the Broadway first-runs.

"SANCTUARY" (20th-Fox). Paramount reported $31,000 for the first week.

"CIMARRON" (MGM). Radio City Music Hall did $67,000 on Thursday through Sunday, with the second week claimed as $110,000. Stage show.

"THE MISFITS" (UA). Capitol claimed the fourth week at $40,000.

"BEN-HUR" (MGM). Loew's State on reserved seat policy did $24,500 on the 67th week.

"EXODUS" (UA). Warner totaled $60,000 capacity on the 11th week.

"SPARTACUS" (U-I). De Mille totaled $19,500 on the 21st week.

"THE FACTS OF LIFE" (UA). Astor reported the third week at a good $32,000.

"CIRCLE OF DECEPTION" (20th-Fox). Victoria claimed $13,000 for the second session.

"THE WACKIEST SHIP IN THE ARMY" (Col.). Forum reported the last nine days of the third week at $20,500.

"PEPE" (Col.). Criterion announced the 10th week of road show engagement as $27,-500.

"THE ALAMO" (UA). Rivoli claimed the 18th week of road show engagement at $13,000.

ElectroVision In Black

LOS ANGELES—Shareholders of Electro Vision Corporation were informed in the semi-annual report of substantially improved working capital, increased net worth, and a profit of $201,517 on sales of $1,729,887 for the first six months ended Nov. 30, 1960, by Martin Stone, president. Per share earnings amounted to seven cents on 2,700,285 shares outstanding.

Stone pointed out the company had increased its net worth since the close of its last fiscal year from $622,204 to $1,137,492 and that the company had turned the corner from losses to solid profits. ElectroVision showed a $79,031 loss at the end of the last fiscal year.

With regard to the six month profits, Stone said, "In evaluating the results for the past six months, please bear in mind that our business is now somewhat seasonable in nature. Our largest activity—the operation of drive-in theatres—is most profitable in the summer months and slows down substantially in the winter months."

ElectroVision is now composed of eighteen theatres, primarily drive-ins located in northern California and southern Oregon, and Air Cargo Equipment Division.

Big Facelift For Detroit House

DETROIT — James Nederlander, general manager, Nederlander Circuit, announced that up to $2,000,000 will be spent to reconstruct the Fisher, which will be equipped with Todd-AO and have its seating capacity reduced to 2,200 seats from 2,800. House will be primarily a legit theatre, but will book road-show motion pictures. An August completion is scheduled.

FORMS FOR THIS PAGE CLOSED AT. 2 P.M. ON MON., FEB. 27

Conn. Exhibs Continue Fight Against Toll-TV

HARTFORD, CONN.—Connecticut theatre owners "will continue in opposition" against pay-TV in Hartford, Bernard Menschell, chairman of the Connecticut committee against toll-TV, told MOTION PICTURE EXHIBITOR after learning of the Feb. 24 FCC authorization of the pay-TV project, backed by the Zenith-RKO General interests, on WHCT-TV (Channel 18), Hartford.

He did not specify what form the opposition will take, pointing out that any specific move must await such time as when he and fellow committee members (Maurice Bailey, Bailey Theatres, and Max Hoffman, Connecticut Theatre Circuit) have fully digested the FCC report.

Menschell added: "If this pay-TV does go, it will mean the end of 'free' television as we know it now. I feel the final decision on whether 'free' television lasts will come from Congress."

To date, he said, experience with pay-TV in Toronto area has been "quite disappointing."

Any appeal would go to U.S. District Court.

W. Theodore Pierson, counsel for Hartford Phonevision Company (owned by RKO General), told MOTION PICTURE EXHIBITOR that if an appeal is taken, the court may be asked to stay the operation until there is a judicial decision. This would bring a delay until the appeal is determined.

NT&T Names Chester

BEVERLY HILLS, CALIF. — B. Gerald Cantor, president of National Theatres and Television, Inc., announced the appointment of Hal E. Chester to the newly-created post as European representative for the company.

Chester's duties will be to keep NT&T advised of European production activities and to secure exhibition rights to motion pictures for the circuit's houses.



Steve Broidy, left, president, Allied Artists Pictures Corporation, signs the contract with George Mulvey, of Beaver-Champion Attractions, setting the deal for AA to distribute "David and Goliath" in the U. S.

FILM FAMILY ALBUM

Arrivals

A daughter, **June Irene**, was born to **Mr. and Mrs. Vincent Kostek, Jr.** Father is manager of Hunt's Casino during the winter and manager of Hunt's Pier, Wildwood, N. J., during the summer.

Obituaries

James W. Bradford, 30, president, C and B Theatres, Inc., New Orleans, who had been engaged in both the theatre and insurance business, died last fortnight. He was a son-in-law of **William** and **Iris Cobb,** Exhibitors Poster Exchange.

Richard L. Johnston, 68, former executive production manager, Paramount studio, and most recently producer of TV shows for General Electric, died at his Hollywood, Calif., home. He is survived by his widow, two daughters, and four grandchildren.

Mrs. Phillip Speed, long a foe of motion picture censorship, died in Charlottesville, Va. She served on the National Board of Review by appointment of President Wilson during the war. This board chose films for troops showings.

Harold L. Warner, Jr., 46, organist at the Byrd, Richmond, Va., died of a heart attack while making repairs in the chambers of the pipe organ at the Mosque Auditorium. For the past three years, he has been organist five nights a week at the Byrd. The Mosque organ had been Warner's pride and joy, and he kept it in top condition. He is survived by his mother and two sisters.

Leonard C. Wright, Sr., 64, Wilmington, Del., projectionist for 45 years, most recently at the WW Towne, died at his home after a 10-months illness. He was a member of IATSE Local 473.

FST Adman Honored

JACKSONVILLE — Ray Starr, television and radio advertising specialist in the local home office of Florida State Theatres, was honored for his outstanding creative talent at impressive ceremonies in Valley Forge, Pa., when Kenneth D. Wells, president of Freedom Foundation, presented him with the organization's highest national radio award for 1960.

The annual award is usually presented to a radio network or a syndicated radio producer, but the FST executive won it for the excellence of a five-part radio series entitled "The Genius Who Walks On Eggs," featuring counterspy Boris Morros.

Kennedy "Joins" Variety

WASHINGTON — President John F. Kennedy became the fourth White House occupant to "join" Variety Clubs International when he was presented a gold card as an honorary "barker" in this world-wide organization of showmen dedicated to helping unfortunate children in White House ceremonies yesterday (Feb. 28).

Participating in the presentation was Edward Emanuel of Philadelphia, international chief barker of Variety Clubs; Perry Como, representing television; and Miiko Taka, representing Hollywood.

MGM Surge Seen Continuing To 1963

Vogel Reports 25 Per Cent Profit Increase in '61; Company Sets "Orderly" Release Of Post-48s To TV

NEW YORK—Joseph R. Vogel, president of Metro-Goldwyn-Mayer, Inc., reported to the annual meeting of stockholders that earnings are currently running ahead of the 12-year record-high rate set in 1960, and for the full fiscal 1961 year which ends Aug. 31 are expected to exceed the 1960 profits by 25 per cent.

Pointing out that the 1960 net of $3.83 per share itself represented a 25 per cent increase over the previous year, Vogel said:

"MGM is unquestionably on a strong upward trend. And we are convinced we have the product and the plans to keep it moving upward well into the foreseeable future.

"The projects we have initiated for future motion picture production, for the development of new material for television, for the expansion of our recording and music business, and for the use of our overseas facilities lead us to believe that 1962 will show a further increase over the estimate for this year.

"Furthermore, we expect that there will be another profit rise in 1963."

He disclosed that MGM had begun arranging and classifying its extensive library of post-1948 features in anticipation of licensing them for television release.

"It is our intention to maintain a significant gap between the time a major feature is presented in theatres and the date when released for television," he said. "In brief, we will license the post-1948 features on an orderly and progressive basis."

Anticipating questions as to how realization of the company's prospects would affect the dividend policy, Vogel said:

"As a result of our 1960 earnings increase, the board raised the quarterly dividend from 30 to 40 cents per share. So far this year, two such increased dividends have been paid.

"This action gave assurance that the MGM board has the dividend policy under constant review and responds promptly and reasonably to developments."

Vogel pointed out that while MGM is truly show business, the company takes as much pride in its realism about business policies as in its talent and production of entertainment. Competitive bidding has been applied as consistent practice in all the company's divisions as a rule for major purchases, and has brought about substantial savings.

He said that consistent effort is made to adapt facilities to industry conditions and their changes, and that the present activities at the studios are a prime case in point. Although a little over three years ago the studio in Culver City was held by some to be too large for the needs of modern times, today this production center is at a greater peak of activity than ever in its history.

While such special situations, along with the notable improvement in financial controls, are important from a management point of view, he said, "It's the new surge of creativity — showmanship — that has sparked MGM's success."

He referred to the notable success of "Ben-Hur." Other big-scale productions mentioned by Vogel include "King of Kings," "Mutiny On the Bounty," "The Four Horsemen of the Apocalypse," and the picture MGM is making with Cinerama, "How The West Was Won."

Television, Vogel noted, continues to be the second major source of revenue for the company, for the most part from the licensing of pre-1949 features, now being extended to foreign markets with deals in both Australia and Canada.

Stockholders representing 2,133,637 shares were present in the Grand Ballroom of the Hotel Astor . . . MGM paid $2,900,000 for Verve Records . . . The company has about 17,000 shareholders and about 12,500 employees . . . The company spent about $7,400,000 on advertising during last year which was an increase of $350,000 over the year prior . . . While the newsreel was in the loss column with its operations supplying news to theatres, TV stations, and with certain government projects, he expected next year that this end would show an improvement, perhaps by better government contracts . . . He couldn't estimate how much the strike of writers and actors cost the company . . . Restrictions on the outflow of gold would not inhibit production abroad because in the majority of cases local currency is used . . . Anti-trust suits by theatres have declined. About five years ago, several hundred were filed against the company whereas this year only 100 were filed. He didn't anticipate any troubles from these suits . . . In answer to a question as to whether profit-sharing deals with the big stars were still a necessity, Vogel replied they were if the company were to stay in business effectively.

Iowa-Nebraska Allied Near Withdrawal From Natl. Unit

DES MOINES—A decision on Iowa-Nebraska Allied withdrawing from National Allied is expected to be made at a meeting of the membership to be held in Des Moines, sometime in March.

Harrison D. Walcott, secretary-treasurer of the group, in a bulletin to the members, announced a meeting will be held "to plot the future course" of the state group. Walcott said that at the same meeting a course of action would be taken in regard to the recent upsurge of unrealistic demands of the film companies.

The Iowa-Nebraska group is expected to follow the leadership of Al Myrick, chairman of the Iowa-Nebraska board and past president of National Allied. Myrick has advocated that National Allied should be dissolved.

Miss Gerard Aids "Bridge"

NEW YORK — Lillian Gerard, formerly vice-president, Paris Theatre, New York, and recently advertising-publicity director for the Rugoff and Becker circuit, has been engaged as a consultant by Allied Artists for the release in this country of the German-made prize-winning import, "The Bridge."

In more than 12 years at the Paris, and through her association with R and B, Miss Gerard has become known as one of the leading figures in the development of American audiences for foreign language films. She conceived and executed the advertising campaign for the current French hit, "Breathless."

"The Bridge" has been acquired for release in the United States by Allied Artists from Transocean Film, Berlin.

NSS Cuts Service To Poster Renters

NEW YORK—Announcement that National Screen Service will discontinue its present practice of serving its accessories to poster renters was announced by Burton E. Robbins, president. The new policy, under which accessories will be served only directly to exhibitors, will become effective May 16.

In a letter dated Feb. 15, directed to the poster renters, Robbins explained his company's action as follows:

"As you know, for many years, i.e. since March 29, 1957, under the "Consent Decree" entered in the Government's suit, every poster-renter was free to negotiate with the various motion picture distributors for a non-exclusive license to manufacture and distribute accessories for their motion pictures. There was therefore no legal or business reason for us to make our accessories available to you. Nevertheless, we voluntarily continued to do so. But now that the change in industry conditions has resulted in a drastic reduction in our business, we can no longer afford to continue to make the accessories which we manufacture at great investment and risk to us, available to you and other poster-renters."

This action on the part of National Screen Service permits the free competition of poster renters, but prohibits their using National Screen Service-manufactured and licensed accessories as the means of providing this competition.

Robbins pointed out that the nature of accessories manufacture necessitates the printing of minimum quantities, frequently in excess of actual distribution requirements . . . involving a considerable investment and surplus stock . . . which are hazards in their business, rendered more severe by the diminishing market. He added that his company's voluntary cooperation with the poster renters represented a costly sacrifice which current business conditions now make impossible.

SPG Nominates "Best"

HOLLYWOOD — The Screen Producers Guild have nominated 16 films for its ninth annual award to be made at its annual dinner to be held at the Beverly Hilton Hotel on March 5, at which time Adolph Zukor will be presented with the annual Milestone Award.

The nominations are "The Apartment," "Bells Are Ringing," "Black Orpheus," "Can-Can," "Elmer Gantry," "Exodus," "Hiroshima, Mon Amour," "Home From The Hill," "Inherit The Wind," "Our Man In Havana," "Please Don't Eat The Daisies," "Psycho," "Sons and Lovers," "Spartacus," "The Sundowners," and "Sunrise At Campobello."

Laskey, Loew Division

BOSTON—Another step in the division of properties between E. M. Loew and Lawrence G. Laskey, partners for 22 years, was recorded at Portland, Me., when E. M. Loew's Wells Beach Casino, Inc., in Wells Beach, an amusement center, was purchased by Laskey with a sealed bid. Next highest bid was submitted by Alvin Forbes, Wells Beach hotel owner and restaurateur. Loew's bid was the lowest of the three submitted.

"Stand-In" Theatre Demonstrations Seek End To Segregation Policies

HOUSTON—Ticket lines turned into picket lines shortly after 4 p.m. last Sunday as about 200 white and Negro youths staged "stand-in" demonstrations at three of Houston's segregated theatres. Police said the boys and girls were courteous and orderly in their demonstrations. None were admitted.

About 4:30 pm., the desegregated group formed lines in front of Loew's State and the Metropolitan. Theatre managers at both theatres stood near the boxoffices and told the demonstrators that no tickets would be sold to Negroes and no tickets would be sold to white persons for use by Negro guests. Non-demonstrating patrons were summoned to the head of the lines and allowed to buy tickets for themselves only. Four of the pickets carried signs calling for desegregation of the threatres.

Shortly before 5 p.m., about 40 of the youths set up a third picket line in front of the Majestic. There the theatre manager closed the boxoffice and stationed two girls inside the lobby to sell tickets. The manager questioned patrons individually before letting them into the theatre. None of the demonstrators was admitted. Identical signs posted in the boxoffice windows of the Majestic and Metropolitan read: "This theatre is not integrated. Positively no refunds."

The leader of the stand-ins, Eldrewey J. Stearns, said he was president of the Progressive Youth Association. He said students from the University of Houston, Rice University, Texas Southern University, and several local high schools were members of the association.

Although about half of the early demonstrators were white youths, many of them were withdrawn from the picket lines later in the evening. Stearns said it was decided that solidly Negro lines of stand-ins in front of the boxoffice would better blockade the theatres and thus hurt their business.

However, most of the white youths lingered in groups about the theatre fronts. Standing in front of Loew's State, Stearns pointed up at the theatre's marquee and said he thought it was strange that the management would not let his group see a picture like that. The marquee sign read "The Misfits."

Century Plans New House In Glen Oaks Shopping Area

GLEN OAKS, N.Y.—A contract giving tentative approval for the construction of an 800-seat motion picture theatre was signed here by the management of the Glen Oaks Shopping Center and the Century Theatres Circuit.

The marquee will extend from the front of the building and will cover the existing parking area that is now located at the corner of 255th Street and Union Turnpike. By constructing the theatre in this manner, as little as possible of the existing parking space will be eliminated.

Times Names Sochin As New Sales Head

NEW YORK—Jean Goldwurm, president of Times Films, Inc., announces the appointment of Irving Sochin as sales head of this independent distribution company.



SOCHIN

Sochin recently resigned from Continental Pictures. He joined the Reade company to launch Aromarama and then became district manager of the Cincinnati, Cleveland, and Indianapolis area.

Prior to his association with Reade, Sochin was sales director for Rank Film Distributors, which he organized in this country. He had previously headed a special picture division for Universal-International, and at one time he was sales manager of short subjects for UI.

Sochin started his film career in Cincinnati, working for United Artists. Subsequently he was engaged by 20th Fox as Cincinnati sales manager. Later he was Indianapolis branch manager, until he formed a booking and buying outfit, called Theatre Owners Corp., or T.O.C., in Cincinnati.

Sochin served twice as chief barker of the Variety Club of Cincinnati; he is a member of the Motion Picture Pioneers, the B'Nai Brith Motion Picture Lodge, as well as the Masonic Lodge in Cincinnati.

Importers and distributors, Times Film Corporation, in the coming year, will release three French pictures, in the original and dubbed versions. Goldwurm, Times' president, is currently in Europe on a buying trip.

Fox In Bank Tieup

NEW YORK—A joint motion picture industry and banking "Exposition" during the month of March will pay tribute to the technical leadership of 20th-Fox as demonstrated by the company's "The King And I" in Grandeur 70 and the rapid growth and progress of the Meadow Brook National Bank, which recently consolidated with the Colonial Trust Company and the Queens National Bank.

The cooperative venture marks the first time that a member of the film industry and a financial institution have joined forces in a mutual promotional effort. The overall theme of the exposition will be keyed to the through-the-years growth and development of the motion picture and the expansion and improvement of banking services.

UMPO Names Solomon

NEW YORK—Richard Davis, president, United Motion Picture Organization, Inc., announced the appointment of Joe Solomon as national sales representative for the distribution of the new release, "Big Deal."

MGM Promotes Two

NEW YORK—Robert Mochrie, MGM general sales manager, announced the promotion of Robert E. Capps to Charlotte branch manager and Ervin Douglyn to Portland branch manager.

Capps, who joined the company in 1946, replaces Richard L. Huffman, resigned, and moves to Charlotte from the post of assistant branch manager in Boston.

Douglyn, with MGM since 1950 as a salesman in the Los Angeles branch, replaces Lou Amacher, who retired after 42 years with the company.

Censor Foes Join For Court Appeal

WASHINGTON, D. C.—In a loose alliance brought about through the efforts of Eric Johnston, president, Motion Picture Association of America, the American Book Publishers Council, the Authors League, the National Association of Broadcasters, and the MPAA will attempt this week to ask the U. S. Supreme Court for a rehearing of the "Don Juan" case in which the High Court upheld the legality of censorship by a narrow five to four decision.

Each will try to file separate friend of the court briefs when Times Film Corporation, the defeated principal in the case, appeals to the U. S. Supreme Court for a rehearing.

The interest of these parties in the suit is obviously based on the belief that the Supreme Court in the "Don Juan" Chicago decision gave a broad ruling which not only upheld censorship, but in the views of many indicated that prior restraint might legally be applied to other mediums.

The MPAA and the American Civil Liberties Union, in separate briefs, previously supported Times as friends of the court.

These organizations were careful to make it clear that their action was confined to the "Don Juan" case and did not include future action on censorship.

N.C. Profs Back Integration

CHAPEL HILL, N.C.—About 350 members of the faculty of the University of North Carolina have contributed "the price of admission" to two downtown movie houses at Chapel Hill to pay for full-page newspaper advertisements urging the houses to abolish racial segregation.

The advertisement, which ran Feb. 15 in the local newspapers and in the Daily Tar Heel, student newspaper of the University of North Carolina, listed the faculty members by name and stated, "We urge the local theaters to admit all persons without regards to race on an equal basis."

The Carolina and Varsity, which provide no facilities for Negro patrons, have been picketed by Negroes and whites for some time because Negroes are refused admission. Thus far, no Negroes have been admitted despite the protests.

NT&T To Release "Scent"

NEW YORK—Federal District Court Judge Edmund L. Palmieri signed an order permitting National Theatres and Television to distribute as its second feature, "Scent Of Mystery," the Mike Todd, Jr., production.

The petition was unopposed by the Department of Justice. NT&T is barred from distribution by a consent decree, but earlier had been authorized by Federal Court to distribute "Windjammer" in Cinemiracle.

"Scent Of Mystery" was originally released in what its producers called "Smell-O-Vision," using 70mm film, but it was not known in what projection system NT&T will release it.

Beck To Assist IFIDA

NEW YORK—Fred Schneier, chairman, publicity committee, Independent Film Importers and Distributors of America, Inc. (IFIDA), announced recently that Myer P. Beck, motion picture publicist, will be working as a public relations consultant with IFIDA in the preparation of publicity and press materials during the coming year. The general theme of Beck's activities will concern the rise in importance of foreign motion pictures in the American market.

20th-Fox Issues Writs For "Cleo" Insurance

LONDON—The following press announcement was issued by Spyros P. Skouras, 20th-Fox president, regarding the issuance of writs by the film company against Lloyds and a number of other British insurance companies, insurers of "Cleopatra."

"20th Century-Fox announce that they now find themselves in the position where they must issue writs against the insurers of the film 'Cleopatra,' which includes Lloyds and a number of well know British insurance companies because the insurers have repudiated liability.

"20th Century-Fox declare that they have cooperated with the insurance assessors at all times and supplied them with all necessary information, and at the request of the insurers even rescheduled the picture in order to comply with the assessors' requirements.

"20th Century-Fox met the wishes of insurers in shooting for several weeks scenes in which Miss Taylor did not appear, but when it became apparent that Miss Taylor's illness was going to be of longer duration than at first suspected, the assessors recommended that Fox suspend production. Accordingly, Fox gave the necessary notice to the technicians and production personnel as requested by the insurers.

"The insurers suggested that Miss Taylor be dropped from 'Cleopatra,' but 20th Century-Fox insisted at all times their prime objective was to make a great picture and that for this Elizabeth Taylor was essential in the role. The assessors actually suggested that Marilyn Monroe, Kim Novak, and Rossana Podesta, among other actresses could replace Miss Taylor, but Fox contended that only Miss Taylor could play the part of 'Cleopatra' because of her identification throughtout the world with the film, her artistic ability, and her boxoffice appeal.

"20th Century-Fox has made about 20 motion pictures in the United Kingdom within the past five years and it never once claimed a loss in any of them. It is inconceivable that 20th Century-Fox's good faith in this matter would be challenged. The premium charged in 'Cleopatra' was nearly a half million dollars and a substantial portion we believe, was based on an additional premium demanded because of Miss Taylor. 20th Century-Fox has scheduled approximately 25 pictures to be made in England within the next three years.

"As president of 20th Century-Fox, I have visited London several times in the past few weeks in an attempt to reach a settlement.

"20th Century-Fox alleges that insurers are seeking to evade liability on a technicality concerning the health of Miss Taylor, despite the fact that the insurance industry gave assurances to the Lord Chancellors Commission in 1957 that liability would not be avoided on merely technical grounds."

UA Obtains New Funds

NEW YORK—Arthur B. Krim, president of United Artists Corp., announced that arrangements have been concluded for the private placement by the company with a small group of institutional investors of $10,000,000 of six per cent subordinated notes due Feb. 1, 1976, and ten year warrants to purchase 200,000 shares of common stock of the company at prices in excess of the present market.

Krim stated that the funds will be used for the repayment of certain shorter term debt and for the continued expansion of the company's business.

Film Salesman To Back Oscar Show By Enlisting Aid Of All Theatres

NEW YORK—The sales managers of all the major distributing companies have agreed to back up the Academy Awards promotion in theatres by having the salesmen from each company enlist the support of every theatre called upon.

This announcement was made by Hi Martin, chairman of the national distributors committee, Motion Picture Association of America. This is the second year the sales forces have pledged this effort to "Oscar." Last year the salesmen sold over 4,000 kits to exhibitors, which almost doubled the theatre participation in the Academy publicity and promotion campaign.

Every exchange will receive a supply of pressbooks as soon as they are off the press about March 1. Exchanges will also be asked to post Oscar posters and screen Oscar trailers at every exhibitor screening.

The Academy Award publicity and promotion kit is expected to be in the exchanges by March 15 so that theatres should have their campaign materials approximately a month before the Oscarcast day which is Monday, April 17, this year. Monday has become traditional at the request of motion picture theatre owners.

Many salesmen will carry Academy promotion kits with them on their sales trips so they can give them to the exhibitors who purchase them and save the time that would be required in shipping later from branches. Salesmen are being asked to collect the small sum of $3 at the time they get the order. All salesmen will have a receipt to give exhibitors. MPAA and TOA have made it possible for each exhibitor to get these materials at half their normal cost.

Each kit contains a trailer, a lobby poster, a composite ad slug and editorial mats, and a press manual.

Columbia branches throughout the United States will handle the physical distribution of the 1961 Academy Awards promotion and publicity kit. Jonas Rosenfield, vice-president in charge of advertising for Columbia, made the offer to assist "Oscar" in this very practical way in a meeting with Taylor Mills of MPAA.

Marcus Plan Effort Gives Push To "Impostor"

PITTSBURGH — Universal-International's "The Great Impostor," which opened at Keith's Memorial, Boston, and the Fulton, Pittsburgh, launching territorial saturations in both territories, rolled up record U-I business in these key engagements and in the initial territorial openings, topping "Imitation of Life" and equalling the all-time record receipts of "Pillow Talk" and "Operation Petticoat," the company reported.

Despite the fact that both territories are high on the list as industrially depressed areas, "The Great Impostor" rolled up $26,800 on its first four days at the Memorial and $10,000 on its first three days at the Fulton.

More than 170 dates are involved in the New England territorial saturation of "The Great Impostor" and 70 dates are involved in the Pittsburgh territorial saturation, which was a COMPO-Marcus Plan cooperative promotional effort.

Film Row Workers Win Wage Increase

NEW YORK—Workers at film exchanges in 30 key cities throughout the United States will receive a blanket wage increase of $5 per week, retroactive to Dec. 1, 1960, under terms of an agreement reached by the I.A.T.S.E. and 11 distributing companies.

In addition, company payments into the Film Exchange Employees Pension Fund will be increased by two cents per hour, bringing the total weekly payment for full-time 37½-hour) employees to $3.

Fringe benefits include an improved vacation clause, under which workers will get three weeks off with pay after 13 years of service, instead of after 14 years as in the past.

Also provided is a 13th week of severance pay for employees on a company's payroll 24 years or more. The old maximum was 12 weeks after 22 years.

The settlement was reached following more than three months of negotiations, with I.A.T.S.E. president Richard F. Walsh taking part in the final meetings.

The agreement applies to inspectors, shippers, bookers, billers, cashiers, stenographers, typists and clerks employed by MGM, Paramount, 20th-Fox, Warner Brothers, United Artists, Universal, Columbia, Allied Artists, Buena Vista, National Screen Service, and National Film Service.

Broidy, Rifkin Feted

BOSTON—Two Boston men were honored by Cinema Lodge, B'nai B'rith, at the third annual "Man of the Year" luncheon held on Valentine's Day at the Hotel Bradford here with more than 300 paying homage to Steve Broidy, Allied Artists president, and Herman Rifkin.

The "local boys who made good" were tendered testimonial plaques, and Carl Goldman, president and chairman, said that in making a dual selection this year, it was felt particularly appropriate to honor two leaders so closely associated through the years.

Cinerama Reaches Louisville

LOUISVILLE, KY.—The formal signing of contracts for the exhibition of Cinerama at the Rialto here took place in New York at the Cinerama offices.

Present for the signing was D. Irving Long, president, Fourth Avenue Amusement Company, Inc., of Louisville, and B. G. Kranze, vice-president of Cinerama, Inc.

The premiere of Cinerama in Louisville will take place on March 28 and will be a gala premiere for the benefit of the Louisville Fund, a civic fund for local charities.

College Honors Grainger

NEW YORK—Motion picture producer Edmund Grainger has been awarded the coveted Insignis Medal of the College of St. Francis Xavier here, and was named to the honor list of Distinguished Sons of Xavier, his alma mater.

The only film personality to be honored by the school, Grainger received his award "in recognition of his achievements in this most sensitive and influential of the communication arts." Grainger recently produced Metro-Goldwyn-Mayer's "Cimarron."

New "Designation" Bill To Advise Parents On Films Proposed In N.Y.

ALBANY—A film "designation" bill, differing in some respects from last year's "classification" measure which passed the Assembly easily, but did not come to a vote in the Senate, has been introduced on behalf of the Joint Legislative Committee on Offensive and Obscene Material, by its new chairman, Assemblyman Luigi R. Marano, Brooklyn Republican. Marano was a pioneer in sponsoring film classification, having first presented a three-categories measure in 1957. He described the new bill as one seeking "to conform with all the requirements of the present film licensing law, and likewise to remove the objections of the motion picture industry."

Calling for "purely advisory opinions" by the State Education Department's Division of Motion Pictures to the Board of Regents on films the Division "deems acceptable for exhibition to children attending the elementary or secondary schools under the jurisdiction of the State Education Department," it is "not a censorship measure," Marano declared. This point had been emphasized by the Joint Committee's Counsel, James A. Fitzpatrick, of Plattsburgh, who served as chairman before retiring from the Assembly in 1957.

The bill includes a new feature — a strongly-worded declaration of a "legislative findings" as to the exhibition to children and adolescents of objectionable films.

In making such designations (acceptable for exhibition to school children), the Division would determine whether "such film licensed portrays nudity, sexual relationships, violence, horror, brutality, crime, delinquency, drug addiction, or disrespect for duly constituted authority in a manner or to an extent considered contrary to the proper emotional, ethical and moral training of such children," the new bill reads.

When a film is not so designated, the Division, upon the applicant's request, "shall furnish a written report, setting forth the reasons therefor."

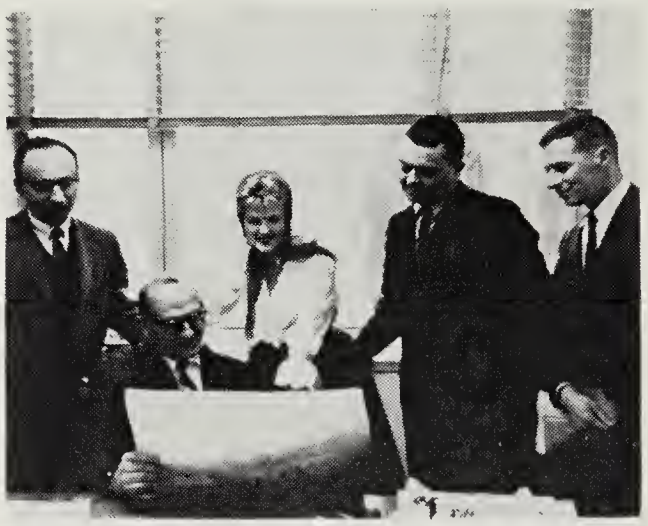
The provision in last year's bill—which motion picture industry organizations opposed—for the awarding to "the producers, exhibitors or distributors of any film so classified a seal or other appropriate evidence of its (the Division's) approval, has been eliminated. However, a review by the Regents where the applicant has failed to obtain a "designation," though he has a license, is allowed.

The Division would maintain a record of all "designated" motion pictures; would publish or otherwise disseminate such record when directed by the Regents.

A formal statement accompanying the bill's introduction quoted Assemblyman Marano as saying, "During the past several years there has been a disturbing increase in the number of motion pictures which exploit sordid or prurient themes in a manner contrary to long established community standards for the exhibition of such material. This regrettable trend has elicited mounting criticism from many segments of our society, including important elements of the motion picture industry.

"While this has been happening, Court decisions appear to have consistently narrowed the scope of governmental control over the content of commercially exhibited motion pictures. At the same time, the industry's once effective machinery for self-regulation has evidenced an inability to successfully cope with the trend in production.

"Despite Court restrictions, the Motion Picture Division continues to render significant service," concluded the statement. "It is our belief this service could be further enhanced and utilized were the Division empowered and directed to render advisory opinions for the guidance of the Regents, the teachers, and the parents of the children for whom our educational system provides."



Connie Stevens, star, Warners' "Parrish," looks over advertisements for the film with, left to right, Richard Lederer, seated, the company's advertising-publicity director; Ernie Grossman, exploitation manager; Joe Hyams, publicity manager; and Charles Cohen, Lederer's executive assistant.

AIP Names Smith

HOLLYWOOD—Roy D. Smith has been named special assistant to Milton I. Moritz, national advertising and publicity director for American International Pictures, Moritz announced.

Smith, former United Artists publicist and exploiteer, has been assigned to handle special exploitation and promotion for American International's biggest film, Jules Verne's "Master Of The World."

Mrs. Twyman Raps Parental Delinquency

WASHINGTON, D.C.—"Reactions to motion picture films are to a large extent dependent on what the viewer himself brings to the film," stated Margaret G. Twyman, director, MPAA community relations department, addressing the Current Problems Forum of the All Souls Unitarian Church, here.

Mrs. Twyman noted, "While this might appear to be a fairly elementary observation, understanding the 'human element' in reactions to films is basic to understanding why even the 'experts' make mistakes, and certainly explains why we find such differing reactions to a given film."

In scotching the false premise that films are responsible for juvenile delinquency, Mrs. Twyman pointed out, "The primary danger in this, in my opinion, is that the temptation for parents to blame mass communications for the errant and irresponsible behavior of their children blinds these same parents to the real causes . . . and more importantly, blinds them to their own responsibility for the attitudes and behavior of their own children. This is dangerous, indeed, for it delays both a parent's understanding of the facts, and also his willingness to correct his own attitudes toward and treatment of his children."

In conclusion, Mrs. Twyman said, "We in our industry will continue to try to make better films for your entertainment and enlightenment! And you must continue to accept your share of responsibility in this matter by supporting the fine films when we do make them. And, together we must fight side by side to protect the freedom of communication in our country."

Von Sydow Portrays Christ

HOLLYWOOD—George Stevens announced that Swedish Star Max Von Sydow, seen in many Ingrid Bergman films, had been engaged to enact the role of Jesus Christ in "The Greatest Story Ever Told."

Motyl Takes MGM-TV Post

NEW YORK—Metro-Goldwyn-Mayer, Inc., has placed Ernest Motyl in charge of the New York office of its TV commercial and industrial division.

Texas Review Board Sees New Trend To Family Features; Rates One Adult

DALLAS—The Texas Motion Picture Board of Review in its bi-monthly screening report rated only one film "adult" out of 15 that were screened during the two week period ending Feb. 10.

The one lone adult film, foreign produced, "The Virgin Spring," being released in Texas by Dal-Art, was conspicuous in that usually the adult rating tag is applied to nearly a third of the pictures screened.

Largest category was the "family" classification with six, and the "adult-young people" slot came in for five, while film for "adult-mature young people" ranked third with three.

Last year the Texas Motion Picture Board of Review recommended classifications for 242 feature pictures with a breakdown of 31 per cent adult, 27 per cent adult-mature young people, 28 per cent for adult-young people, and 14 per cent suitable for the entire family.

Kyle Rorex, executive director of Texas COMPO, the organization distributing the audience classifications, reports that since the first of the year the trend toward more family pictures and those aimed for the adult-young people class appears to be above normal.

From a total of 39 rated since Jan. 1, 20 per cent have been recommended adult, 21 per cent adult-mature young people, 36 per cent adult-young people and 23 per cent for the family trade.

Ratings are mailed regularly to the Texas COMPO membership and are being published by many newspapers, as well as social, civic and religious organizational bulletins throughout the state.

The Texas Motion Picture Review Board is comprised of 10 women representing the large church denominations in the state and is headed by Mrs. Roderic B. Thomas.

"Total Merchandising" Sells "Trapp" For Fox

MARQUETTE, MICH — Backed by the theme "Have a big family get-together and have a grand time seeing 'The Trapp Family' "—20th-Fox special executive representative Gil Golden, here for the fourth in a series of exhibitor meetings in the Wisconsin-Michigan area in behalf of "The Trapp Family," emphasized that 20th-Fox's "total merchandising" campaign had already become well-established in this area. Previous meetings were held in Milwaukee, Wassau, and Green Bay.

Marquette exhibitor Elroy Luedtke called the plan "the most practical and helpful promotion technique in my experience. It is in fact 'total merchandising' because it is geared to every type of operation regardless of the location or size of the theatre."

Radio, TV, and newspaper interviews with Golden set a pattern which will be duplicated throughout this territory and nationally in similar interviews by 20th-Fox field representatives and exhibitors stressing the universal appeal of the story of the Trapp Family Singers as the film company's answer to the current public clamor for entertainment the entire family can see.

Golden has taken the following tack in presenting the film: "The producers have provided the picture, the theatre has done all it can by booking it, and it's up to the public to show by their attendance whether they mean what they say."

Continuing the "family" emphasis, the total membership of the Better Films Council will turn out en masse with their families for the Milwaukee world premiere March 2. President of local Better Films Council is appearing on radio and TV to explain that only by public support of pictures like this will more of this kind be forthcoming. Other Milwaukee groups are also purchasing tickets in blocks for succeeding days, despite the fact that the picture is booked on a grind policy.

Over 400 letters have been sent out over the signature of Harold Janeke, managing director for Prudential Circuit here, to presidents of women's groups, Catholic and German Societies, and singing groups.

Still another boost for family-interest welcomed by exhibs meeting here was merchant tie-in as developed with the Milwaukee Sentinel. The paper will run a double-spread layout containing odd-sized ads for over a dozen stores. Each ad will include the trademark illustration from 20th-Fox ads and posters—a simple line drawing showing the seven Trapp youngsters and parents traveling with suitcases in hand. The legend on the luggage reads, "We like to sing for the people." Store merchants appealing to family trade substitute line "We like to shop at. . . ."

In the same vein were separate ads by Dodge dealers (ancient Dodge was used for Trapp tour in picture) with the same illustration and reading, "We love to travel in a Dodge."

Col. Promotes Powell

NEW YORK—Charles M. Powell has been named to handle radio and television publicity, it has been announced by Robert S. Ferguson, Columbia's national director of advertising, publicity and exploitation. Powell will replace Roger Caras, recently named assistant to Columbia vice-president Paul N. Lazarus, Jr., and will serve under the supervision of publicity manager Hortense Schorr.



The NEW YORK Scene

By Mel Konecoff

MARSHALL FINE, newly-elected president of the Allied States Association of Motion Picture Exhibitors, reported at a press conference that his administration will concentrate on helping exhibitors with all their problems and on bettering relations between exhibitors and distributors.

Fine met with top sales executives in the various home offices, and while there was no discussion of specific trade practices, he did ask for assurances for increases in product and for the orderly release of the pictures. There were no pledges or commitments given. He hoped that future meetings would be more fruitful and continue to be friendly and cordial, and he expected to meet with sales toppers four or five times a year.

Fine had a good year with his theatres in Cleveland, and he thought most exhibitors were doing alright. He opined that the least of the problems that exhibitors faced were terms on pictures because these will alway be in conflict. It's more important, thought he, that they concentrate on getting a lot of people into theatres. This will solve many of the problems. Fine had a lot of optimism for the future.

The new president couldn't see that anything was to be gained by carrying a chip on the shoulder. Rather, he hoped to overcome some of the belligerence of the past. He reported that his organization will definitely not turn to the government for aid in solving exhibitor problems. Also, there are so many other things to do that there is no time to issue white papers denouncing the film companies and the government agencies for non-enforcement of consent decree provisions.

Fine expected that Allied and Theatre Owners of America would work closer in the future, which should result in better conditions for exhibition. He can't see an immediate merger between the two organizations. He thought that there's not a lot of difference between the two exhibitor organizations, and it wouldn't shock him if someday the industry wound up with one trade association representing everybody. One difference between the two, he said, is that TOA doesn't seek to discuss the individual problems of exhibitor members with distributors as does Allied. This the latter will continue to do.

Fine was disappointed at the resignations of several units, but he said he and the organization intend to represent every exhibitor whether they belong to Allied or not. Anyone who sees fit to resign has every right to do so, he opined, and he won't try to stop them, but he does hope to improve relations between Allied and the independent units. He also hoped to discuss the organization and other problems with them, and perhaps some may even rejoin.

He expected to name a committee to replace the emergency defense committee to resolve problems with distribution as they come up. He estimated that the 16 units which comprise Allied represent about 5,000 theatres.

The Allied convention, which was scheduled for Las Vegas in December of this year, may be switched to Miami, while the 1962 conclave will probably take place in Cleveland. Fine has hopes of reactivating old units, starting new ones where none exist, and interesting unaffiliated theatres into becoming members.

Said Fine, the Allied of the past is dead, and the present organization is going onwards and upwards with renewed energy and vitality.

TRIBUTE: As we went to press, several hundred industryites from New York, Hollywood, and points in between were scheduled to attend a luncheon and cocktail reception in honor of Sol Schwartz, former president of RKO Theatres and recently named a vice-president of Columbia Pictures. Joint sponsors of the luncheon were Si Fabian, representing the American Congress of Exhibitors; Harry Brandt, representing Independent Theatre Owners of America; and Leslie Schwartz, heading the Metropolitan Motion Picture Theatres Association.

Scheduled to be on the dais were Barney Balaban, Charles Boasberg, Harry Brandt, Ned Depinet, Russell Downing, Si Fabian, Emanuel Frisch, William German, William Goetz, Maurice Goldstein, Salah Hassanein, Eric Johnston, Arthur Krim, Albert List, Irving Ludwig, Harry Mandel, Sid Markley, Abe Montague, Eugene Picker, Matty Polon, Milton Rackmil, actress Lee Remick, Sam Rinzler, Leslie Schwartz, Spyros P. Skouras, Laurence Tisch and Joseph Vogel.

Si Fabian was to preside.

ASIDES: To Mrs. Marie Hamilton—The Green Sheet received some nice publicity in the Long Island press in case you hadn't seen it recently. Why not?

To Gene Pleshette: Daughter Suzanne continues onward and upward, we're glad to see.

To Phil Gerard: It looks as thought the early reaction to "The Great Impostor" is paying off at initial bookings, eh?

To Ram Bagai, president, Films of India: Thank you and I am looking forward to "Two Eyes, Twelve Hands."

To Ralph Donnelly: Did you get the envelope and did you see the column that your critic friend, who hates films, did in atonement?

To William Castle: As a member of your advisory board, we haven't had anything to advise on lately.

To Lars McSorley: Wasn't Mrs. Eleanor Roosevelt a guest of honor at a special screening of the foreign-made prize winner, "The Bridge"?

To Greg Morrison: Haven't rehearsals on "The Hustler," which will be photographed entirely on location here, gotten under way?

To Max Youngstein: Thank you for them thar kind words.

To Sol Schwartz: I had to add a footnote to the mention of that luncheon in your honor covered briefly above. I can't remember a better handled, warmer tribute to anyone in this business. Congratulations again.

UNIVERSAL'S NEWEST

"THE GREAT



TONY CURTIS

'THE GREAT IMPOSTOR'

co-starring

EDMOND O'BRIEN · ARTHUR O'CONNELL

GARY MERRILL · RAYMOND MASSEY

JOAN BLACKMAN · ROBERT MIDDLETON

and co-starring

KARL MALDEN as "Father Devlin"

With the exciting music of **HENRY MANCINI**, *composer of America's best-selling records!*

Screenplay by LIAM O'BRIEN · Directed by ROBERT MULLIGAN · Produced by ROBERT ARTHUR · A UNIVERSAL-INTERNATIONAL PICTURE

Universal International

GREAT
GREAT
GREAT
GREAT
GREAT
GREAT
GREAT
GREAT
GREAT
GREAT
GREAT
GREAT
GREAT
GREAT
GREAT
GREAT
GREAT
GREAT
GREAT
GREAT

BOXOFFICE SENSATION

MPOSTOR"

ER than PILLOW TALK, Fulton — Pittsburgh, Pa.

ER than IMITATION OF LIFE, RKO Keiths — Providence, R. I.

ER than PILLOW TALK; RKO Keith Memorial — Boston, Mass.

ER than IMITATION OF LIFE, Penn — Butler, Pa.

ER than IMITATION OF LIFE, Riviera — Binghamton, N. Y.

ER than PILLOW TALK, State — Johnstown, Pa.

ER than IMITATION OF LIFE, Capitol — Wheeling, W. Va.

ER than IMITATION OF LIFE, Drake — Oil City, Pa.

ER than IMITATION OF LIFE, State — State College, Pa.

ER than PILLOW TALK, Coyle — Charleroi, Pa.

ER than IMITATION OF LIFE, Centre — Denver, Colo.

ER than OPERATION PETTICOAT, Durfee — Fall River, Mass.

ER than IMITATION OF LIFE, McKean — Bradford, Pa.

ER than IMITATION OF LIFE, Strand — Manchester, N. H.

every opening in over 250 situations, key and sub-key

roughout New England and Pittsburgh territory.

MPOSTOR

r all Audiences and boxoffices everywhere

GUARANTEED PRE-SOLD BY UNIVERSAL



CANADIAN Highlights

By Harry Allen, Jr.

WITH ALMOST $1,000,000 raised by the Ontario Variety Club in the last 12 years, 90 per cent of it has gone back into Variety Village. Bert Brown, manager, Imperial, Toronto, told members of the club at a luncheon honoring Ontario's mayors at the start of Variety Week, that $936,000 had been raised. Variety Village is the pet project of the Ontario Variety Club, with headquarters in Toronto. It is a vocational school for handicapped boys that has been in operation since 1949. Phil Stone, vice-president, radio station CHUM, and chief barker of Tent 23, said Variety Village has 156 graduates. "Of that number, 146 are earning a living— only 10 are in between jobs," he said. Metro Chairman Fred Gardiner presented a plaque to Toronto Mayor Nathan Phillips for his "warm support of Variety Village." Gardiner described Variety Village as a remarkable philanthropic project. He called the $23,000 extension now being built another step forward in helping the unfortunate children of Ontario. Plaques were also presented to three Ontario mayors: Cecil Hewitt of North Bay; Stanley McBride of Peterboro; and Michael Perenack of Welland. A number of show business celebrities helped celebrate the event.

GENE FITZGIBBONS, president of Trans Canada Telemeter, a Famous Players subsidiary which provides pay-TV to about 6,000 Etobicoke subscribers, commented strongly on submissions made to a Parliamentary committee on broadcasting. Pay-TV, said the brief, should be brought under Government control similar to that affecting ordinary TV and radio. Fitzgibbons said it shouldn't because pay-TV was merely extension of the movie business. He said it was not broadcasting in the ordinary sense. "In fact, pay-TV is a misnomer. We prefer to call our system home-theatre, because it is an extension of our regular business."

Fitzgibbons said there was no element of broadcasting in what his business does. "Rather, we project movies to our subscribers by means of cables. Attendance at movie theatres dropped off seriously after TV came along and we are trying to recapture part of the audience we lost."

He said that about 99 per cent of the programming is made up of movies with the rest public service features, which are offered free, and a few live shows like the hockey games and the recent Bob Newhart special. He felt that the broadcasters' demand that pay-TV be controlled arose from their fear of competition. "We don't think we are competing with TV. We are providing a service for people who would ordinarily go out to the movies. Apparently, the broadcasters think even they should stay glued to their sets."

ALL 47 EXHIBIT BOOTHS have been reserved, and consideration is being given to taking additional space for the 89th semi-annual convention of the Society of Motion Picture and Television Engineers at the King Edward Hotel, Toronto, May 7-12, it was announced by Kenneth S. Oakley, Bell and Howell, Ltd., chairman of the exhibition committee. Theme of the convention, the second in the history of the SMPTE to be held on Canadian soil, is international achievements in motion pictures and television. Great attention from overseas is being given the meeting, according to Gerald Graham, National Film Board, chairman of the local arrangements committee, who stated that among those in attendance will be representatives from Italy, Sweden, England, France, the Union of South Africa, the USSR, and Czechoslovakia.

W. Pa. Allied In Fold

PITTSBURGH, PA.—Harry Hendel, chairman of the board, Allied Motion Picture Theatre Owners of Western Pennsylvania, announced that the board of directors of this group by unanimous vote reaffirmed their confidence in the new regime of the Allied States Association of Motion Picture Exhibitors.

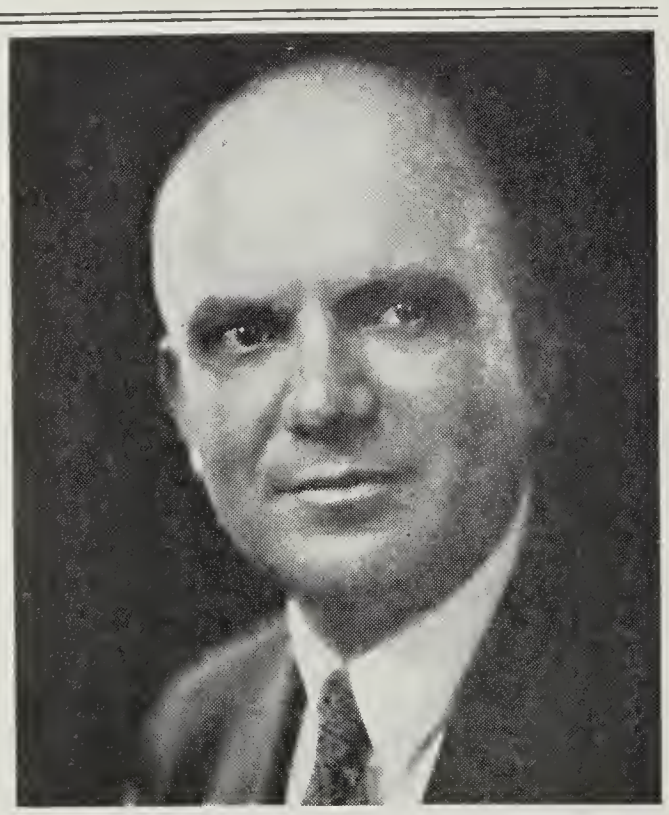
Allied Plans April Meet

DETROIT — Chairman Ben Marcus announced that the regular quarterly board meeting of Allied States Association will be held April 10-12 at the Warwick Hotel, New York City. It has been timed so that Allied leaders can also attend the executive meeting of COMPO and the testimonial dinner to Eric Johnston, both scheduled for April 10, while they are in New York. Allied Theatres of New Jersey will be the host unit.

Kennedy Likes Movies

WASHINGTON, D.C.—President John F. Kennedy has manifested again his interest in motion pictures by attending the premiere of India's prize-winning film, "The World Of Apu," at a Washington theatre.

He has also attended a private showing of "General Della Rovere" at the White House and the local theatre showing of "Spartacus."



P. S. (Pete) Harrison, veteran publisher of Harrison's Reports, a reviewing service which he founded in 1919 and headed successfully for nearly 40 years, is preparing to reenter the same field with a new publication from Hollywood headquarters. No longer connected with Harrison's Reports, his new publication will be Harrison's Hollywood Reviews.

Ohio Senator Back Plugging For Censors

COLUMBUS, O.—Motion picture censorship would be revived in Ohio under a bill introduced in the Ohio Senate by Sen. Robert Shaw, Republican, Columbus, first censorship measure to be presented at this session of the Ohio Legislature.

Film censorship at the state level was abolished in 1954 by court decisions ruling the law unconstitutional. Sen. Shaw said his bill is designed to avoid similar legal challenge.

Shaw's proposal would create a five-member Ohio Motion Picture Board under the State Commerce Department. The board would be made up of one representative from the Commerce Department, one from the State Education Department, and three members at large, one a representative of the film industry.

All motion pictures, except those specified as exempt, would have to be submitted to the Commerce Department. If the department decides the film is obscene, as defined in the bill, the findings would be submitted to the censor board, which would view the film within 10 to 30 days to approve or reject it.

Rejection could be appealed to the Common Pleas Court of Franklin County. An appeal would be heard by a jury which would be required to view the film. Should the jury determine the picture to be obscene, the trial judge would be required to permanently enjoin its showing any place in the state. If the jury would decide the film is not obscene, the judge would immediately have to issue approval.

The bill sets the following penalties for exhibiting a film not submitted and approved: $500 maximum fine for the first offense and $1000 fine for each subsequent offense; for exhibiting a trailer of a film before it is approved or for counterfeiting approval, a maximum of $300 fine and 90 days in jail.

Exempt from the proposed law would be newsreels; scientific or educational films used by the professions, schools, or affiliated groups; religious films used on behalf of a religion or religious group.

The new proposal is similar to a bill Shaw sponsored in the Ohio Senate two years ago. It died in committee. Shaw also was co-sponsor of a censorship bill four years ago.

It is expected that the Supreme Court ruling has paved the way for similar action elsewhere.

GPEC Sues Martin Firm

NEW YORK—General Precision Equipment Corporation has filed an antitrust suit against Martin Company, Baltimore, Md., seeking an injunction to block an asserted attempt by the latter to gain control of GPEC, and also asking that Martin be ordered to divest itself of its present GPEC shares and be enjoined from increasing such holdings, voting its present holdings, or interfering in the conduct of GPEC's business. The complaint also seeks damages and relief, charging violation of a section of the Clayton Act.

Martin, which unsuccessfully proposed a merger two years ago, holds about 15 per cent of GPEC voting stock, and their associates own about 14 per cent, it is said.

GPEC told stockholders it had initiated the suit after receiving a demand from George Bunker, Martin's chairman, for two seats on its board and the removal of six directors, including five outside members, from the GPEC board, which now has 14 members.

"How I Would Sell . . .

GORGO

MGM's Technicolor Feature About The Monster With Heart

An Exclusive **SHOWMANALYSIS** Prepared by—

MAURICE GOLDBERG, Advertising Department
Milgram Theatres, Inc., Fox Theatre, Philadelphia, Penna.



GOLDBERG

ABOUT THE AUTHOR • Maurice Goldberg, a native of Philadelphia, has been in the theatre business for 25 years. He started as an usher for Warner Bros. Earle Theatre during the time name band vaudeville was the rage of the country. After spending a short apprenticeship, he was moved up to the front office and made treasurer of the Earle Theatre. He moved into the key run neighborhood operations as assistant manager of the Midway Theatre, and from there was promoted to manager of the Harrowgate Theatre. After three years in the Army, he returned and managed neighborhood theatres for Warner Bros., including the Wynne, Model, Parker, and Terminal, gaining wide experience in the advertising and exploitation field. In 1953, he moved back to the downtown first run operation at the Fox Theatre for National Theatres. When the Milgram Theatre Circuit took over the operation in 1958, he moved into the advertising department.

Monsters have always had an amazing appeal for motion picture audiences. Although they have taken varied forms and different dramatic devices, many have been box office bonanzas and several have achieved recognition as screen classics. "GORGO" is one that falls in these two categories.

When we kicked off our campaign, press books were not available; therefore, I would like to outline the advertising, publicity, and exploitation in the Fox Theatre campaign on "GORGO."



This motion picture is for the live showman of the large city as well as the small town exhibitor. "GORGO" will appeal to the adults as well as the teenager and small fry, but it's one you will have to go out and sell.

The important thing to sell is the magniture of this gigantic monster, comparing it to the cinema mammoth creatures of the past. Bring home the fact that "GORGO" is the biggest ever. Design an ad which can also be adapted for advance lobby and front with copy playing up the fact that this is the biggest ever. *"FIRST THERE WAS 'KING KONG'! THEN THERE WAS 'GODZILLA'! AND NOW THIS IS THE BIG ONE."* Dig up some illustrations of the aforementioned two and include them in the ad beside the appropriate copy keeping them on a much smaller scale, which will accentuate the bigness of "GORGO."

There is another effect in this type of ad layout. It also brings home the fact that it's NEW and never seen before, and it will hammer home the idea that it is not to be confused with previous films dealing with monsters.

THIS AD announced the opening day of the world premiere engagement. Note the emphasis on the theme "THIS IS THE BIG ONE." The ad is readily adaptable for other engagements as well, of course.



FLASHING EYES above the marquee drew crowds like this to the theatre and dominated the downtown area day and night.

Something that always stops traffic is the mechanieal operation of a monster. Your sign shop could make up one of these with the figure of a girl clasped in the right hand, with the hand moving up and down and with the left hand holding a replica of Big Ben tower. The jaws of the monster could also move. To enhance this, a model of the latest missile could be pointed in the direction of the moving figure, with copy to the effect: *"Even the latest missiles couldn't stop the terror and destruction of GORGO."*

The Fox Theatre was the site for the World Premiere, and funds were available to purchase extensive television time on the three Philadelphia channels, which will also help the subsequent runs in the areas covered by WCAU-WFIL-WRCV. The TV trailers are great and do a tremedous job in selling the bigness and destructive power of "GORGO."

The newspaper ads are excellent and there are many to suit every situation. There are two color ads available that we used in the Philadelphia Daily News and The Evening Bulletin on opening day. Catch lines, *"THIS IS THE BIG ONE"* and *"IT'S ALIVE,"* plus *"SEE SEE SEE"* as outlined in the ad proofs, bring out the bigness and authenticity of the monster.

There is a four page herald available that does an excellent job of selling the monster and its destruetive power. This should be used. We used 60,000 in the thickly populated areas of the lower income bracket.

"GORGO" was cross plugged in three of Milgram circuit neighborhood theatres, using regular trailers, lobby 40x60's, and the distribution of a few thousand heralds.

Two 20 foot cutouts of the monster with flashing red eyes were plaeed on the top of our marquee. This is a traffic stopper. For the smaller theatre, a cutout can be placed on the front, with the same flashing eyes that will help sell "GORGO."

ADVANCE AD stresses the fact that this is a film that can be compared to no other.

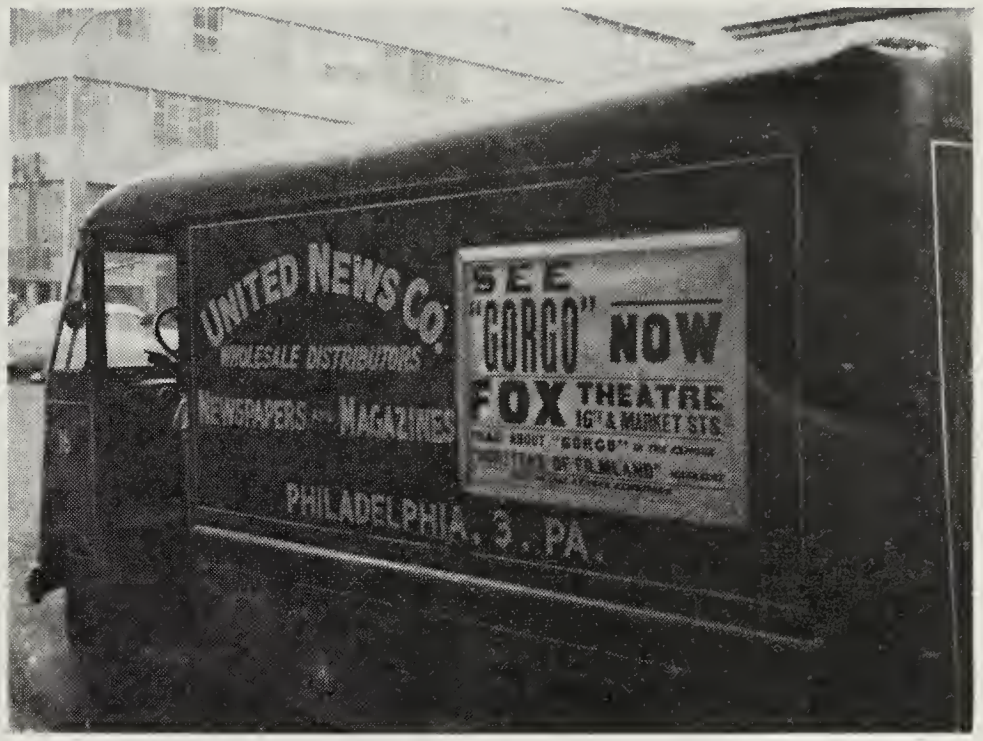
HERE IS an outside board telling passers-by the exploitation highlights of the "GORGO" story in broad terms.





COMING . . . in the issue of March 1
PAUL BAISE, Advertising-Publicity Director
Walter Reade Theatres, Oakhurst, N.J.
tells how he would sell . . .
Warners'
"SINS OF RACHEL CADE"





TIEUP with the distributors of a monster comic book sent the film's message out on the fleet of trucks throughout the city.



LEFT, some of the illustrations and copy from the colorful herald that was distributed to schools and other well-traveled spots throughout the city prior to opening.

A radio contest has been of great help and was used 10 days in advance of opening. This had the town talking about "GORGO" before our first ad hit the papers. The contest was to have someone locate a photograph of "GORGO" that was hidden in the downtown area. Radio station WPEN gave out clues each day as to "GORGO's" whereabouts. The photo was found on the opening day with a cash prize going to the winner.

With the mass appeal of monster pictures, we found it advisable to advertise in the three colored tabloids, which was money well spent.

With the tremendous amount of interest among the small fry, we sold EARLY BIRD SHOWS on the opening Friday and Saturday.

A good advance advertising stunt was to secure a TV trailer and use it in a projection machine on the front of theatre one week in advance of playdate to take advantage of the transit traffic in front of the theatre.

We planted special art work concentrating on the largeness of the monster, and it broke in all three newspapers, a total of over two million circulation. The fact that we were given big free space was due to this special art which appealed to the art editors. A bow to the MGM ad men who came up with these special art stills.

Tieup was made with Kable News, publishers of "Monsters of Filmland" magazine, through The United News Company. Panels were placed on 30 United News trucks that travel the Delaware Valley area.



LONDON Observations

by Jock MacGregor

THE BRITISH FILM PRODUCERS ASSOCIATION has resuscitated its committee to deal with second features. Meanwhile, the Boultings of British Lion have been attacking such productions, and I am not sure what they have in mind. They have just made one. These pictures have been attacked before. The Brothers have added nothing new to the arguments. Many people do time their arrivals at cinemas to coincide with the news and feature, but circuits and independents have, in the main, found that to get the public out of their homes, two features and program running three hours or more is essential. Experiments have been made periodically with certain features whereby the "second" has been dropped, but generally it has been back before long. Hard ticket shows are, of course, an exception, but here special selling is used and features are in any case of considerable length.

To improve the quality of second features (or any product) is laudable, but there is the question of economics. Here the ball should bounce right back into the lap of the Boultings as distributors. "Seconds" to be economic for an independent producer must be made for less than $56,000 and they still remain a gamble. They are booked on flat rentals, and even with double Eady Levy up to labor cost, overseas sales are essential for a profit.

Oddly enough, the solution actually rests with distributors like the Boultings. The British independent is lucky to get one and one-half times the usual second feature rate no matter how good the picture, and he only gets this if the producer and/or distributor of the first feature feels benevolent. In any case, the second feature rental comes off the first feature's percentage earning. There is only one box office gross, and the first feature producer needs every penny he can get.

To replace "seconds" with shorts is no solution. Quality shorts are not only expensive to make but few and far between. Besides, general run moviegoers show even less interest in them, having suffered from a surfeit on TV every day.

British Lion are now making films which they like to describe as "designed to raise the standard of the second-feature." These are believed to cost around $70,000. The Boultings have produced one, "Suspect," which was well received by the press. It was shown at the Queen's, Bayswater (an ABC neighborhood house), in support of the documentary, "Blitz on Britain," but has, as yet, not gone out on full circuit release. The second in the series is titled "Offbeat." It was produced by M. Smedley Aston and has gone out in support of "The Night We Got The Bird," a lower bracket comedy on ABC. As distributors, British Lion can allocate rentals as they feel fit.

Since the unit program is so firmly entrenched, the ideal would be to have a "second" tailored to complement the first feature and make a program of approximately 165 minutes. This would take planning, but the result would be practical, both technically and economically. "Seconds" should be the training ground for new talent and not a graveyard. Money saved in not using semi-names could be put to better writing and production values. After all, if the feature does not pull the public in, semi-but-expensive names in the second won't help. It is better to have a production which does not let down the first feature.

WALTER SHENSON has completely dropped the mantle of publicist for that of producer. When I dropped in for lunch at the MGM Elstree Studios, he was excited. He is completing "A Matter of WHO" after locations on the continent and is hoping that history will repeat itself. Terry Thomas is starred, and Walter wonders if he will follow in the footsteps of Peter Sellers whom he skyrocketed to the top through casting him in "A Mouse that Roared." Terry is currently enjoying an American vogue in "Man in the Cocked Hat" and "Make Mine Mink," and this picture could provide the final accolade. British comedies are currently enjoying great popularity throughout the world. In the United States, for example, comedies starring Thomas, Sellers, and some other favorites win considerably more bookings than has been the case heretofore. It is a healthy situation for local producers and is creating stars of world renown.



Among those seen at the convening of Astor Pictures franchise distributors from all over America at New York's Essex House recently for discussions and announcements of Astor's 1961 product and plans were Arthur Newman, Albany, N.Y.; Bert Stearn, Pittsburgh, Pa.; Irving Wernick, New York City; Anthony J. Tarrell, treasurer; Mario De Vecchi, vice-president, Astor International; and Gerry Solway, Toronto, Canada.

Unions Aid 'Spartacus'; Douglas No Runaway

NEW YORK—The current campaign of the AFL-CIO's Union Label and Service Trades Council to help publicize and sell tickets to Universal-International's "Spartacus," as the most expensive American union-made picture, has been given new impetus by the decision of Kirk Douglas to switch the filming of his Bryna Production "Montezuma," the large budget spectacle, from Mexico, the locale of the film, to Hollywood.

The AFL-CIO through its Union Label and Service Trades council representatives in key cities where "Spartacus" is currently playing roadshow engagements, is going all-out to help sell tickets through local unions and to publicize the film. Prior to this, the IATSE was instrumental in helping to develop a national publicity campaign in the labor press of the United States and Canada.

In a current release to the labor press, the Union Label and Service Trades Council applauds Douglas' decision to film "Montezuma" in California and also cites President Kennedy's recent appeal to "Buy American to Combat the Gold Deficit" and highlights his reaction to "Spartacus" after having seen it at the Warner, Washington.

"After viewing 'Spartacus' in Washington, the president commented favorably on the fact that the show was made in America and represented the costliest film ever made in Hollywood," the Union Label and Service Trades Council notes.

In regard to "Montezuma," the Council points out that "production costs would be halved by shooting 'across the river' in Mexico but Douglas expressed his belief that there is no reason why film producers could not produce profitably in Hollywood and employ American union theatrical trades people who are the most accomplished in the world."

Astor Distribs Meet

NEW YORK—Twenty-five Astor franchise distributors from all over America met for a one-day convention at the Essex House to discuss their product and plans for 1961.

Prime items on the Astor Releasing agenda are "La Dolce Vita," Federico Fellini's controversial film which is already doing business of blockbusting p roportions in 20 countries, and "Rocco and His Brothers," recipient of the Venice Film Festival Award and 20 other major film prizes. Astor pictures will have 10 new films in release by the end of the year including "India," Roberto Rossellini's new full-length color feature, and "The Con Man," starring Broderick Crawford and Richard Basehart.

Franklin F. Bruder, chairman of the board, stressed the fact that Astor wishes to remain the largest organization available to supply big-time product of independent producers to independent distributors both here and abroad. "Astor has had many offers to turn its pictures over to major companies for distribution, but we are interested only in building our own organization, not in supplying product for other organizations already established."

Brandt Aids Fund Drive

NEW YORK — Richard Brandt, president, entertainment division, Trans-Lux Corporation, will serve as national exhibitor chairman of the Brotherhood campaign sponsored by the amusement industry on behalf of the National Conference of Christians and Jews, it was announced by Max E. Youngstein, vice-president of United Artists, who is serving as national chairman of the campaign.

"HARRISON'S HOLLYWOOD REVIEWS"

1418 North Spaulding Ave.
Hollywood 46, Calif.

Please note that I am no longer connected with Harrison's Reports, the reviewing service I founded in 1919 and operated successfully for nearly forty years.

The cause for my move to the West Coast is the rigors of the Eastern climate. My health now is tops.

But being inactive is not pleasant. For this reason I have decided to get into harness once more. So I am starting "Harrison's Hollywood Reviews," again without advertising.

"Harrison's Hollywood Reviews" will be published in an informal style.

I served the exhibitors for forty years faithfully and I expect to serve them for many more years.

The subscription cost is again fifteen dollars a year. May I hope to receive your subscription check by return mail?

Sincerely,

P. S. Harrison

P. S. Harrison

ATLANTA

Arnold Gary, owner, has closed the Homewood, Birmingham, Ala. . . . William J. Zimmerman, manager, Dalton, Ga., theatre a Martin unit, died there following a heart attack. . . . The Knickerbocker, one of the oldest theatres in downtown Nashville, Tenn., and flagship in the Crescent Amusement Company for many years, was closed after 45 years. . . . Sarah Ann Tarwater, daughter of Bob Tarwater, sales manager, United Artists, won the women's intermediate singles tennis tournament. . . . Mrs. George Rosser, wife of George Rosser, booker in the local office of Martin Theatres, is recuperating at home following hospitalization. . . . Owen Vaughan, former general manager, Peachtree Art Theatre, was in for a visit. He is now with Warners' in Detroit. . . . Local WOMPI honored their bosses at a dinner at the Variety Club. President Mrs. Jean Mullis' boss, R. V. Smith, Theatre Service Company executive, was named "Boss of the Year."

BUFFALO

Both Shea's Buffalo and the Century will carry the closed circuit TV showing of the Patterson-Johansson heavy weight championship fight on Monday, March 13. All seats will be $5 for this "rubber match" which is to be held in Miami Beach Convention Hall. The fight is scheduled for 10:30 p.m. with theatre doors to open at 9 p.m. Sport films will precede the fight telecast. . . . There are rumors that the Buffalo office of National Screen Service Corp., at 505 Pearl st., will be closed March 1, and some kind of delivery service will be made through the Buffalo Film Depot. National Screen has occupied headquarters in the Film Building for many years. A year or so ago, the office was cut down to a one-man proposition, with Jim Lavorato in charge to receive shipments sent from New York via truck and arrange for redistribution to theatres. . . . Bausch and Lomb, the Rochester optical firm that developed the lens for CinemaScope, has named Robert S. Ingram as president and managing director of its Canadian unit. He has been with B&L Canada since it began operations in 1935, became secretary two years later, and vice-president and branch operations manager in 1954. . . . Robert C. Hayman, Hayman Theatres in Niagara Falls, has been appointed chairman of the advance gifts division for the 1961 United Jewish Fund Campaign which will be sponsored by the United Jewish Federation of Buffalo, Inc. The drive will be from March 12 through 31. . . . The Women's Club of Rochester sponsored a movie party the other day in the Dryden Theatre of the George Eastman House, when some 36 guests from nursing homes in the city were entertained by a program of old-time films and two pictures of city and country life made by Arne Sucksdorff in Sweden. . . . Frank Arena, Loew-Shea Theatres, says the advance reserved seat sale for the local showing of "Exodus" has been very good. The UA Otto Preminger Todd-AO production will open in the Teck on March 22. Prices are ranging from $1.25 to $2.75.

CHICAGO

The Chicago Variety Club has pledged $75,000 to La Rabida Research Center. Last year the Tent gave $52,000 to this charity. . . . The Hoosier, Whiting, Ind., has been taken over by Ken Dickenson. . . . The North Shore Committee of the American Civil Liberties Union is protesting the Evanston, Ill., movie censorship laws. Franklyn S. Haiman, chairman, issued a statement deploring the Evanston ordinance as one which denies "adult citizens of a university community the opportunity to view films which have received international recognition." The film in question is the French-made "Hiroshima, Mon-Amour" which was to have been shown at the Coronet; but cancelled on police order of Policewoman Joanne Mariani, who has been the only member of Evanston's one-man censor board for four years. . . . The City of Chicago posted $10,000 to save some of the lavish detail from the Garrick theatre building. David B. Wallerstein, president, B & K Theatre Corporation, owner, consented to a salvage team, financed by the city, to begin work to preserve the structure's world famous ornaments, which will be removed floor by floor and stored at Navy Pier. The committee dedicated to preserving the ornaments is made up of the Mayor's Commission on Architectural Landmarks, the Society of Architectural Historians, and the American Institute of Architects, will appropriate the ornaments first to institutions which donated funds and later to individuals. Hundreds of requests for pieces have been received.



Albert M. Pickus, president, Theatre Owners of America, third from left, standing, is seen at a meeting with the United Cerebral Palsy Association of Connecticut in Stamford planning for the group's fund drive to promote the New York fight of Chico Vejar, who will donate half the boxoffice receipts to UCP. From left to right are Vejar; Albert Capstaff, Darien, Conn., campaign chairman for UCP of Connecticut; Pickus; Red Smith, sports editor, New York Herald Tribune; and seated, Mrs. Samuel Haflich, president, UCP of Fairfield County, and Mrs. Julius Y. Levenson, a leader of UCP in Connecticut.

CINCINNATI

National Theatre Supply is furnishing equipment for two new area drive-ins; the 600-car Highway 28 near Goshen, O., owned by Highway Theatre Corp., and an 830-car airer, as yet unnamed, near Reynoldsburg, owned by Frank Weifel of that central Ohio city. . . . Nearly 600 Golden Age Club members were entertained on Valentine's Day at the neighborhood Paramount with screenings of U-I's "The Private War of Major Benson" and shorts. Area merchants provided luncheon and more than 40 door prizes. . . . Attendance for screenings of U-I's "Spartacus" at the Grand passed 50,000 last weekend. The hard-ticket attraction opened Dec. 22. . . . Lee Heidingsfeld, widely known in area film circles, has been named division manager, Continental Distributing, succeeding Irving Sochin, resigned. . . . Herman King, a producer of MGM's "Gorgo," and publicists Terry Turner, New York, and Kal Bruss, Detroit, were in prior to the film's opening Feb. 22 in 50 area houses. Also in were Thomas Goodman, manager, Realart, Indianapolis, and A. J. Dwyer, St. Louis, regional manager, Army and Air Force Picture Service. . . . While only minor damage to equipment has been reported, there has been considerable damage to parking and viewing areas at Ohio Valley drive-ins because of the severe weather during this winter to date. With heavy rainfall adding to snow woes, it appears likely that many drive-ins, scheduled for early March openings, will be dark until necessary repairs can be completed. . . . A-I's "Portrait of a Sinner" is booked for first-runs at two area art houses, the Hyde Park here and State, Charleston, W. Va. . . . Phil Chakeres, president, Chakeres Theatres, Inc., Springfield, O., was in from his winter home in Miami Beach, Fla., for a brief business visit . . . .Ground was broken recently for a 40-lane bowling emporium in Lexington, Ky., for Eastland Bowling Co., a Chakeres subsidiary. The new lanes, costing about $900,000, are scheduled for completion late this year. . . . Wally Allen, Chakeres publicity director, has been named to handle publicity for the Lion's Club annual Rose Day observance on April 15.

COLUMBUS, O. NEWS—Palace, Lancaster, Ohio, has been sold by Leo Kessel. The site will be used for a parking lot. . . . RKO Palace held "Swiss Family Robinson" for a fourth week and Loew's Ohio held "The Misfits" for a third week.

DALLAS

"The Alamo," will end its four month run at the Capri on Feb. 28 to make way for "Spartacus," which is due to arrive at the Capri on March 8. . . . George Murphy, Hollywood actor, producer, lecturer, and leader in the conservation movement in the entertainment world, addressed members and guests of the Public Affairs Luncheon Club at their noon luncheon in the Hotel Adolphus Roof Garden. . . . Sue Ann Langdon, the former coed at Texas A&I College at Kingsville, Tex., who makes her film debut with Tony Curtis in "The Great Impostor," was a visitor here to talk about her first screen role. . . . Claude H. Stewart, city manager in Waco, Tex., for Texas Consolidated Theatres, won an all expense seven day trip to Nassau for two as first prize in an 11 week Interstate Theatres Circuit-Texas Consolidated managers contest. The contest, entitled "People Are Money," was based on money making ideas executed during the period. Lynn Krueger, manager of Interstate Theatre's Majestic in San Antonio won second prize and a $300 cash award. Ray B. Jones, manager of Interstate's Worth at Fort Worth, Tex., took third prize and $200 in cash. . . . W. E. Mitchell, vice-president and general manager, Texas Consolidated Theatres, has announced that William Samuel has been appointed manager, Majestic, and other properties of the circuit at Eastland, Tex. . . . Kyle Rorex, executive director, Texas COMPO, has announced that the group is "sounding the alarm" to area newspapers that censorship must be attacked since it violates freedoms guaranteed under the First Amendment. Rorex is requesting support of some 85 area newspapers in the fight against movie censorship. . . . Two Japanese geisha girls, whose trade names are Teruko and Somezuru, came to Dallas to promote the new movie "Cry For Happy" which is scheduled for the Palace on March 2. . . . Dean Allen, better known to the youngsters in the Dallas area as "Officer Friendly" of WFAA-TV's "Party Time," will begin a series of weekly appearances at Interstate Theatres. . . . Optical Printing Service, with John Bronaugh as manager, has been established here to serve film producers and clients in the southwest.

DES MOINES

Don Allen, general manager, Tri-States Theatre Corp., and other executives of the circuit held a tri-state meeting at Omaha to set up plans for April, May, and June for the Tri-States houses. . . . Harold McKinney has been installed as chief barker of the Des Moines Variety Club. . . . The Avery, Garner, Iowa, has reopened under the management of Mr. and Mrs. Virgil Buntenbach. . . . After operating four months the Weiting, Toledo, Iowa, the Toledo Community Theatre Guild issued a report showing a profit. . . . Bill Glad is the new owner and manager of the New Monte, Monticello, Ia.

HOUSTON

Otto Preminger, the producer-director, was honored guest, together with his wife, Hope Bryce, at a dinner in the Regency Room of the Houston Club. Preminger announced that "Exodus" is scheduled to open in Houston on March 29 as well as in San Antonio on the same date. . . . "The Seven Wonders of the World" in Cinerama has opened at the Rivoli on a road show engagement. . . . Marking the first time that geishas have ever gone on tour Miiko Taka and two geisha girls, Somezuru and Teruko, are scheduled to visit Houston on behalf of "Cry For Happy" in which the Japanese-American actress and the geisha girls are seen. . . . Tom Macon, assistant manager of the Metropolitan, presented Linda Thompson, local 10 year old youngster, with an eight week pass to any Interstate Theatre in Houston for making a straight A grade card. Offer is made through the Interstate Theatre Circuit and the Houston Press.

JACKSONVILLE

Carlton Brown Jr., formerly of Virginia, is a new manager trainee with Florida State Theatres. . . . Irving Hanour, Columbia auditor from New York, came in for a stay at the firm's local branch. . . . Fred Rippingale, also of New York, checked into the MGM office for auditing work. . . . Roy Smith, local theatre supplier, was forced to return to his home here after becoming ill on a trip into the Tampa area. . . . Johnny Tomlinson, Warner manager, spent several days visiting exhibitors in the Miami area prior to staging a special morning invitational screening on "Parrish" at the downtown Center in cooperation with manager Marty Shearn. . . . Here to confer with Bill McClure, Universal manager, were H. H. "Hi" Martin, company vice-president from New York, and Peter Rosian, Cleveland district manager. . . . Florida State Theatres' unique Weeki Wachee Spring, which contains the world's only underwater theater, is receiving increasing national recognition for the novel entertainment offered in the 400-seat submarine auditorium. Popular Science magazine for February contains a four-page description of the theatre, together with a layout of 16 photographs concerned with the building of the $1,000,000 theatre which opened last November. The February issue of Popular Mechanics also features Weeki Wachee. Managed by Jack Mahon, former Pennsylvania showman, as an integral part of the FST circuit, hourly shows are presented in the air conditioned auditorium by teams of beautiful girl swimmers who comprise the underwater ballet cast. . . . Henry Glover, owner, Largo, Largo, has moved into a new bayfront home facing the Gulf of Mexico. . . . Louis Formato, Washington divisional manager for MGM, was a recent visitor at the office of Fred Hull, MGM manager here. . . . Sharon Conner, daughter of



These two happy people are Joy Norton, Miami, Fla., correspondent for MOTION PICTURE EXHIBITOR, and secretary to Harvey Fleischman, Wometco Enterprises, Inc., vice-president, and Richard McGarry, not of the industry, who have announced that they will be wed on April 29.

Frank Conner, assistant manager, Tampa, Tampa, has received a screen test from Hal Wallis and is headed for a part in his next picture. The test was arranged by Col. Tom Parker, Elvis Presley's manager, who is a old friend of the Conner family. . . . George Robertson, Jr., Foster Hawthorne's assistant at the Capitol, Clearwater, was married to Dorothy Ann Fouty and was promoted to the management of the Edison, Ft. Myers, when it reopened with a run of "Ben-Hur." . . . Bob Kingsbury, former manager trainee at the Arcade, Ft. Myers, is now Herb Roller's assistant at the big Polk, Lakeland.

MIAMI, FLA., NEWS—The board of directors of Wometco Enterprises, Inc., voted a regular quarterly dividend of 17½ cents per share on the company's Class "A" common stock and 6½ cents per share on the Class "B" stock, to be paid March 15. . . . The Park, Tampa, announced a change in policy to run unusual and outstanding foreign films. The first feature of the new program was "The Man in the Cocked Hat." Art exhibits are now displayed by well-known Tampa Bay artists. The change in policy was made, according to manager Jack Fink, on the basis of Tampa's growth in population and the belief that it will support a policy of artistic presentations. . . . Paul Bruun, Miami Beach Sun columnist, in his amusement page column, decried the Miami Beach city policy of presenting free entertainment in direct competition to the area's cultural entertainments for which an admission price is charged. In addition to criticizing the policy of free programs nightly at the Miami Beach community center because of their competing with the University of Miami Symphony as a training ground for students of music, and the Miami Beach Civic Orchestra, Bruun wrote, "Miami Beach boasts some of the world's finest motion picture theatres. One, on Washington Avenue (the Cameo) presents two fine features, all day long for 25 cents until 6 p.m., then the price goes up to 50 cents. The big beautiful Cinema now gives Jewish vaudeville and one movie for 50 cents during the day and $1 at night. These attractions need FOR FREE competition???"

LOS ANGELES

Stan Livingston, formerly with Fred Stein's Statewide Theares, Van Nuys, Calif., has resigned to accept the appointment of manager of the Panorama, Panorama City, Calif.

NEW HAVEN

The Middlesex Realty Corporation, headed by Mike Adorno, who assisted his father, late industry pioneer Sal Adorno, Sr., in long-time operations of the M&D Theatres in Connecticut, has taken control of the Middlesex Theatre Building and other property at 181-187 Main St., Middletown, Conn., both of which had been owned by the Middlesex Building Corporation. Middlesex Building relinquished its control over the properties some weeks ago, Nicholas and Salvatore Saraceno failing to act on an option of assuming ownership. Mike Adorno, president of Middlesex Realty, finally foreclosed and took title. Adorno, who runs the first-run Palace, Middletown, intends to reopen the long-shuttered Middlesex on a full-time basis. His brother, Sal, Jr., is owner and general manager of the Middletown Drive-In. . . . Albert M. Pickus, president of TOA and owner, Stratford, Stratford, Conn., has been elected to the board of trustees of the Fairfield County (Conn.) Symphony Society. . . . Herman Kass, executive in charge of national promotion, and exploiteer Bernie Corbin, U-I, worked on the Connecticut premiere of "The Great Impostor" at the Stanley Warner Strand, Hartford. Activity included a long-distance phone interview with star Tony Curtis by Allen M. Widem, Hartford Times amusements editor, a special opinion-makers' screening, and a press luncheon honoring Hartfordite Mike Kellin, featured player. . . . Robert L. Howell, Stanley Warner Palace, Norwich, Conn., is continuing, on an occasional basis only, a "Ladies' Day" plan, with ladies admitted free when accompanied by another adult. That day's newspaper ad announcing "Ladies' Day" must be clipped out and presented at the boxoffice to enable the patron to take advantage of the management offer, however. . . . James M. Totman, Stanley Warner zone manager, has announced appointment of William

First-Run Drive-In Plans Easter Opening

JACKSONVILLE—Construction of the new Midway Drive-In began here on Feb. 2 and the builder and designer, the David Seigal Company of Boston, aimed toward an Easter Sunday, April 2, grand opening. Announcing plans for the new theatre was Mike Meiselman, currently manager, Town and Country, which is owned by his father, Herman B. Meiselman, North Carolina circuit owner, who resides in Charlotte. The Midway is to be operated by Fenton Theatres, Inc., of which the elder Meiselman is president and the son is general manager.

The Midway will be in the immediate area of thousands of new subdivision homes which have sprung up in the past few years. Plans call for a 1,000-car capacity. Meiselman stated that the Midway will be equipped with a screen 100 feet in width. A pylon and marquee will be erected, and the ticket booth will have a four-lane approach. A main feature of the theatre will be a stream-lined concessions building to be erected in the center of the parking area, which will have a lobby, lounges, and cafeteria-style refreshment stands. The installation of in-car heaters is planned for winter months. Unusually wide aisles and parking spaces have been included in the design, and a child's playground will adjoin the theatre.

Meiselman said that the Midway will be booked on a first-run policy, which no other local drive-in has, featuring family entertainment. The other Meiselman theatre here, the indoor Town and Country, operates as a first-run suburban house in the populous Arlington area.

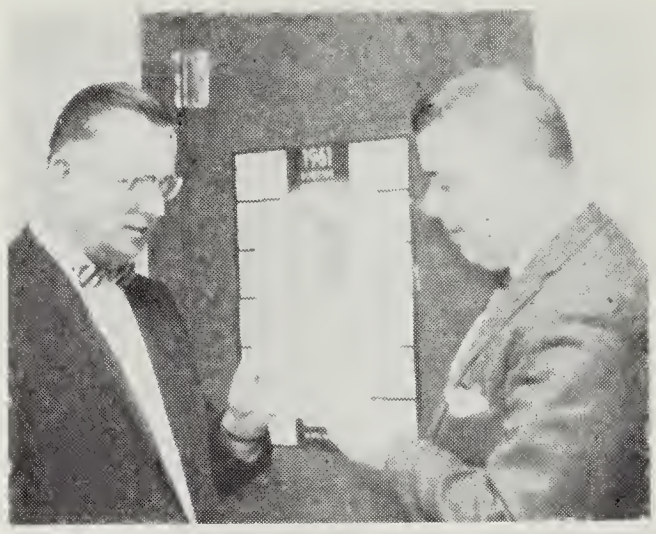
Decker, manager, Garde, New London, Conn., for the past two years, to house managership of the deluxe, first-run Strand, Hartford. In the newly-created post, Decker will assist Jack Sanson, who continues as resident manager for S W here. The Strand is sole Connecticut theatre equipped for 70 mm. motion pictures. At the same time, Totman has named Murray Howard, who rejoined the circuit to handle group sales during the newly-concluded 18-week "Ben-Hur" run at the Warner, Worcester, Mass., as Decker's successor in New London.

NEW ORLEANS

Hazel St. Romain, formerly Columbia's head cashier, is back at the exchange as billing clerk. . . . Della Jean Favre, former vice-president, local chapter of WOMPI and recently advanced to the presidency on the death of Carmen Smith, presided at the club's February board meeting. With the sanction of the board she named Bernice Chauvin to succeed her in the office of first vice-president. . . . Sympathy to Mrs. Nat Odom, UA staffer, on the death of her mother, Mrs. Florence Heider Rooney Dill. . . . The local WOMPI are again participating in the Crippled Childrens' Easter Seal campaign. . . . The local WOMPI held a buffet meeting at the home of publicity chairman Gene and Jimmy Barnette. . . . Mrs. Henry Lazarus, head, Lazarus local theatres, has returned to active duties in the operation of the theatres by taking over complete management of the uptown neighborhood Coliseum, formerly in the hands of son, Isadore, who is now giving all of his attention to his de luxe restaurant in the heart of the French Quarter. . . . Gulf States Theatres have reopened the Lyric, McComb, Miss. . . . Cliff Wallace, Memphis representative, Don Kay Enterprises, has been seriously ill, and Harry Richards, formerly with Columbia in Jacksonville, is now covering the Memphis territory and the northern half of Alabama formerly covered by Wallace. . . . Mike Ripps, head, Do Drive-In Theatres in Metairie, Biloxi, and Mobile, has been spending much of his time here to be near his mother, who is seriously ill in Oschner Foundation. . . . Tringas Theatres, Ft. Walton, Fla., closed the Bay Drive-In, Niceville, Fla., until warm weather returns.

PHILADELPHIA

Barnard L. Sackett will present the Pennsylvania premiere of Chekhov's "Uncle Vanya" at his Wayne Avenue Playhouse beginning today. This prize-winning film is said to be the first stage play in this country to be transferred to the screen with practically no concessions made to the cinematic medium. . . . Benny Harris, American Film, was on a Virgin Islands vacation. . . . Winifred O'Kane, MOTION PICTURE EXHIBITOR stenographer, announced her engagement to John Venit, not of the industry. . . . Paul Klieman, Reo Amusement Company, was elected president of the Temple Area Community Pool of Philadelphia, established seven years ago to provide activities for the underprivileged youths of the city. Klieman also announced that the Apollo is now in his group of theatres and will be heard from in the very near future. . . . The Earle, Allentown, Pa., is reported closing after 21 years. . . . Also in Allentown, the Max Korr interests are taking over the Rialto on April 1. The house is presently under Fabian Theatre Management; but the lease has expired. . . . Max E. Youngstein, vice president, United Artists, is serving as chairman of the Annual Brotherhood Campaign of the National Conference of Christians and Jews for our industry. Contributions are being sought for a Youth Scholarship Fund, dedicated to a program of Juvenile Decency. The Conference office in this area is located in Philadelphia with Charles C. Benham as director. . . . The SW Boyd currently showing UA's "Exodus" had a bomb scare last week; but after a careful search of the premises, the matter was hushed up so it did not reach the newspapers. . . . The Savar, Camden, N.J., also had a bomb scare recently. . . . After 42 years, Joe Kennedy, Highway Express Lines, has hit the retirement trail. He will be missed by his legion of Vine Street friends, accustomed to seeing him out in all kinds of weather. Somewhat of a country philosopher and weather prognosticator, Kennedy has long been known as the unofficial mayor of Vine Street. . . . In a drastic reduction of their staff, National Screen Service left 15 or so employees out last fortnight. . . . Bill Kanefsky, manager, Studio, wrote a satirical column for The Observer on how to enjoy an art movie. . . . Some Ellis Theatres, and others, are playing groups of opera films on specified nights at $1 each or five for $1.



Henry Cummings, left, manager, Bing, Springfield, Mass., is presented a "Certificate of Merit" on behalf of the Hampden County Association of Retarded Children by William Barse, executive director, in recognition of his contribution to the cause of helping retarded children.

ST. LOUIS

The championship Johansson-Patterson fight from Miami March 13 is slated to be shown in two St. Louis theatres via closed circuit television. Last year, the fight was shown here to capacity houses with many turned away. The fight will be seen at 9:30 p.m. at Loew's and the Mid-City. . . . United Artists' Hank Howard is in town currently working on the promotion for "The Hoodlum Priest" which is slated to have its world premiere here Feb. 28 for a private charity showing. Friends of Dismas, the organization which solicits funds for Father Clark's Dismas House where ex-convicts are rehabilitated, are selling seats to the premiere for $10 to $100. The regular run will begin March 1 at Loew's State. . . . Marlene Mueller, formerly of National Screen Service and KPLR-TV, announces the birth of a son, Charles Leo. She was Miss Filmrow of 1959. . . . Eddie Clarke, Metropolis, attended the drive-in convention in Dallas. . . . Lester Kropp, Wehrenberg Circuit, suffered a mild heart attack and was hospitalized at St. Anthony's. . . . Many St. Louis exhibitors are planning to go to the Kansas City showarama. . . . Harold Wirthwein, Hollywood, western division sales manager, and Frank Thomas, branch manager from Kansas City, visited the United Artists office here. . . . WOMPIs held their monthly meeting and decided on a bake sale April 1 at a furniture store in north St. Louis. They held a white elephant sale at the meeting and raised $23. Dorothy Dressel, Universal, won the 50-50 drawing for the month.

(*Continued on page 26*)

N.O. Exhib Explains Lack Of Family Pix

NEW ORLEANS—L. C. Montgomery president, Joy, first-run situation in New Orleans, in a letter to Frank Gagnard, editor of the amusement section, both daily and Sunday Times Picayune, expressed his point of view as to why there aren't more family pictures made and presented.

Montgomery's letter states: "What a pity it is that the public will not support family type pictures. I certainly wish they would, because I would like to play family type pictures (at the Joy) week in and week out for two reasons.

"First of all, I have nine grandchildren, and would like them to be able to see good family type pictures.

"Secondly, family type pictures, when they are extra good, attract a goodly number of children, which causes us to sell more concession items.

"The producers want to make family type pictures—and the only reason they don't is because the public will not support them. Actually, the public is going to get what it does support, and you know, this does not apply to motion pictures exclusively. It applies to everything the public consumes.

"The public today will not buy a horse and buggy, neither will it buy high button shoes. As a matter of fact, very few hats are bought. So, what has happened is that these things are produced, if at all, in small quantities.

"Getting back to pictures, while we have had quite a few family type pictures that were not patronized well by the public, I can cite you one very recent family type picture which we played—'Santa Claus.' As you know this is an all color, full length feature picture. It is most entertaining for children, and should have been well patronized at the Joy Theatre.

"Alas, however, it holds the theatre's 14-year record for lowest gross.

(Editor's note: The picture came equipped with a best family film award from the San Francisco Film Festival.)

"I give you the above information because I hope it will answer some of the many questions posed to you as to why more family type motion pictures are not made and shown."

Gagnard added, "Parents' contributions to the forum are welcomed." Gagnard's reason to express himself about family pictures stemmed from an article in Variety about an incident that happened not too long ago in Buffalo, the answer an exhibitor gave to an inquisitive woman patron observing the absence of audience for the viewing of "The Three World's of Gulliver."

Gagnard starts out his article, "The other side of the coin is, easily revealed in the 'movies aren't fit for kids' controversy.

"On one face of the issue, it is widely known, parents and parents' groups decry the shortage of family films which can be recommended for juvenile consumption. Hollywood's open window shade production policy, it is argued, serves too rich a slice of life for impressionable youngsters. But theatre owners have their problems, too, and can often defend themselves to the point of dumping the problem right back in the parents laps."

ALAMO (UA)
Rivoli, New York (*21,100) 17 wk. 100%
Alexandria, San Francisco (No Ave.) 11 " 91%
Palace, Chicago (*21,000) 11 " 93%
Midtown, Philadelphia (*13,700) 13 " 83%
Gary, Boston ($10,300) 9 " 95%
Roosevelt, Chicago ($21,000) 3 " 128%
Stanton, Philadelphia ($13,400) 1 " 127%

BEN-HUR (MGM)
Saxon, Boston (**$10,270) 57 " 131%
Loew's State, New York (**$43,175) 65 " 111%
Boyd, Philadelphia (**$12,300) 60 " 169%
Todd, Chicago (No Ave.) 61 Ave. $25,900
Coronet, San Francisco ($13,200) 61 " 141%
Blue Mouse, Seattle ($6,100) 55 " 148%
United Artists, Detroit ($9,500) 53 " 188%
Cooper, Omaha ($4,500) 47 " 152%
Brown, Louisville ($5,700) 23 " ... 221%
Loew's Midcity, St. Louis (No. Ave.) 28 Ave. $13,400
Capri, Boston ($8,100) 9 " 110%
Pageant, St. Louis ($4,100) 9 " 86%

BLUEPRINT FOR ROBBERY (PAR.)
Pilgrim, Boston ($9,500) 1 " 137%
Paramount, San Francisco ($15,200) 1 " 73%
St. Louis, St. Louis ($12,500) 1 " 76%
Omaha, Omaha ($7,700) 1 " 67%

BUTTERFIELD 8 (MGM)
Capitol, New York ($45,900) 11 " 92%
Warfield, San Francisco ($10,000) 5 " 127%
Orpheum, Boston ($12,400) 8 " 121%
United Artists, Louisville ($9,000) 4 " 122%
Chicago, Chicago ($28,100) 8 " 132%
Randolph, Philadelphia ($13,000) 10 " 112%
Adams, Detroit ($9,800) 12 " 111%
Loew's, St. Louis ($13,000) 6 " 113%
State, Omaha ($5,200) 5 " 108%
Music Box, Seattle ($5,700) 4 " 123%
Music Hall, Seattle ($7,100) 1 " 86%

CAN-CAN (20TH-FOX)
Rivoli, New York ($9,500) 32 " 222%
Gary, Boston ($9,000) 18 " ... 176%
Palace, Chicago ($21,000) 26 " ... 109%
Midtown, Philadelphia ($10,600) 26 " ... 114%
Ambassador, St. Louis ($8,500) 9 " .. 127%
Alexandria, San Francisco (No Ave.) 19 Ave. $13,500
Madison, Detroit (*$16,600) 20 " 118%
Paramount, Seattle (*$8,000) 8 " ... 101%
Pageant, St. Louis (*$2,800) 5 " ... 187%
Capri, Boston (*$9,000) 5 " ... 70%
Brown, Louisville (*$5,200) 12 " 164%
Omaha, Omaha ($7,700) 1 " .. 84%
Palace, New York ($22,500) 7 " 145%
Fifth Avenue, Seattle ($7,900) 2 " 99%
Fox, St. Louis ($14,300) 2 " 100%

CIMARRON (MGM)
Stanton, Philadelphia ($13,400) 7 " 70%
Radio City, New York ($163,100) 1 " 86%

CIRCLE OF DECEPTION (20TH-FOX)
Victoria, New York ($19,000) 1 " 106%
Fifth Avenue, Seattle ($7,900) 1 " 64%
Rialto, Louisville ($8,300) 1 " 61%
St. Louis, St. Louis ($12,500) 1 " 60%
Omaha, Omaha ($7,700) 1 " 60%

DAY THEY ROBBED THE BANK OF ENGLAND (MGM)
Fox, Detroit ($12,600) 1 " 84%

EXODUS (UA)
Warner, New York ($21,900) 10 " 247%
Saxon, Boston ($18,400) 9 " ... 187%
Cine Stage, Chicago (No. Ave.) 10 Ave. $28,100
Boyd, Philadelphia ($21,700) 3 " 149%
Mercury, Detroit ($14,300) 2 " 210%
Alexandria, San Francisco ($12,500) 2 " 195%

FACTS OF LIFE (UA)
Orpheum, Boston ($12,400) 3 " 119%
Stanley, Philadelphia ($18,700) 4 " 93%
Loew's Midcity, St. Louis ($11,300) 4 " 91%
Michigan, Detroit ($20,300) 2 " 109%
United Artists, Louisville ($9,000) 3 " 144%
Chicago, Chicago ($28,100) 4 " 126%
Music Hall, Seattle ($7,100) 2 " 89%
Astor, New York ($25,900) 2 " 148%

FERRY TO HONG KONG (20TH-FOX)
Fox, Detroit ($12,600) 1 " 62%

FEVER IN THE BLOOD (WB)
Orpheum, Seattle (No Ave.) 1 " Ave. $3.009
Paramount, San Francisco ($15,200) 1 " 72%
Randolph, Philadelphia ($13,000) 2 " 90%
Roosevelt, Chicago ($21,000) 3 " 60%
St. Louis, St. Louis ($12,500) 1 " 99%
Mary Anderson, Louisville ($6,100) 1 " 63%

FLAMING STAR (20TH-FOX)
Paramount, New York ($32,700) 3 " ... 70%
Fox, San Francisco ($12,300) 1 " 90%
Pilgrim, Boston ($9,500) 2 " 90%
St. Louis, St. Louis ($12,500) 2 " 85%
Fox, Detroit ($12,600) 2 " 91%
Rialto, Louisville ($8,300) 2 " ... 103%
Coliseum, Seattle ($8,600) 1 " .. 104%
Omaha, Omaha ($7,700) 1 " 104%
Viking, Philadelphia ($7,000) 2 " 98%

GO NAKED IN THE WORLD (MGM)
Chicago, Chicago ($28,100) 3 " 71%
Loew's, St. Louis ($13,000) 2 " 71%
Brown, Louisville ($8,700) 1 " 63%

GOLD OF THE SEVEN SAINTS (WB)
Paramount, San Francisco ($15,200) 1 " ... 74%
St. Louis, St. Louis ($12,500) 1 " 75%
Orpheum, Omaha ($8,700) 1 " 92%

GORGO (MGM)
Fox, Philadelphia ($14,800) 2 " 132%

GRASS IS GREENER (U-I)
Astor, New York ($25,900) 7 " 116%
Memorial, Boston ($17,900) 5 " 87%
Fox, Philadelphia ($14,800) 7 " 100%
Ambassador, St. Louis ($10,700) 4 " 130%
Mercury, Detroit ($14,300) 6 " 81%
Orpheum, Omaha ($8,700) 3 " 84%
Kentucky, Louisville ($7,600) 4 " 82%
United Artists, Chicago ($20,800) 6 " 119%
Golden Gate, San Francisco ($19,700) 1 " 135%

GREAT IMPOSTOR (U-I)
Memorial, Boston ($17,900) 1 " 223%

HAND IN HAND (COL.)
Normandie, New York ($8,000) 2 " 107%

INHERIT THE WIND (UA)
Astor, New York (*$27,100) 10 " 77%
United Artists, San Francisco ($13,500) 2 " 71%
Fox, Philadelphia ($14,800) 3 " 86%
Paramount, Seattle ($12,300) 2 " 58%
Capri, Boston ($8,100) 7 " 86%
Esquire, St. Louis ($12,500) 6 " 86%
Roosevelt, Chicago ($21,000) 3 " 70%
T-L Krim, Detroit ($5,200) 3 " 127%
Mary Anderson, Louisville ($6,100) 1 " 69%

LITTLE SHEPHERD OF KINGDOM COME (20TH-FOX)
Rialto, Louisville ($8,300) 1 " 85%
St. Louis, St. Louis ($12,500) 1 " 61%

LOOK IN ANY WINDOW (AA)
Fox, Detroit ($12,600) 2 " 99%

MAGNIFICENT SEVEN (UA)
Roosevelt, Chicago (*$17,300) 3 " .. 110%
Loew's, St. Louis (*$12,800) 2 " 81%
Music Hall, Seattle (*$8,700) 2 " 72%
United Artists, SanFrancisco (*$15,200) 3 " 78%
Fox, Philadelphia ($14,800) 3 " 102%
Pilgrim, Boston ($9,500) 1 " 129%
Palms, Detroit ($24,800) 2 " 68%
United Artists, Louisville ($9,000) 1 " 76%

MARRIAGE GO-ROUND (20TH-FOX)
Paramount, New York ($32,700) 5 " 86%
Fox, San Francisco ($12,300) 1 " 84%
Viking, Philadelphia ($7,000) 3 " 122%
Fox, Detroit ($12,600) 1 " 97%
Rialto, Louisville ($8,300) 2 " 78%
Fifth Avenue, Seattle ($7,900) 3 " 91%
Omaha, Omaha ($7,700) 1 " 77%
Metropolitan, Boston ($11,600) 1 " 138%
Ambassador, St. Louis ($10,700) 3 " 68%
Oriental, Chicago ($27,000) 2 " 71%

MILLIONAIRESS (20TH FOX)
Paramount, New York ($32,700) 2 " 72%

MISFITS (UA)
Capitol, New York ($45,900) 3 " 146%
Coliseum, Seattle ($8,600) 3 " 147%
Palms, Detroit ($24,800) 3 " 100%
Orpheum, Boston ($12,400) 3 " 157%
Warfield, San Francisco ($10,000) 3 " 190%
Randolph, Philadelphia ($13,000) 3 " 128%
Loew's, St. Louis ($13,000) 3 " ... 136%
Admiral, Chief, Skyview, Omaha (No Ave) 3 " Ave. $11,000
United Artists, Chicago ($20,800) 3 " 149%

101 DALMATIANS (BV)
Palace, New York ($22,500) 2 " 155%
Metropolitan, Boston ($11,600) 1 " 301%
State-Lake, Chicago ($25,000) 2 " 144%

PEPE (COL.)
Criterion, New York ($27,300) 9 " 130%
Gary, Boston ($10,300) 1 " 175%
Stanley, Philadelphia ($18,700) 1 " 161%
Chicago, Chicago ($28,100) 1 " 242%

PLEASE TURN OVER (COL.)
Esquire, Chicago (*$9,800) 4 " .. 98%
Beacon Hill, Boston ($8,300) 7 " ... 98%
Shady Oak, St. Louis ($1,000) 4 " ... 210%
T-L Krim, Detroit ($5,200) 3 " .. 115%
Brown, Louisville ($8,700) 2 " 61%

SAVAGE INNOCENTS (PAR.)
Palms, Detroit ($24,800) 1 " 60%
Esquire, Chicago ($13,700) 3 " ... 61%
Ambassador, St. Louis ($10,700) 1 " 75%
Fifth Avenue, Seattle ($7,900) 1 " 76%

SONS AND LOVERS (20th FOX)
Todd Cinestage, Chicago (*$14,900) 1 " . 72%
Gary, Boston (*$15,400) 2 " 62%
Victoria, New York (*$10,700) 1 " 179%
Omaha, Omaha (*$6,300) 1 " 55%
Trans-Lux, Philadelphia (*$7,300) 4 " 73%
T-L Krim, Detroit (*$5,000) 5 " .. 128%
Beacon Hill, Boston (*$5,800) 2 " 101%
Pageant, St. Louis (*$2,800) 3 " 125%

SPARTACUS (U-I)
DeMille, New York (*13,700) 20 " 235%
McVickers, Chicago (*16,200) 19 " 112%
Astor, Boston (*$8,700) 17 " 86%
Goldman, Philadelphia ($12,800) 16 " 107%
Madison, Detroit ($16,000) 16 " 118%
Music Box, Seattle ($5,700) 9 " 172%
Esquire, St. Louis ($12,500) 9 " 129%
United Artists, San Francisco ($13,500) 9 " 146%

SUNDOWNERS (W.B.)
Radio City, New York ($163,100) 6 " 100%
Paramount, San Francisco ($15,200) 3 " .. 110%
Metropolitan, Boston ($11,600) 3 " 112%
Palms, Detroit ($24,800) 2 " 79%
Omaha, Omaha ($7,700) 2 " 85%
Mary Anderson, Louisville ($6,100) 5 " 90%
Roosevelt, Chicago ($21,000) 3 " 99%
Music Hall, Seattle ($7,100) 2 " ... 100%
Fox, St. Louis ($14,300) 2 " 126%

THE
Tip-off
ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

SWISS FAMILY ROBINSON (BV)
Normandie, New York ($8,000) 6 " 125%
State, Omaha ($5,200) 7 " 174%
State-Lake, Chicago ($25,000) 7 " 121%
Loew's Mid-City, St. Louis ($11,300) 4 " 122%
Fox, San Francisco ($12,300) 5 " 128%
Metropolitan, Boston ($11,600) 3 " 148%
Ohio, Louisville (No. Ave.) .4 " Ave. $10,500
Music Hall, Seattle ($7,100) 5 " 96%
Midtown, Philadelphia ($10,400) 4 " 148%
Michigan, Detroit ($20,300) 2 " 134%

3 WORLDS OF GULLIVER (COL.)
Forum, New York ($19,700) 8 " 100%
St. Francis, San Francisco ($13,200) 2 " 82%
Pilgrim, Boston ($9,500) 2 " 90%
Loew's Midcity, St. Louis ($11,300) 2 " 72%
Palms, Detroit ($24,800) 2 " 70%
United Artists, Louisville ($9,000) 2 " 62%
Loop, Chicago ($5,000) 5 " 235%
Fifth Avenue, Seattle ($7,900) 1 " 79%
Omaha, Omaha ($7,700) 2 " 98%

VILLAGE OF THE DAMNED (MGM)
Paramount, San Francisco ($15,200) 2 " 115%

WACKIEST SHIP IN THE ARMY (COL.)
St. Francis, San Francisco ($13,200) 4 " 119%
Fox, St. Louis ($14,300) 3 " 106%
Oriental, Chicago ($27,300) 5 " 100%
Coliseum, Seattle ($8,600) 4 " 129%
Stanley, Philadelphia ($18,700) 4 " 68%
Michigan, Detroit ($20,300) 3 " 99%
Memorial, Boston ($17,900) 3 " 100%
Orpheum, Omaha ($8,700) 1 " 74%
Forum, New York ($19,700) 2 " 107%

WHERE THE BOYS ARE (MGM)
Warfield, San Francisco ($10,000) 5 " 89%
Loew's, St. Louis ($13,000) 3 " 88%
Music Hall, Seattle ($7,100) 1 " 78%
Viking, Philadelphia ($7,000) 3 " 171%
United Artists, Louisville ($9,000) .3 " 125%
Adams, Detroit (9,800) 4 " 110%
Radio City, New York ($163,100) 4 " 70%
State, Omaha ($5,200) 2 " 131%
Oriental, Chicago ($27,000) 2 " 115%

WIZARD OF BAGHDAD (20TH-FOX)
Fox, San Francisco ($12,300) 1 " ... 65%
Fox, Detroit ($12,600) 1 " 67%
Rialto, Louisville ($8,300) 1 " 60%
Oriental, Chicago ($27,000) 2 " 60%

WORLD OF SUZIE WONG (PAR.)
Radio City, New York ($163,100) 4 " 103%
Paramount, Seattle ($12,300) 8 " 95%
Grand Circus, Detroit ($13,000) 9 " 151%
Paramount, Boston ($16,800) 9 " 92%
Golden Gate, San Francisco ($19,700) 8 " .... 91 %
Arcadia, Philadelphia ($13,200) 9 " 119%
Woods, Chicago ($25,100) 9 " 117%
Kentucky, Louisville ($7,600) 2 " 110%
Fox, St. Louis ($14,300) 2 " 174%
Orpheum, Omaha ($8,700) 2 " ...125%

N.Y. Support Grows For License Fee Cut

ALBANY—Disclosure that the film licensing fee schedule proposed in the new Marchi-Savarese bill has been discussed with and approved by the Division of the Budget was believed to augur well for the measure.

In vetoing last year's legislation providing for sharper reductions, Governor Nelson A. Rockefeller had written, "It is recognized, however, that there should be a reexamination of the effect of the present fees on distribution of motion pictures."

The clear, persuasive memorandum prepared by Commerce and Industry Association of New York disclosed that the 1961 act is also supported by Motion Picture Association of America, Independent Motion Picture Distributors, Metropolitan Motion Picture Theatres Association, and Independent Theatre Owners Association.

The net effect of the proposed fee change would be "a reduction in the over-all license fee payments, but still would leave the Motion Picture Division with an income between $60,000 and $80,000 over and above all costs attributable to it, direct, indirect and remote."

Dr. Hugh M. Flick, associate commissioner for cultural education and one-time director of the Motion Picture Division, said if the bill—which would reduce the rate on prints from $2 per thousand feet to $1 per thousand feet, plus $3 for each entire copy—"results in more good pictures for many small theatres in the state, certainly the best interests of the industry and the public would be served."

The memorandum asserted that if the present fees can be reduced, "the marginal theatres can be included in saturating bookings, secure the benefits of mass advertising which accompanies such bookings, and their business would pick up sufficiently to keep them going."

SALT LAKE CITY

Gilbert Golden, a member of the executive staff of 20th-Fox here, has raised the question as to whether or not the American public "really wants family-type films, or is it merely giving lip service to virtue while it swarms in to the sex shows." He is said to believe that the answer may lie in the response to a saturation experiment he is planning in this Intermountain area in the near future when "The Trapp Family" will open simultaneously in 72 area theatres. . . . How long will it take a ton of crushed ice to melt in this record-breaking balmy "winter" weather in front of the Murray? A year's pass to all Fox Intermountain Theatres in the area will go to the winning answer in the contest held in conjunction with the showing of "North To Alaska." . . . The Oldsters, persons over 60, were entertained as guests of the Sandy, Sandy, Utah, last week-end. . . . The Queen, Bountiful, Utah, is holding ladies' nights once weekly with ladies admitted free when accompanied by a paid admission. . . . "Exodus" will have its Mountain West premiere on March 22 at the Fox Villa. . . . The late Harmon Peery is said to have left more than 30 downtown properties in Ogden, which have been sold in a $1,500,000 transaction to Salt Lake and Southern California interests, included in which deal was the Egyptian and the Ogden Theatres and White City Bowl.



PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.

240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

SAN ANTONIO

"Exodus" will open March 29 at the Broadway here, it was announced by Otto Preminger, producer-director of the film, at a banquet in Houston. The film will also open the same day in Houston. . . . John Wayne's epic of Texas, "The Alamo," is nearing the end of its five month record run at the Woodlawn. Tommy Powers, city manager for Cinema Arts Theatres, has announced that the film will run for two more weeks at the Woodlawn. . . . Among those attending the recent Texas drive-in owners convention at Dallas from here were Mr. and Mrs. Gordon B. Dunlap, Sylvan K. Barry, A. Richard Landsman, and M. Holstein. . . . Negro and white college students staged a peaceful but unsuccessful demonstration in an effort to force integration of the Majestic. About 50 students started their stand-in demonstration at 4:45 p.m. Sunday and disbanded at 7:35 p.m. Theatre attendants turned the demonstrators away from the main boxoffice, telling them to apply for tickets at the Negro entrance. The demonstration was orderly according to police, who had an extra detail on hand. Sight-seeing spectators presented the only problem, blocking traffic when they stopped their cars to watch the demonstration. A bomb scare, called a hoax by police and theatre manager Lynn Krueger, caused a brief flurry of excitement shortly after 8 p.m. An anonymous telephone call to Mrs. Clemmie Ridout, theatre employee, caused a 40 minute search of the threatre for a bomb supposedly planted. Nine policemen, aided by Majestic workers, combed the theatre, but found no bomb. The building was not evacuated, and the film, "The World of Suzie Wong," was not interrupted. . . . Some 30 Japanese war brides, wearing the colorful costumes of their homeland, members of a club of GI war brides, were on hand at the International Airport to welcome two pretty Japanese geisha girls here to publicize Columbia's "Cry For Happy," which will open here at the Majestic on March 9. . . . A new indoor motion picture theatre is to be included in the new $20,000,000 McCreless Shopping Center now under construction. The entire development is scheduled to be completed within a year and includes 55 stores occupying 1,000,000 square feet of floor space.

SEATTLE

Thomas O. McCeaster, 20th-Fox special sales representative from Dallas, held a meeting at the local exchange recently. Also in attendance was Carl Handsaker, eastern Washington salesman. . . . Barney Rose, U-I executive, was in Seattle for a sales meeting which included the Seattle and Portland offices. . . . Burglars broke into the Cirque and East Union and stole a safe and electronics equipment valued at about $1,000. Gene Keene, owner of the theatre, reported the safe contained about $100 and two pistols, and the equipment stolen included a tape recorder and two amplifiers. . . . Erroll Garner, jazz pianist, played a concert at the Orpheum. . . . The Duwamish, Aurora, and Midway Drive-Ins opened for the season. . . . In Paramount's Portland office, Sharon Brestel has been added as stenographer to Tom Sherlock, booker. . . . Frank Doty, salesman at Paramount in Portland, has resigned. . . . The Variety Club of Seattle and the Pacific Northwest held its third annual inaugural banquet and dance in the Georgian Room of the Olympic. Officers installed were: B. C. Johnson, chief barker; James R. Beale; Keith W. Beckwith; Frank X. Christie; Edmond Cruea; E. W. Grubb; C. B. Gustafson; Norris L. Ount; L. J. McGinley; C. F. Powers; Richard Rockey; M. W. Saffle; Lee Schulman: Paul H. Smith; and Zollie Volchok. The local Variety Club is now in its sixth year and it is the newest of 46 affiliated Variety Clubs in the U.S. and foreign countries. . . . Three hundred and thirty seven women of Variety held a successful spring bridge luncheon at the Fort Lawton Officer's Club. . . . Harula Limatzakis, formerly with National Screen Service, is now contract clerk at Columbia. . . . Oliver Cosby is a new UA booker.

Roadshow Plans Set For "King Of Kings"

NEW YORK—Joseph R. Vogel, president of Metro-Goldwyn-Mayer, announced today that Samuel Bronston's "King of Kings" will be launched as an exclusive road-show presentation following the world-wide pattern established for "Ben-Hur."

Plans for the distribution of the Biblical production were formulated at meetings with Vogel, studio head Sol C. Siegel, and general sales manager Robert Mochrie.

"We believe this film will have a tremendous impact throughout the world, not only as a great entertainment, but equally for its powerful inspirational appeal," Vogel stated.

The production, for years the ambition of Bronston, was filmed last year in Spain, with more than two years in preparation, and nearly six months before the cameras under direction of Nicholas Ray.

Now in final length, two hours and 43 minutes, prints in SuperTechnirama 70 will be produced by Technicolor for the international screenings now being arranged in the world capitals.

"This production represents the highest standards of picture-making," said Siegel. "We are proud of our association with its vast undertaking."

Vogel and Siegel visited the Madrid studios where "King of Kings" was filmed several times during production and placed the resources of MGM behind its completing phases.

"This has been the most wonderful experience an independent producer could enjoy," Bronston stated. "The enthusiasm of MGM is most rewarding."

With more than 20,000 people utilized in its making, some 7,000 used in the Sermon on the Mount scenes alone, the entire facilities of two of Europe's largest studios were used for the production, as well as countless square miles of rugged Spanish countryside.

The screen play was by Philip Yordan and the all-star cast, headed by Jeffrey Hunter in the role of Jesus, represented virtually every nation, with such international players as Siobhan McKenna, Hurd Hatfield, Ron Randell, Viveca Lindfors, Rita Gam, Carmen Sevilla, Brigid Bazlen, Harry Guardino, Rip Torn, Frank Thring, and Robert Ryan.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



MARCH 1, 1961 SECTION TWO
VOL. 65, NO. 13

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Joi Lansing—4685 (3-16-60)—Okay programmer
BLUEBEARD'S TEN HONEYMOONS—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
6009 **CALTIKI, THE IMMORTAL MONSTER**—MD-75m.—John Merivale, Didi Sullivan—4773 (12-7-60)—Science fiction for the duallers
HELL TO ETERNITY—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
HEROD THE GREAT—D-93m.—(EC; Totalscope)—Edmund Purdom, Sylvia Lopez—4773 (12-7-60)—Another Italian-made spectacle—Italian-made; dubbed in English
6014 **HEROES DIE YOUNG**—MD-76m.—Erika Peters, Scott Borland—4789 (2-8-61)—Lower half war meller
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
LOOK IN ANY WINDOW—D-87m.—Paul Anka, Ruth Roman, Alex Nicol—4785 (1-25-61)—Satisfactory programmer has exploitable angles
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
6008 **PLUNDERERS, THE**—W-94m.—Jeff Chandler, Dolores Hart—4765 (11-9-60)—Interesting western should appeal to action fans
6006 **RAYMIE**—D-73m.—David Ladd, Julie Adams, John Agar—4757 (10-12-60)—Programmer for family trade
6013 **SERENGETI SHALL NOT DIE**—DOC-84m.—(EC)—Produced by Michael Grzimek and Dr. Bernhard Grizimek—4789 (2-8-61)—Good documentary on Africa
6003 **SEX KITTENS GO TO COLLEGE**—C-94m.—Mamie Van Doren, Tuesday Weld, Marty Milner—4769 (11-23-60)—For the lower half
6010 **TORMENTED**—MD-75m.—Richard Carlson, Juli Reding—4773 (12-7-60)—For the lower half

COMING FEATURES IN ORDER OF RELEASE

Jan. **UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian-made
Mar. **DONDI**—David Janssen, Patti Page, David Kory

COMING

ARMORED COMMAND—Howard Keel, Tina Louise
BIG BANKROLL, THE—David Janssen, Mickey Rooney, Dianne Foster
BIG WAVE, THE—Seesue Hayakawa—Japanese-Made
BLOODY BROOD—Barbara Lord, Jack Bett
BRIDGE, THE—Volker Bonnet, Wolfgang Stumpf—German-Made
DAVID AND GOLIATH—(WC; C)—Orson Welles, Ivo Payer
TIME BOMB—Curt Jurgens, Mylene Demongeot
OPERATION EICHMANN—Werner Klemperer, Ruta Lee

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **AMAZING TRANSPARENT MAN, THE**—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction
501 **ANGRY RED PLANET, THE**—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
505 **BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
602 **BLACK SUNDAY**—MD-84m.—Barbara Steele, John Richardson—4793 (2-22-61)—Satisfactory horror programmer—Italian-made—Dubbed in English
503 **CIRCUS OF HORRORS**—MD-90m.—(Spectra-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
509 **GOLIATH AND THE DRAGON**—MD-90m.—(Colorscope)—Mark Forrest, Eleanora Ruffo—4777 (12-21-60)—Spectacle should do okay when actively sold—Italian-made; dubbed in English
502 **HOUSE OF USHER, THE**—MD-78m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
408 **JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
508 **JOURNEY TO THE LOST CITY**—MD-95m.(C)—Debra Paget, Paul Christian—4765 (11-9-60)—Exploitable spectacle for the program
603 **KONGA**—90m.—(EC)—Michael Gough, Margo Johns—4793 (2-22-61)—Okay science fiction programmer—English
507 **PORTRAIT OF A SINNER**—D-96m.—Nadja Tiller, Tony Britton—4785 (1-25-61)—Adult love story should interest women in particular—English
504 **WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

TO BE REVIEWED

HAND, THE—Derek Bond
MASTER OF THE WORLD—(C)—Vincent Price
OPERATION CAMEL—Nora Hayden, Louis Renard
REPTILICUS—(C)—Bodil Miller
TWO FACES OF DR. JEKYLL—(Megascope; C)—Paul Massie, Dawn Addams

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable In Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Absent-Minded Professor, The		Misc.
•Ada		MGM
Adventures of Huckleberry Finn	A1	MGM
Alamo	A1	UA
•All Hands On Deck		Fox
•All In A Night's Work	A3	Par.
All The Fine Young Cannibals	A3	MGM
All the Young Men	A2	Col.
Amazing Transparent Man		A-I
And Quiet Flows The Don	B	UA
Angel Wore Red, The	A3	MGM
Angry Island		For.
Angry Red Planet	A2	A-I
Angry Silence, The		For.
•Animals On The Street		UA
Aparajito	A1	For.
Apartment, The	A3	UA
•Armored Command		AA
As The Sea Rages	A2	Col.
•Atlantis, The Lost Continent	B	MGM
Atomic Submarine	A2	AA

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
•Back Street		U-I
Ballad Of A Soldier	A2	For.
Barefoot Mailman, The—RE	A1	Col.
•Battle At Bloody Beach		Fox
Battle In Outer Space	A1	Col.
Battle of Blood Island		Misc.
Battle Of The Sexes, The	A2	For.
Because They're Young	A2	Col.
Bellboy, The	A2	Par.
Belles And Ballets		For.
Bells Are Ringing	A2	MGM
Between Time and Eternity	B	U-I
Beyond The Time Barrier	A1	A-I
•Big Bankroll, The		AA
Big Chief, The		For.
Big Deal On Madonna Street, The	A3	For.
•Big Gamble, The		Fox
•Big Wave, The		AA
Black Sunday	A2	A-I
Blitzkrieg		For.
•Blood and Roses		Par.
•Bloody Brood		AA
Bluebeard's Ten Honeymoons	B	AA
Blueprint For Robbery	A2	Par.
Boy and the Pirates, The	A1	UA
Boy Who Stole A Million, The	A1	Par.
•Breakfast At Tiffany's		Par.
Breakout		For.
Breath of Scandal, A	B	Par.
Breathless	C	For.
•Bridge, The		AA
•Bridge To The Sun		MGM
Brides Of Dracula, The	A2	U-I
Butterfield 8	B	MGM

C

Cage Of Evil	A2	UA
Caltiki, The Immortal Monster		AA
•Can-Can	B	Fox
•Canadians, The		Fox
Cape Fear		U-I
•Captain's Table	A3	Fox
Career Girl		Misc.
Carmen Comes Home		For.
Carry On Nurse	B	For.
Carthage In Flames	B	Col.
Charley Moon		For.
Chartroose Caboose		U-I
Chasers, The		For.
Cimarron	A1	MGM
Cinderella	A1	Par.
Circus of Horrors	B	A-I
Circle of Deception	SP	Fox
Circus Stars (U.S.S.R.)	A1	Par.
Claudelle Inglish		WB
Cleopatra		Fox
Code Of Silence		Misc.
College Confidential	A3	U-I
Colossus Of Rhodes, The		MGM
•Comanche Station	A1	Col.
Come Back Africa		Misc.
Come Dance With Me	C	For.
Come September		U-I
•Confess, Dr. Corda		For.
Conspiracy Of Hearts	A1	Par.
Cool Wind In August, A		Misc.
Cossacks, The	A1	U-I
Counterfeit Traitor, The		Par.
Cousins, The		For.
Cover Girl Killer	A3	For.
Crack In the Mirror	B	Fox
Crowded Sky, The	A3	WB
Crowning Experience, The	SP	Misc.
Cry For Happy	B	Col.
•Curse Of The Werewolf		U-I

D

Dark At The Top Of The Stairs, The	A3	WB
David and Bathsheba—RE	B	Fox
•David and Goliath		AA
•Day Of The Gun, The		U-I
Day They Robbed the Bank of England	A1	MGM
Dead One, The		Misc.
•Deadlock		Par.
Desert Attack	A1	Fox
Desire In The Dust	B	Fox
•Devil At 4 O'clock, The		Col.
Devil's Commandment, The		For.
Dinosaurus	A1	U-I
Dog, A Mouse and A Sputnick, A		For.
•Dondi	A1	AA
Don Quixote—USSR		MGM
•Double Trouble		Fox
Dreams		For.
Drunken Angel, The		For.

E

Electronic Monster, The	B	Col.
Elephant Walk—RE		Par.
Elmer Gantry	B	UA
End of Innocence	A3	For.
Enemy General, The	A2	Col.
Entertainer, The	B	For.
Esther And The King	B	Fox
Expresso Bongo	C	For.
Exodus	A3	UA

F

Facts Of Life, The	A3	UA

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names

508 **AS THE SEA RAGES**—D-74m.—Maria Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad

423 **BABETTE GOES TO WAR**—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions

449-R **BAREFOOT, MAILMAN, THE**—MD-83m.—(SuperCinecolor)—Robert Cummings, Terry Moore—4753 (9-28-60)—Interesting program for duallers—Reissue

430 **BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English

423 **BECAUSE THEY'RE YOUNG**—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target

CARTHAGE IN FLAMES—MD-95m.—(TC; TC)—Anne Heywood, Jose Suarez—4785 (1-25-61)—Historical spectacle for the program—Dubbed in English—Italian-made

422 **COMANCHE STATION**—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program

CRY FOR HAPPY—C-110m.—(CS; EC)—Glenn Ford, Donald O'Connor, Miiko Taka—4785 (1-25-61)—High rating, laugh-loaded comedy has names and angles

428 **ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler

505 **ENEMY GENERAL, THE**—MD-74m.—Van Johnson, Dany Carrel—4729 (8-17-60)—Counter espionage meller for duallers

507 **FAST AND SEXY**—(TE; TC)-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves

HAND IN HAND—D-75m.—Loretta Parry, Philip Needs, John Gregson—4777 (12-21-60)—Interesting drama for the program—English

516 **HELL IS A CITY**—MD-96m.—(HammerScope)—Stanley Baker, John Crawford—4761 (10-26-60)—Good cops 'n' robbers thriller for the program—England

512 **I AIM AT THE STARS**—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited

515 **I'M ALL RIGHT, JACK**—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England

519 **JAZZ BOAT**—CMU-90m.—(CS)—Anthony Newley, Anne Aubrey—4769 (11-23-60)—For the program—English

426 **KILLERS OF KILIMANJARO**—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program

513 **LET NO MAN WRITE MY EPITAPH**—D-106m.—Burl Ives, Shelley Winters—4753 (9-28-60)—Unpleasant but gripping drama has angles

424 **MAN ON A STRING**—MD-92m.—Ernest Borgnine, Coleen Dewhurst—4693 (4-13-60)—Good spy yarn

429 **MOUNTAIN ROAD, THE**—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action

450 **MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows

504 **NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS; EC)—Belinda Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy

510-R **ON THE WATERFRONT**—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue

PEPE—C-195m.—(Panavision-CS-TC)—Cantinflas, Dan Dailey, Shirley Jones—4781 (1-11-61)—Highly entertaining

518 **PLEASE TURN OVER**—C-86m.—Ted Ray, Jean Kent—4757 (10-12-60)—Plenty of laughs in cute comedy—England

511 **SONG WITHOUT END**—D-129m.—(CS; EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt

503 **STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies

427 **STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program

501 **STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama

514 **SURPRISE PACKAGE**—C-100m.—Yul Brynner, Mitzi Gaynor—4757 (10-12-60)—Entertaining comedy

SWORD OF SHERWOOD FORREST—MD-80m.—(EC; Megascope)—Richard Greene, Sarah Branch—4876 (1-25-61)—Robin Hood rides again—English

502 **13 GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable

THREE WORLDS OF GULLIVER, THE—100m.—(Superdynamation; EC)—Kerwin Mathews, Jo Morrow—4773 (12-7-60)—Enjoyable fantasy loaded with youth appeal

431 **TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half

UNDERWORLD, U. S. A.—MD-99m.—Cliff Robertson, Dolores Dorn—4793 (2-22-61)—Good crime meller for the program

WACKIEST SHIP IN THE ARMY, THE—C-99m.—(CS; EC)—Jack Lemmon, Ricky Nelson—4774 (12-7-60)—Amusing service comedy

509-R **WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissue

COMING FEATURES IN ORDER OF RELEASE

Feb. **PASSPORT TO CHINA**—Richard Basehart
Feb. **WARRIOR EMPRESS, THE**—(CS; C)—Kerwin Mathews, Tina Louise
Mar. **TERROR OF THE TONGS**—Geoffrey Toone, Christopher Lee

COMING

DEVIL AT 4 O'CLOCK, THE—(CS; C)—Spencer Tracy, Frank Sinatra, Barbara Luna
FIVE GOLDEN HOURS—Cyd Charisse, Ernie Kovacs, George Sanders
GIDGET GOES HAWAIIAN—(CS; C)—James Darren, Deborah Walley
GREENGAGE SUMMER, THE—(C)—Kenneth More, Danielle Darrieux—French-made
GUNS OF NAVARONE, THE—(CS; C)—Gregory Peck, Gia Scala
HOMICIDAL—Glenn Corbett, Patricia Breslin
MAD DOG COLL—John Chandler, Kay Doubleday
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
PLAY IT COOL—Anthony Newley, Anne Aubrey
RAISIN IN THE SUN, A—Sidney Poitier, Claudia McNeil
TASTE OF FEAR—Susan Strasberg, Ronald Lewis
TREATMENT, THE—Claude Dauphin, Diane Cilento
TWO RODE TOGETHER—(C)—James Stewart, Shirley Jones

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences

20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS; MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent

101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results

17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical

106 **BUTTERFIELD 8**—D-109m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—4761 (10-26-60)—Absorbing drama for adults seems headed for better business

108 **CIMARRON-WSP**—147m.—(CS; MC)—Glenn Ford, Maria Schell, Anne Baxter—4774 (12-7-60)—Highly entertaining entry

19 **DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made

DON QUIXOTE—D-106m.—(C)—Nikolai Cherkassov—4793 (2-22-61)—Well-made filmization of literary classic—U. S.—USSR Cultural exchange film

15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyaiscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English

111 **GO NAKED IN THE WORLD**—D-103m.—(CS; MC)—Gina Lollobrigida, Anthony Franciosa—4786 (1-25-61)—Filmization of novel on life and love of a prostitute for adult audiences

105 **GORGO**—MD-78m.—Bill Travers, William Sylvester—4786 (1-25-61)—Science fiction entry has angles—England

103 **KEY WITNESS**—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller

14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer

13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy

102 **SUBTERRANEANS, THE**—D-89m.—(CS; MC)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks inaction for the program

9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer

109 **VILLAGE OF THE DAMNED**—MD-78m.—George Sanders, Barbara Shelley—4761 (10-26-60)—Good science fiction entry—England

110 **WHERE THE BOYS ARE**—C-99m.—(CS; MC)—Dolores Hart, George Hamilton—4774 (12-7-60)—Highly entertaining entry about today's college youngsters

104 **WHERE THE HOT WIND BLOWS**—D-120m.—Gina Lollobrigida, Pierre Brasseur—4757 (10-12-60)—Strong sell, names will boost satisfactory import—French-Italian made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Mar. **SECRET PARTNER**—Stewart Granger, Haya Harareet
Apr. **GREEN HELMET, THE**—Bill Travers, Nancy Walters

COMING

ADA—Susan Hayward, Dean Martin
ATLANTIS, THE LOST CONTINENT—(MC)—Anthony Hall, Joyce Taylor
BRIDGE TO THE SUN—Carroll Baker, James Shigeta
COLOSSUS OF RHODES, THE—(CS; C)—Rory Calhoun, Lea Massari
FOUR HORSEMEN OF THE APOCALYPSE—(CS; C)—Glenn Ford, Ingrid Thulin
INVASION QUARTET—Bill Travers, Gregoire Asian
KING OF KINGS—(TECH. 70; TC)—Jeff Hunter, Siobhan McKenna
LADY L—Tony Curtis, Gina Lollobrigida
MAGIC BOY—(EC)—Japanese Animated Cartoon
MORGAN THE PIRATE—Steve Reeves, Valerie Lagrange
MUTINY ON THE BOUNTY—(Ultra-Panavision, C)—Marlon Brando, Trevor Howard
RING OF FIRE—(MC)—David Janssen, Joyce Taylor
SECRET OF MONTE CRISTO, THE—Rory Calhoun, Gianna Maria Canale
SPINSTER—(CS; C)—Shirley MacLaine, Laurence Harvey
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
THIEF OF BAGHDAD, THE—Steve Reeves, Georgia Moll
WONDERS OF ALADDIN—(C-Ultra-Panavision)—Donald O'Connor, Noelle Adam

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
BLUEPRINT FOR ROBBERY—MD-88m.—J. Pat O'Malley, Jay Barney—4786 (1-25-61)—Crime meller for the program
6001 **BOY WHO STOLE A MILLION, THE**—MD-64m.—Maurice Reyna, Virgilio Texera, Marianne Benet—4753 (9-28-60)—Good program entry for family—Filmed in Spain
6006 **BREATH OF SCANDAL, A**—C-98m.—(TC)—Sophia Loren, John Gavin, Maurice Chevalier—4761 (10-26-60)—Fair comedy has angles, names
6007 **CINDERFELLA**—C-91m.—(TC)—Jerry Lewis, Anna Maria Alberghetti—4769 (11-23-60)—Fair Jerry Lewis entry should please his fans
5913 **CIRCUS STARS**—NOV-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-rending drama—English
R6011 **ELEPHANT WALK**—D-103m.—(TC)—Elizabeth Taylor, Dana Andrews—4781 (1-11-61)—Reissue deserves plenty of attention—Reissue
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
FOXHOLE IN CAIRO—MD-79m.—James Robertson Justice, Adrian Hoven—4787 (1-25-61)—Good war programmer
6005 **G. I. BLUES**—C-104m.—(TC)—Elvis Presley, Juliet Prowse—4762 (10-26-60)—Presley returns to faithful fans
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 **IT STARTED IN NAPLES**—C-100m.—(VV; TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
R6012 **NAKED JUNGLE, THE**—MD-95m.—(TC)—Eleanor Parker, Charlton Heston—4781 (1-11-61)—Tense reissue with many selling angles—Reissue
5921 **PRISONER OF THE VOLGA**—MD-82m.—(Total Scope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis, Debbie Reynolds—4702 (5-11-60)—Entertaining entry has names to help
6004 **SAVAGE INNOCENTS, THE**—D-110m.—(Technirama 70; TC)—Anthony Quinn, Yoko Tani—4758 (10-12-60)—Excellent educational subject with brilliant photography
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
6002 **UNDER TEN FLAGS**—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare
6008 **WORLD OF SUZIE WONG, THE**—D-129m.(TC)—William Holden, Nancy Kwan—4765 (11-9-60)—High rating, colorful screen version of hit book and play

COMING FEATURES IN ORDER OF RELEASE

Mar. **BLOOD AND ROSES**—(TE; TC)—Mel Ferrer, Annette Vadim

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BREAKFAST AT TIFFANY'S—(TC)—Audrey Hepburn, George Peppard
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
DEADLOCK—Jeffrey Hunter, Stella Stevens
HATARI—(TC)—John Wayne, Red Buttons
HELL IS FOR HEROES—Bobby Darin, Bob Newhart, Fess Parker
LADIES' MAN—(TC)—Jerry Lewis, Helen Traubel
LOVE IN A GOLDFISH BOWL—(TC)—Tommy Sands, Fabian
MY GEISHA—(TC; Panavision)—Shirley MacLaine, Yves Montand
ON THE DOUBLE—(TC; Panavision)—Danny Kaye, Dana Wynter
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(TC)—Fred Astaire, Debbie Reynolds
SUMMER AND SMOKE—(TC)—Laurence Harvey, Geraldine Page

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
040 **CAPTAIN'S TABLE, THE**—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CRACK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick
CIRCLE OF DECEPTION—MD-100m.—(CS)—Bradford Dillman, Suzy Parker—4787 (1-25-61)—Good counter intelligence war meller for the program
024 **DAVID AND BATHSHEBA**—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
046 **DESIRE IN THE DUST**—D-102m.—(CS)—Raymond Burr, Martha Hyer—4753 (9-28-60)—Interesting drama of small Southern town
DESERT ATTACK—MD-76m.—John Mills, Sylvia Syms—4789 (2-8-61)—Okay English war meller for the program—England
FERRY TO HONG KONG—MD-103m.—(CS; DC)—Curt Jurgens, Orson Welles, Sylvia Syms—4789 (2-8-61)—Colorful, well-enacted meller
057 **ESTHER AND THE KING**—D-109m.—(CS; DC)—Joan Collins, Richard Egan—4769 (11-23-60)—Interesting costume drama
017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful meile
056 **FLAMING STAR**—101m.—(CS; DC)—Elvis Presley, Barbara Eden—4781 (1-11-61)—Good action entry has Presley draw
030 **FOR THE LOVE OF MIKE**—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade
043 **FRECKLES**—D-84m.—(CS; DC)—Martin West, Carol Christenson—4754 (9-28-60)—Okay entry for the program
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
039 **GODDESS OF LOVE, THE**—MD-68m.—(CS; DC)—Belinda Lee, Jacques Sernas—4765 (11-9-60)—Mediocre fare for the duallers—(English dialogue; made in Italy)
036 **HIGH TIME**—C-103m.—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld—4754 (9-28-60)—Cute comedy
038 **HIGH-POWERED RIFLE, THE**—MD-60m.—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
IDIOT, THE—D-122m.—(C)—J. Borisova, Y. Yakoviev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
037 **LEGIONS OF THE NILE**—MD-91m.—(CS; DC)—Linda Cristal, Ettore Manni—4766 (11-9-60)—Acceptable for the program—(Dubbed in English; made in Italy)
034 **LET'S MAKE LOVE**—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
102 **LITTLE SHEPHERD OF KINGDOM COME, THE**—108m.—(CS; DC)—Jimmie Rodgers, Luana Patten—4782 (1-11-61)—Entertaining, heart-warming family story
LONG ROPE, THE—W-61m.—(CS)—Hugh Marlowe, Lisa Montell—4790 (2-8-61)—Program western
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
101 **MARRIAGE-GO-ROUND, THE**—C-98m.—(CS; DC)—Susan Hayward, James Mason, Julie Newmar—4774 (12-7-60)—Cute and amusing man's comedy
MILLIONAIRESS, THE—C-90m.—(CS; DC)—Sophia Loren, Peter Sellers, Alastair Sim—4787 (1-25-61)—Success depends on name power
031 **MURDER, INC.**—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale

•Fanny		WB
Fast and Sexy	A3	Col.
Female Fiends		Misc
Ferry to Hong Kong		Fox
Fever In The Blood, A	A3	WB
Fiercest Heart, The		Fox
Five Bold Women		Misc.
Five Branded Women	B	Par.
•Five Golden Hours		Col.
Five Guns To Tombstone		UA
Flame Over India	A1	Fox
Flaming Star	A1	Fox
•Flower Drum Song		U-I
For the Love Of Mike	A1	Fox
For Members Only		For.
•Four Horsemen Of The Apocalypse		MGM
Foxhole in Cairo	B	Par.
Freckles	A1	Fox
French Mistress, A	A3	For.
•Francis of Assisi		Fox
From The Terrace	B	Fox
Frontier Uprising		UA
Fugitive Kind The	B	VA

G

Gallant Hours, The	A1	UA
Gangster Story	B	Misc.
General Della Rovere		For.
•Gidget Goes Hawaiian		Col.
G. I. Blues	B	Par.
Giant of Marathon, The	A2	MGM
Girl In Lovers' Lane, The		Misc.
Girl Of The Night	SP	WB
Glenn Miller Story, The—RE	A1	U-I
Go Naked In The World	B	MGM
Goddess of Love, The	B	Fox
Gold Of The Seven Saints	A2	WB
Goliath and the Dragon	A2	A-I
Good Girls Beware		For.
•Goodbye Again		UA
Gorgo	A1	MGM
Grass Is Greener, The	A3	U-I
Great Imposter, The	A2	U-I
Greatest Show On Earth, The—RE	B	Par.
•Green Helmet, The	A1	MGM
•Greengage Summer, The		Col.
Green Carnation, The—See The Trials of Oscar Wilde		
•Gun Fight		UA
•Guns Of The Navarone, The		Col.

H

•Hand, The	A2	A-I
Hand In Hand	A1	Col.
Hannibal	A2	WB
•Hatari		Par.
Head of a Tyrant	B	U-I
Heaven On Earth	A1	For.
Heller In Pink Tights	A3	Par.
Hell Is A City	A3	Col.
•Hell is For Heroes		Par.
Hell To Eternity	B	AA
Hercules Unchained	B	WB
Herod, The Great	B	AA
Heroes Die Young	A3	AA
Hideout In The Sun		Misc.
High-Powered Rifle	A2	Fox
High Time	A1	Fox
Hiroshima, Mon Amour	B	For.
Home Is The Hero		For.
•Homicidal		Col.
Hoodlum Priest, The	A2	UA
Hound That Thought He Was A Racoon, The	A1	Misc.
House Of Usher, The	A2	A-I
Human Condition, The		For.

I

I Aim At the Stars	A2	Col.
I Passed for White	A3	AA
Ice Palace	A2	WB
Idiot, The	A3	Fox
I'm All Right, Jack	A3	Col.
Immoral Mr. Teas, The		Misc.
In the Wake Of A Stranger	A1	Par.
Incredible Petrified World, The		Misc.
Inherit the Wind	A3	UA
•Invasion Quartet		MGM
It Happened In Broad Daylight		For.
•It Happened In Athens		Fox
It Started In Naples	A3	Par
Ivan The Terrible Part II		For.

J

Jailbreakers, The	A2	AI
Jazz Boat	B	Col.
Jazz On A Summer's Day		Miso.
Journey To The Lost City	A2	A-I
Jungle Cat	A1	Misc.
Justice and Caryl Chessman		Misc.

K

Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Kilimanjaro	A1	Col.
•King Of Kings, The		MGM
Konga	A2	A-I

L

•Ladies' Man		Par.
•Lady L		MGM
Last Days Of Pompeii, The	A1	UA
•Last Time I Saw Archie, The		UA
Last Woman On Earth, The		Misc.
Leech Woman, The	B	U-I
Left, Right and Center		For.
Legions Of The Nile	B	Fox
Lesson In Love, A		For.
Let No Man Write My Epitaph	A3	Col.
Let's Make Love	B	Fox
•Lion Of Sparta		Fox
Little Angel		For.
Little Shepherd of Kingdom Come, The	A1	Fox
Little Shop Of Horrors, The		Misc.
Long Rope, The	A2	Fox
Look In Any Window	B	AA
Lost World, The	A1	Fox
•Love In A Goldfish Bowl		Par.
Love Specialist, The		For.
Love Game, The	C	For.
•Lover Come Back		U-I
•Loves Of Salammbo, The		Fox

M

Ma Barker's Killer Brood		Misc.
Macumba Love	B	UA
•Mad Dog Coll		Col.
•Madison Avenue		Fox
Magdalena	C	For.
•Magic Boy, The	A1	MGM
Magnificent Seven, The	A2	UA
Make Mine Mink	A3	For.
Man In A Cocked Hat	A2	For.
Man on a String	A1	Col.
Marie Octobre	A2	For.
Marriage-Go-Round	B	Fox
Master of the World		A-I
•Matter Of Morals, A		UA
Michael Strogoff	A1	For.
Midnight Lace	A2	U-I
Millionairess, The	B	Fox
•Minotaur, The		UA
Misfits, The	B	UA
•Misty		Fox
Model For Murder		For.
Monster Of The Piedras Biancas, The		Misc.
Morals Squad		Misc.
•Morgan The Pirate		MGM
Mountain Road, The	A2	Col.
Murder, Inc.	A3	Fox
Music Box Kid, The	A3	UA
•Mutiny On The Bounty		MGM
My Dog, Buddy	A1	Col.
•My Geisha		Par.
•Mysterious Island		Col.

N

•Naked Edge, The		UA
Naked Jungle, The—RE		Par.
Natchez Trace		Misc.
Never On Sunday	C	For.
Next To No Time		For.
Nightfighters, The	A2	UA
Nights Of Lucretia Borgia, The	B	Col.
No Morals		For.
Noose For A Gunman	A1	UA
North To Alaska	A3	Fox
Nude In A White Car	A3	For.

O

Ocean's Eleven	A3	WB
Okefenokee		Misc.
•Ole Rex		U-I
•On The Double		Par.
On The Waterfront—RE	A2	Col.

051 **NORTH TO ALASKA**—C-122m.—(CS; DC)—John Wayne, Capucine, Fabian—4766 (11-9-60)—Comedy has angles
029 **ONE FOOT IN HELL**—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense melier—English
SANCTUARY—D-90m.—(CS)—Lee Remick, Yves Montand—4794 (2-22-61)—Off-beat look at life and love in the south
047 **SECRET OF THE PURPLE REEF, THE**—MD-80m.—(CS; DC)—Jeff Richards, Margia Dean—4762 (10-26-60)—Average programmer
044 **SQUAD CAR**—MD-61m.—Vici Raaf, Paul Bryar—4787 (1-25-61)—For the lower half
025 **SEPTEMBER STORM**—MD-99m.—(Stereovision; CS; DC)—Joanne Dru, Mark Stevens—4758 (10-12-60)—Entertaining entry in 3-D process
SNIPER'S RIDGE—MD-61m.—(CS)—Jack Ging, Stanley Clements—4790 (2-8-61)—Fair war programmer
035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale of English family—(Filmed in England)
021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6-22-60)—Good Biblical drama can be sold
050 **TESS OF THE STORM COUNTRY**—D-84m.—(CS; DC)—Diane Baker, Jack Ging—4790 (2-8-61)—Interesting version of classic
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
027 **TRAPPED IN TANGIERS**—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English
032 **39 STEPS, THE**—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase melier for the program—England
022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
UPSTAIRS AND DOWNSTAIRS—C-100m.—(DC)—Mylene Demongeot, Michael Craig—4777 (12-21-60)—Cute comedy—English
016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
042 **WALK TALL**—W-60m.—(CS; DC)—Willard Parker, Joyce Meadows—4762 (10-26-60)—Lower half filler
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
009 **WILD RIVER**—D-110m.—(CS, DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
054 **WIZARD OF BAGHDAD, THE**—C-93m.—(CS; DC)—Dick Shawn, Diane Baker—4777 (12-21-60)—Amusing programmer
033 **YOUNG JESSE JAMES**—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

COMING FEATURES IN ORDER OF RELEASE

Feb. **CANADIANS, THE**—(CS; DC)—Robert Ryan, John Dehner
Feb. **MISTY**—(CS; DC)—David Ladd, Anne Seymour
Feb. **QUEEN'S GUARD, THE**—(CS)—Raymond Massey, Robert Stevens—England

COMING

ALL HANDS ON DECK—(CS; C)—Pat Boone, Barbara Eden
BATTLE AT BLOODY BEACH—(CS)—Audie Murphy, Dolores Michaels
BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Grecco
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Stephen Boyd—England
DOUBLE TROUBLE—(CS; DC)—Tommy Noonan, Pete Marshall
FIERCEST HEART, THE—(CS; DC)—Stuart Whitman, Juliet Prowse
FRANCIS OF ASSISI—(CS; C)—Brad Dillman, Stuart Whitman, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MADISON AVENUE—(CS)—Dana Andrews, Eleanor Parker
RIGHT APPROACH, THE—(CS)—Martha Hyer, Frankie Vaughan
TRAPP FAMILY, THE—(DC)—Ruth Leuwerick, Hans Holt, Maria Holst
WILD IN THE COUNTRY—(CS, DC)—Elvis Presley, Hope Lang

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALAMO, THE—D-161m.—(Todd-AC; TC)—John Wayne, Linda Cristal—4762 (10-26-60)—High rating, powerful historical drama—Batjac
AND QUIET FLOWS THE DON—D-107m.—(C)—Elina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and specialty houses—Russian made—English titles
6017 **APARTMENT, THE**—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
6011 **BOY AND THE PIRATES, THE**—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
6018 **CAGE OF EVIL**—MD-70m.—Ron Foster, Pat Blair—4718 (7-2-60)—Okay programmer—Zenith
6023 **ELMER GANTRY**—D-145m.—(EC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
EXODUS—MD-213m—(Super Panavision 70; TC)—Paul Newman, Eva Marie Saint—4778 (12-21-60)—High rating—Preminger
FACTS OF LIFE, THE—C-103m.—Bob Hope, Lucille Ball—4771 (11-23-60)—Bright, adult comedy has potent name power—H-L-P
FIVE GUNS TO TOMBSTONE—W-71m.—James Brown, Della Sherman—4790 (2-8-61)—Average western—Zenith
FRONTIER UPRISING—W-68m.—James Davis, Nancy Hadley—4790(2-8-61)—Cowboys, Indians, Mexicans and the U.S. Cavalry ride again—Zenith
6012 **FUGITIVE KIND, THE**—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drama has shock appeal, top names—Jurow-Shepherd-Pennebaker
6014 **GALLANT HOURS, THE**—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
HOODLUM PRIEST, THE—D-101m.—Don Murray, Larry Gates—4794 (2-22-61)—High rating drama—Murray-Wood
INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)
6020 **LAST DAYS OF POMPEII, THE**—MD-103m.—(Supertotalscope; C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
6016 **MACUMBA LOVE**—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure melier—Fowley
MAGNIFICENT SEVEN, THE—D-126m.—(Panavision; DC)—Yul Brynner, Eli Wallach—4758 (10-12-60)—Quality action entry—Mirisch
MISFITS, THE—D-124m.—Clark Gable, Marilyn Monroe—4790 (2-8-61)—Unusual, absorbing and adult entry—Seven Arts
6015 **MUSIC BOX KID, THE**—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime melier for duallers—Premium
6013 **NOOSE FOR A GUNMAN**—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
6025 **NIGHT FIGHTERS, THE**—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9-14-60)—Irish revolt programmer—Made in Ireland—D.R.M.-Stross
OPERATION BOTTLENECK—MD-78m.—Ron Foster, Miiko Taka—4794 (2-22-61)—Lower half war melier—Zenith
POLICE DOG STORY, THE—MD-61m.—James Brown, Merry Anders—4791 (2-8-61)—Family-type melier for duallers—Zenith
6019 **STUDS LONIGAN**—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
6009 **THREE CAME TO KILL**—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
6010 **UNFORGIVEN, THE**—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
6024 **WALKING TARGET, THE**—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith

COMING FEATURES IN ORDER OF RELEASE

Mar. **WARLORD OF CRETE**—Bob Mathias
MATTER OF MORALS, A—Maj-Britt Nilsson

COMING

ANIMALS ON THE STREET—Burt Lancaster, Shelley Winters—Contemporary
GUN FIGHT—James Brown—Zenith
GOODBYE AGAIN—Ingrid Bergman, Yves Montand—Argus
LAST TIME I SAW ARCHIE—Robert Mitchum, Jack Webb, Martha Hyer—Mark VII, Ltd.
MINOTAUR, THE—Bob Mathias
NAKED EDGE, THE—Gary Cooper, Deborah Kerr—Pennebaker-Baroda
PARIS BLUES—Paul Newman, Joanne Woodward—Pennebaker
REVOLT OF THE SLAVES—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
SOMETHING WILD—Carroll Baker, Ralph Meeker—Prometheus
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
THREE ON A SPREE—Jack Watling, Carole Lesley—Caralan
WEST SIDE STORY—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch
WHEN THE CLOCK STRIKES—James Brown, Merry Anders—Harvard
YOUNG SAVAGES, THE—Burt Lancaster, Shelley Winters—Hecht

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmond Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6103 **GRASS IS GREENER, THE**—C-105m.—(TC; Technirama)—Cary Grant, Deborah Kerr—4775 (12-7-60)—Sophisticated, adult comedy headed for big business
6104 **GREAT IMPOSTOR, THE**—CD-112m.—Tony Curtis, Joan Blackman—4771 (11-23-60)—Highly entertaining entry
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Philip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6101 **MIDNIGHT LACE**—D-108m—(EC)—Doris Day, Rex Harrison—4763 (10-26-60)—Lush, name-filled suspense drama looks like box-office winner
6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
6020 **SEVEN WAYS FROM SUNDOWN**—W-86m.—(EC)—Audie Murphy, Venetia Stevenson—4758 (10-12-60)—Very good western
6017 **S. O. S. PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
6070 **SPARTACUS**—D-189m.—(Super Technirama 70; TC)—Kirk Douglas, Laurence Olivier, Jean Simmons—4759 (10-12-60)—High-rating epic ranks with the best
TOMBOY AND THE CHAMP—D-92m. (EC)—Candy Moore, Ben Johnson—4791 (2-8-61)—Good family programmer

COMING FEATURES IN ORDER OF RELEASE

Jan. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Feb. **SHAKEDOWN, THE**—Terence Morgan, Hazel Court—England
Mar. **ROMANOFF AND JULIET**—(C)—Peter Ustinov, Sandra Dee, John Gavin
Mar. **WINGS OF CHANCE**—(C)—Jim Brown, Frances Rafferty

COMING

BACK STREET—(C)—Susan Hayward, John Gavin, Vera Miles
CAPE FEAR—(EC)—Gregory Peck, Polly Bergen
COME SEPTEMBER—(Panavision; C)—Rock Hudson, Gina Lollobrigida, Sandra Dee
CURSE OF THE WEREWOLF—(C)—Clifford Evans, Yvonne Romaine
DAY OF THE GUN, THE—(C)—Rock Hudson, Dorothy Malone, Kirk Douglas
FLOWER DRUM SONG—(C)—Nancy Kwan, James Shigeta
LOVER COME BACK—(C)—Rock Hudson, Doris Day, Tony Randall
OUTSIDER, THE—Tony Curtis, Miriam Colon
OLE REX—(EC)—Rex, Billy Hughes
PHARAOH'S WOMAN—(C)—Linda Cristal, John Drew Barrymore, Jr.
POSSE FROM HELL—(C)—Audie Murphy, Zohra Lampert
SECRET WAYS, THE—Richard Widmark, Sonja Ziemann
SHADOW OF THE CAT—Andre Morell, Barbara Shelley
TAMMY TELL ME TRUE—(C)—Sandra Dee, John Gavin
TROUBLE IN THE SKY—Michael Craig, Elizabeth Seal, Peter Cushing—English-made

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angles
005 **DARK AT THE TOP OF THE STAIRS, THE**—D-123m.—(TC)—Robert Preston, Dorothy McGuire—4754 (9-28-60)—Well-made interesting adult entry
008 **FEVER IN THE BLOOD, A**—D-117m.—Efrem Zimbalist, Jr., Angie Dickinson—4787 (1-25-61)—Interesting dramatic fare on world of politics
004 **GIRL OF THE NIGHT**—D-99m.—Anne Francis, Lloyd Nolan—4759 (10-12-60)—Exploitable clinical study of a prostitute—for adults only
009 **GOLD OF THE SEVEN SAINTS**—MD-88m.—(WarnerScope)—Clint Walker, Leticia Roman—4791 (2-8-61)—Good outdoor action entry
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylvia Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama; Alaska and its people
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
007 **SUNDOWNERS, THE**—D-133m.—(TC)—Deborah Kerr, Robert Mitchum—4766 (11-9-60)—Highly interesting drama
002 **SUNRISE AT CAMPOBELLO**—BIO D-143m.—(TC)—Ralph Bellamy, Greer Garson—4754 (9-28-60)—Quality picturization of hit stage play
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller
010 **WHITE WARRIOR, THE**—MD-86m.—(TC; DYALI-SCOPE)—Steve Reeves, Georgia Moll—4791 (2-8-61)—Okay action spectacle for the program—Italian-made; dubbed in English

COMING

Apr. **PORTRAIT OF A MOBSTER**—Vic Morrow, Leslie Parrish
Apr. **SINS OF RACHEL CADE, THE**—(TC)—Peter Finch, Angie Dickinson
May **STEEL CLAW, THE**—(C)—George Montgomery
June **FABULOUS WORLD OF JULES VERNE**—(MystiMation)—Ernest Revere, Louis Locke
June **BIMBO THE GREAT**—(EC; Scope)—Charles Holm, Maryanne Shields

COMING FEATURES IN ORDER OF RELEASE

CLAUDELLE INGLISH—Diane McBain, Arthur Kennedy
FANNY—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
PARRISH—(TC)—Troy Donahue, Claudette Colbert, Karl Malden
ROMAN SPRING OF MRS. STONE, THE—Vivien Leigh, Warren Beatty
SPLENDOR IN THE GRASS—(TC)—Natalie Wood, Warren Beatty
SUSAN SLADE—(TC)—Troy Donahue, Connie Stevens, Dorothy McGuire

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ABSENT MINDED PROFESSOR, THE—C-97m.—Fred MacMurray, Nancy Olson—4794 (2-22-61)—Very funny entry for everyone—Buena Vista
BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup
CAREER GIRL—NOV-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
CODE OF SILENCE—MD-75m.—Terry Becker, Elisa Loti—4775 (12-7-60)—Lower half meller Sterling World Dist.
COLD WIND IN AUGUST, A—D-80m.—Lola Albright, Scott Marlowe—4782 (1-11-61)—Sizzler for adults only—Aidart
COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
CROWNING EXPERIENCE, THE—D-102m.—(TC)—Muriel Smith, Louis Byles—4775 (12-7-60)—Has angles and appeal—Moral Re-Arament
DEAD ONE, THE—MD-70m.—(Ultrascope; EC)—Linda Ormond, John Mackay—4795 (2-22-61)—Mild horror entry for duallers—Mardi Gras
FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
GIRL IN LOVERS' LANE, THE—MD-78m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup
HIDEOUT IN THE SUN—NOV-72m.—(EC)—No credits available—4735 (8-31-60)—Fair nudist novelty—Astor
HOUND THAT THOUGHT HE WAS A RACOON, THE—NOV-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista
IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenzo and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
JAZZ ON A SUMMER'S DAY—COMP-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
JUNGLE CAT—NOV-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista
JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
KIDNAPPED—MD-97m.—(TC)—Peter Finch, James MacArthur—4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista

•One-Eyed Jacks	A3	Par.
One Foot In Hell	A3	Fox
One Hundred And One Dalmatians	A1	Misc.
Operation Amsterdam	A1	Fox
•Operation Bottleneck		UA
•Operation Camel	A1	A-I
Operation Eichmann	AA	
Oscar Wilde	C	For.
Ostrich Has Two Eggs, The		For.
Othello	A2	U-I
•Outsider, The		U-I

P

•Paris Blues		UA
•Parrish	B	WB
•Passport To China	A1	Col.
Pay or Die	A2	AA
Payoff With Love		For.
Pepe	A1	Col.
•Pharaoh's Woman		U-I
Picnic On The Grass		For.
Platinum High School	B	MGM
Please Turn Over	A3	Col.
•Pleasure of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
Plunderers, The	A3	AA
Poacher's Daughter, The	A1	For.
Police Dog Story		UA
Pollyanna	A1	Misc.
Portrait In Black	A3	U-I
•Portrait Of A Mobster		WB
Portrait Of A Sinner	B	A-I
•Posse From Hell		U-I
Prime Time, The	B	Misc.
Prisoner of the Volga	A2	Par.
Private Property	C	Misc.
•Private Lives of Adam and Eve, The	B	U-I
Psycho	B	Par.

Q

•Queen's Guard, The		Fox

R

Race For Space		Misc.
•Raisin In The Sun, A		Col.
Rat Race, The	B	Par.
Raymie	A1	AA
•Reptilicus		A-I
Rest Is Silence, The		For.
•Revolt of the Slaves		UA
•Right Approach, The		Fox
•Ring Of Fire		MGM
Ritual Of Love		For.
Rocket Attack, U. S. A.		Misc.
•Roman Spring Of Mrs. Stone, The		WB
•Romanoff and Juliet		U-I
Rosemary	B	For.
Royal Ballet, The		For.
Rue De Paris		For.

S

•St. George And The 7 Curses		UA
Sanctuary		Fox
Santa Claus	A1	For.
Savage Eye, The	C	Misc.
Savage Innocents	A3	Par.
School For Love		For.
School for Scoundrels	A2	For.
•Secret Of Monte Cristo, The		MGM
Secret of the Purple Reef	A2	Fox
•Secret Partner, The		MGM
•Secret Ways, The		U-I
September Storm	B	Fox
Serengeti Shall Not Die	A1	AA
Sergeant Rutledge	A2	WB
Seven Ways From Sundown	A2	U-I
Sex Kittens Go To College	B	AA
Sexpot		For.
•Shadow Of The Cat		U-I
•Shakedown, The	B	U-I
She Walks By Night		For.
She Was Like A Wild Chrysanthemum		For.
Sign of Zorro		Misc.
Sin and Desire		For.
•Sin of Rachel Cade, The	A3	WB
Ski Troop Attack		Misc.
Sniper's Ridge	A2	Fox
•Something Wild		UA
Song of Sister Maria, The	A1	For.
Song Without End	A2	Col.
Sons and Lovers	B	Fox
S. O. S. Pacific	A2	U-I
Spartacus	A3	U-I
•Splendor In The Grass		WB
•Spinster, The		MGM
Squad Car	B	Fox
•Steel Claw, The		WB
Stop, Look and Laugh	A1	Col.
Story of Ruth, The	A1	Fox
Strangers When We Meet	B	Col.
Stranglers of Bombay	B	Col.
Studs Lonigan	B	UA
Subterraneans, The	A3	MGM
•Summer and Smoke		Par.
Sundowners, The	A2	WB
Sun Lovers Holiday		Mis.
Sunrise at Campobello	A2	WB
Surprise Package	B	Col.
•Susan Slade		WB
Swiss Family Robinson	A1	Misc.
Sword and the Cross, The		For.
Sword of Sherwood Forest	A1	Col.

•Tammy Tells Me True		U-I
•Tartars, The		MGM
Tarzan The Magnificent	A2	Par.
•Taste Of Foar		Col.
Teenage Zombies		Misc.
Ten Who Dared	A1	Misc.
•Terror Of The Tongs	B	Col.
Tess of the Storm Country	A2	Fox
•Thief Of Baghdad, The		MGM
Thirteen Fighting Men	A1	Fox
Thirteen Ghosts	A1	Col.
39 Steps	A1	Fox
This Man Is Dangerous		For.
Threat, The	A3	WB
Three Came To Kill	A1	UA
•Three On A Spree		UA
Three Worlds Of Guilliver	A1	Col.
Thunder In Carolina		Misc.
•Time Bomb		AA
Time Machine, The	A2	MGM
To Live (Ikuru)	A3	For.
Tomboy And The Champ	A1	U-I
Tormented, The	A2	AA
•Trapp Family, The		Fox
Trapped in Tangiers	A2	Fox
Tread Softly Stranger		For.
•Treatment, The		Col.
Trials Of Oscar Wilde, The (Green Carnation, The)	C	For.
•Trouble In The Sky		U-I
Tunes Of Glory	A3	For.
Twelve Hours To Kill	A1	Fox
Twelve To The Moon	A1	Col.
•Two Faces Of Dr. Jekyll		A-I
•Two Rode Together		Col.
Two Way Stretch	A2	For.

U

Under Ten Flags	A1	Par.
Underworld, U. S. A.	B	Col.
•Unfaithfuls, The	A3	AA
Unforgiven, The	A2	UA
Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods	A2	Fox
Village Of The Damned, The	A2	MGM
Virgin Island	A3	For.
Virgin Sacrifice	B	Misc.
Virgin Spring, The	A3	For.

W

Wackiest Ship in The Army, The	A1	Col.
Wake Me When It's Over	A2	Fox
Walk Like A Dragon	A2	Par.
Walk Tall	A1	Fox
Walking Target	A2	UA
•Warlord Of Crete		UA
•Warrior Empress, The		Col.
Weddings and Babies		Misc.
•West Side Story		UA
When Comedy Was King	A1	Fox
•When The Clock Strikes		UA
Where The Boys Are	B	MGM
Where The Hot Wind Blows	B	MGM
White Warrior, The	A2	WB
Why Must I Die?	A3	A-I
Wicked Go To Hell, The	B	For.
•Wild In The Country		Fox
Wild One, The—RE	B	Col.
Wild Ride, The		Misc.
Wild River	B	Fox
Wild Youth		Misc.
•Wings Of Chance		U-I
Wizard of Baghdad, The	A1	Fox
•Wonders Of Aladdin, The		MGM
World Of Suzie Wong, The	B	Par.
Would-Be Gentleman, The	A1	For.

Y

Young Have No Time, The	A3	Por.
Young Jesse James	B	Fox
Young Love		For.
Young One, The		Misc
Young Savages, The		UA

LAST WOMAN ON EARTH, THE—MD-71m.—(VistaScope; EC)—Anthony Carbone, Betsy Jones-Moreland—4795 (2-22-61)—mediocre science fiction for duallers.—Filmgroup
LITTLE SHOP OF HORRORS, THE—MD-70m.—Jonathan Haze, Jackie Joseph—4795 (2-22-61)—Exploitable, but overdone horror satire—Filmgroup
MA BARKER'S KILLER BROOD—MD-81m.—Lurene Tuttle—4772 (11-23-60)—Exploitaie gangster meller—Filmservice Dist.
MONSTER OF PIEDRAS BLANCAS, THE—MD-72m.—John Harmon, Jeanne Carmen—4782 (1-11-61)—Horror programmer—Filmservice Dist. Corp.
MORALS SQUAD—MD-60m.—Bob O'Connell, Beverly Bennett—4775 (12-7-60)—Exploitable vice meller—Brenner
NATCHEZ TRACE—MD-80m—Zachary Scott, Marcia Henderson—4764 (10-26-60)—Okay historical action meller—Panorama
OKEFENOKEE—MD-76m.—Peter Coe, Peggy Maley—4782 (1-11-61)—Novel locale helps orogram meller—Filmservice Dist. Corp
ONE HUNDRED AND ONE DALMATIONS—CAR-80m.—(TC)—Highly entertaining Disney cartoon feature—4787 (1-25-61)—Buena Vista
POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rated family entry—Buena Vista
PRIME TIME, THE—MD-76m.—JoAnn LeCompte, James Brooks—4760 (10-12-60)—Amateurish 'teen-age meller for lower half—Mid Continent
PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation
RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.
ROCKET ATTACK, U. S. A.—MD-68m.—Monica Davis, John McKay—4795 (2-22-61)—Lower half filler—Exploit Films
SAVAGE EYE, THE—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley
SIGN OF ZORRO, THE—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista
SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup
SUN LOVERS HOLIDAY—65m.—(CS; EC)—Siomara and Mario Benvenuiti—4776 (12-7-60)—Another nudist colony novelty—Made in Brazil—English commentary—Astor
SWISS FAMILY ROBINSON—D-126m.—(TC; Panavision)—John Mills, Dorothy McGuire—4768 (11-9-60)—High rating adventure for family trade—Buena Vista
TEN WHO DARED—MD-92m.—(TC)—Brian Keith, John Beal—4756 (9-28-60)—Good adventure yarn—Buena Vista
TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor
THUNDER IN CAROLINA—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco
VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP
WEDDINGS AND BABIES—D-81m.—Viveca Lindfors, John Myhers—4768 (11-9-60)—For art houses—Morris Engel
WILD RIDE, THE—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup
WILD YOUTH—MD-70m.—Robert Hutton, Carol Ohmart—4760 (10-12-60)—For the lower half—Cinema Associates
YOUNG ONE, THE—D-96m.—Zachary Scott, Bernie Hamilton, Key Meersman—4792 (2-8-61)—Interesting drama on sex and the south for adult audiences—Valiant

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ARGENTINE

END OF INNOCENCE—D-76m.—Elsa Daniel, Lautare Mura—4756 (9-28-60)—Okay for art and specialty spots—Titles—Kingsley-Int.

ENGLISH

ANGRY SILENCE, THE—D-95m.—Richard Attenborough, Pier Angeli—4782 (1-11-61)—Well-made import on union activity—Valiant
BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing Import—Continental
BLITZKRIEG—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
CARRY ON, NURSE—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor
CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining Import—British Lion
COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare
ENTERTAINER, THE—D-97m.—Sir Laurence Olivier, Brenda de Banzie—4759 (10-12-60)—Off-beat, Interesting entry for art and specialty spots—Continental
EXPRESSO BONGO—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental
FOR MEMBERS ONLY—NOV-87m.—(TC)—Brian Cobby, Shelley Martin—4759 (10-12-60)—Sexploitation nudist film for fast buck spots—Union
FRENCH MISTRESS, A—C-98m.—Cecil Parker, Agnes Laurent—4782 (1-11-61)—Amusing import—Films Around The World
GREEN CARNATION, THE—See the Trials of Oscar Wilde
LEFT, RIGHT AND CENTER—C-95m.—Alastair Sim, Ian Carmichael, Patricia Bredin—4767 (11-9-60)—Good English satirical comedy for art, specialty spots—BCG
MAKE MINE MINK—C-99m.—Terry Thomas, Athene Seyler—4783 (1-11-61)—Mirth-making Import—Continental
MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America
MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates
NEXT TO NO TIME—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining Import—Show Corp. of America
OSCAR WILDE—D-96m.—Robert Morley, Phyills Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World
ROYAL BALLET, THE—BALLET-131m.—(EC)—Margot Fonteyn, Michael Somes—4760 (10-12-60)—Exquisite ballet film for art spots—Lopert
SCHOOL FOR SCOUNDRELS—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing Import—Continental
TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley
TRIALS OF OSCAR WILDE, THE (GREEN CARNATION, THE)—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick
TUNES OF GLORY—106m.—(TC)—Alec Guinness, John Mills, Susannah York—4783 (1-11-61)—High rating drama for discriminating audiences—Lopert
TWO WAY STRETCH—C-87m.—Peter Sellers, Irene Handl—4796 (2-22-61)—Cute, amusing comedy—Show Corporation of America
VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

FINNISH

YOUNG LOVE—D-81m.—Peter Weckstrom, Tea Ista—4784 (1-11-61)—Interesting import for art spots—Dubbed In English—Film Representations

FRENCH

BELLES AND BALLET—Ballet-92m.—(EC)—Ballet De L'Etoile of Paris—4778 (12-21-60)—Ballet entry for art spots—Excelsior—
BIG CHIEF, THE—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental
BREATHLESS—D-89m.—Jean Seberg, Jean-Paul Belmono—4795 (2-22-61)—"New Wave" import is for adults in art spots—English titles—Films Around The World
CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting Import for art, specialty spots—Titles Hakim
COME DANCE WITH ME—MD-91m.—(EC)—Brigitte Bardot, Henri Vidol—4772 (11-23-60)—Cute BB entry for adults, art and specialty spots—English Titles—Kingsley—Int.
COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat Import for art and specialty houses—English titles—Films Around The World
DEVIL'S COMMANDMENT, THE—MD-73m.—Gianna Maria Canale, Carlo D'Angelo—4778 (12-21-60)—Horror meller passes time—Dubbed in English—RCIP
DOG, A MOUSE AND A SPUTNICK, A—C-85m.—Noel Noel, Denise Grey—4766 (11-9-60)—Fairly amusing comedy—Dubbed in English—Films Around The World
GOOD GIRLS BEWARE—MD-76m.—Antonella Lualdi, Robert Hossein—4767 (11-9-60)—Sexy French gangster meller—Dubbed in English—Fanfare
HIROSHIMA, MON AMOUR—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International
LOVE GAME, THE—D-88m.—Jean-Pierre Cassel, Genevieve Cluny—4767 (11-9-60)—Okay entry for art spots—English titles—Films Around The World
MARIE OCTOBRE—D-98m.—Danielle Darrieux, Bernard Blier—4763 (10-26-60)—Compelling Import for art spots—English titles—Lopert
NO MORALS—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable Import for art and specialty spots—Titles—Mishkin
NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly Interesting Import—Titles or dubbed—TransLux
OSTRICH HAS TWO EGGS, THE—C-89m.—Pierre Fresnay, Simone Renant—4767 (11-9-60)—Cute comedy for adults at art, specialty spots—English titles—Janus
PICNIC ON THE GRASS—C-91m.—(EC)—Paul Meurise, Catherine Rouvel—4783 (1-11-61)—Amusing Import for art spots—Titles—Kingsley-Union
RITUAL OF LOVE—DIC-73m.—(EC)—4756 (9-28-60)—Exploitable anthropological subject for artspots—English narration—Pacemaker
RUE DE PARIS—D-90m.—Jean Gabin, Marie-Jose Nat—4792 (2-8-61)—Good entry for art, specialty spots—English titles—Lopert
SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA
SEXPOT—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles—Mishkin
SIN AND DESIRE—D-77m.—Francoise Arnoul, Andre LeGall—4763 (10-26-60)—Import not of art house calibre—Dubbed in English—Atlantis

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dareal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed In English—Citation

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed In English—Fanfare

WOULD-BE GENTLEMAN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

GERMAN

CONFESS, DR. CORDA—D-101m.—Hardy Kruger, Elisabeth Mueller—4766 (11-9-60)—Well-made, suspenseful import—English titles—President

IT HAPPENED IN BROAD DAYLIGHT—D-97m.—Henix Ruhmann, Gert Frobe—4767 (11-9-60)—Absorbing crime yarn—Dubbed In English—Continental

REST IS SILENCE, THE—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Films Around The World

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

SHE WALKS BY NIGHT—D-85m.—Belinda Lee—4731 (8-17-60)—Adult fare for specialty spots—Dubbed In English—Woolner

MAGDALENA—MD-82m.—Sabina Sesselman—4776 (12-7-60)—Fair, sex-ridden case history of a girl gone wrong—Dubbed in English—Buhawk

GREEK

NEVER ON SUNDAY—C-91m.—Melina Mercouri, Jules Dassin—4763 (10-26-60)—Delightful comedy is art house winner and could surprise elsewhere—English dialogue—Lopert

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

IRISH

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ITALIAN

GENERAL DELLA ROVERE—D-139m.—Vittorio de Sica, Hannas Messemer—4783 (1-11-61)—Well-made import of war-time intrigue—Titles—Continental

BIG DEAL ON MADONNA STREET, THE—C-91m.—Vittorio Gassman, Rossana Rory, Toto—4778 (12-21-60)—Highly entertaining comedy import—English titles—UMPO

HEAVEN ON EARTH—D-84m.—(EC)—Barbara Florian, Charles Fawcett—4763 (10-26-60)—Interesting tour of Rome with romantic dressing—Dubbed In English—JB Film Dist.

LOVE SPECIALIST, THE—C-104m.—(TE; TC)—Diana Dors, Vittorio Gassman—4756 (9-28-60)—Light weight import can be sold in some spots on name values—Dubbed in English—Madison

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

CARMEN COMES HOME—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair Import—English titles—Brandon

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai, Michiyo Aratama—4691 (3-30-60)—Fair Import—English titles—Brandon

PAYOFF WITH LOVE—CD-104m.—(Grandscope; EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic Import—English titles—Alan

SHE WAS LIKE A WILD CHRYSANTHEMUM—D-100m.—Chiehu Ryu, Noriko Arita—4727 (8-3-60)—Fair Import—English titles—Brandon

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

MEXICAN

LITTLE ANGEL—D-90m.—(EC)—Maria Gracia—4783 (1-11-61)—Good entry for children, family and program—Dubbed in English—K. Gordon Murray

SANTA CLAUS—FAN-94m.—(EC)—Joseph Elias Moreno—4760 (10-12-60)—For the kiddies—Dubbed in English—K. Gordon Murray

RUSSIAN

BALLAD OF A SOLDIER—MD-92m.—Vladimir Ivashev, Zhanna Prokhorenko—4795 (2-22-61)—Excellent in any language—English titles—Union

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian Import—English titles—Janus

SPANISH

SONG OF SISTER MARIA, THE—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—Dubbed in English—Citation

SWEDISH

DREAMS—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory Import has Bergman name—Titles—Janus

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

VIRGIN SPRING, THE—D-88m.—Max von Sydow, Birgitta Valberg—4776 (12-7-60)—Well-made, interesting but unpleasant import—English titles—Janus

YUGOSLAVIAN

MICHAEL STROGOFF—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed In English—Continental

For Theatre-Tested and Approved

THEATRE FORMS AND SYSTEMS

write to

EXHIBITOR BOOK SHOP!

Actual sample sheets of all "Plus Services" will be sent on written request.

IT'S THIS EASY: fill in data below . . . attach cash, check or money order in the desired amount . . . and send this stub to—

MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Please check V

ONE YEAR 50 Issues	$2.00
TWO YEARS 100 Issues	$3.50
THREE YEARS 150 Issues	$5.00

Foreign—$5.00 per yr.

Theatre or Firm _____

Mailing Address _____

_____

City _____ State _____

If copies are to be addressed to an individual, please state:

Individual's Name _____ Title _____

Opinion Maker of the Motion Picture Industry!



There is no other service as complete, as accurate, or as accessible as the **SERVISECTION** *at which you are looking.*

•

TO HAVE IT SERVE YOU REGULARLY, BECOME A REGULAR SUBSCRIBER TO

MOTION PICTURE EXHIBITOR

FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1959-'60 and 1960-'61 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1959-'60 and 1960-'61, product, accurate to time of publication—Ed.)

Allied Artists

6002 Bluebeard's Ten Honeymoons....Apri
6003 Sex Kittens Go To College....Aug.
6004 Pay or Die....June
6005 I Passed For White....Mar.
6006 Raymie....July
6007 Hell to Eternity....Sept.
6009 Caltiki, The Immortal Monster....Sept.
6010 The Tormented....Sept.
6011 Time Bomb....Oct.
6012 Bloody Brood....Oct
6013 Serengeti Shall Not Die....Oct.
6101 Look In Any Window....Jan.
6008 The Plunderers....Nov.
6014 Heroes Die Young....Nov.
6015 The Unfaithfuls....Nov.
6016 Herod The Great....Dec.
6017 Dondi....Mar.
Look In Any Windew....Jan.

American-International

502 The House Of Usher....July
503 Circus of Horrors....April
504 Why Must I Die?....June
505 Beyond the Time Barrier....Aug.
506 Amazing Transparent Man....Aug.
507 Portrait Of A Sinner....Jan.
508 Journey to the Lost City....Oct.
509 Goliath and the Dragon....Dec.
601 The Hand....Mar.
602 Black Sunday....Feb.
603 Konga....Mar.

Columbia

422 Comanche Station....Mar.
423 Babette Goes To War....April
424 Because They're Young....April
425 Killers of Kilimanjaro....May
426 Man On A String....May
427 The Strangiers of Bombay....May
428 The Electronic Monster....May
429 The Mountain Road....June
430 Battle In Outer Space....June
431 12 To The Moon....June
449 Barefoot Mailman—RE....
450 My Dog, Buddy....June
470 Swan Lake....Dec.
501 Strangers When We Meet....July
502 Thirteen Ghosts....July
503 Stop, Look, Laugh....July
504 Nights of Lucretia Borgia....Aug.
505 The Enemy General....Sept.
506 All The Young Men....Sept.
507 Fast and Sexy....Sept.
508 As The Sea Rages....Sept.
509 The Wild One—RE....Oct.
510 On The Waterfront—RE....Oct.
511 Song Without End....July
512 I Aim At The Stars....Oct.
513 Let No Man Write My Epitaph....Oct.
514 Surprise Package....Nov.
515 I'm All Right, Jack....Oct.
516 Hell Is A City....Nov.
517 The 3 Worlds Of Gulliver....Dec.
518 Please Turn Over....Dec.
519 Jazz Boat....Dec.
The Wackiest Ship In The Army....Jan.
Sword Of Sherwood Forest....Jan.
Hand In Hand....Feb.
The Warrior Empress....Feb.
Passport to China....Feb.
Underworld U. S. A....Mar.
Pepe....Mar.
Cry For Happy....Mar.
The Terror of the Tongs....Mar.
Born Yesterday—RE....Mar.
The Solid Gold Cadillac—RE....Mar.

MGM

9 The Time Machine....Aug.
11 The Last Voyage....Feb.
12 Home From The Hill....Mar.
13 Please Don't Eat The Daisies....April
14 Platinum High School....May
15 The Giant Of Marathon....May
18 The Adventures Of Huckleberry Finn....June
17 Bells Are Ringing....July
19 The Day They Robbed The Bank Of England...July
Don Quixote—USSR....May
20 All the Fine Young Cannibals....Aug.
101 The Angel Wore Red....Sept.
102 The Subterraneans....Sept.
103 The Key Witness....Oct.
104 Where The Hot Wind Blows....Oct
105 Gorgo....Jan.
106 Butterfield 8....Nov.
107 Magic Boy....
108 Cimarron....Dec.
109 The Village Of The Damned....Jan.
110 Where The Boys Are....Dec.
111 Go Naked In The World....Feb
112 Colossus of Rhodes....
113 Atlantis, The Lost Continent....May
115 The Secret Partner....Mar.
116 The Green Helmet....April
117 The Spinster....May

Paramount

5914 Chance Meeting....Ma
5915 Heller In Pink Tights....Mar
5918 Five Branded Women....May
5917 Visit To A Small Planet....April
5918 The Greatest Show On Earth—RE....May
5919 Conspiracy of Hearts....April
5920 In The Wake Of A Stranger....April
5921 Prisoner Of The Volga....June
5922 Walk Like A Dragon....June
5923 The Rat Race....July
5924 The Bell Boy....July
5925 Tarzan The Magnificent....July
5926 Psycho....Aug.
5927 It Started In Naples....Sept.
6001 The Boy Who Stole A Million....Sept.
6002 Under 10 Flags....Sept.
6004 The Savage Innocents....Feb.
6005 G. I. Blues....Nov.
6006 A Breath Of Scandal....Oct.
6007 Cinder Fella....Dec.
6008 The World Of Suzie Wong....Feb.
Blueprint For Robbery....Jan.
R6011 Elephant Walk—RE....Jan.
R6012 The Naked Jungle—RE....Jan.

20th-Fox

004 Bobbikins....June
008 The Third Voice....Mar.
009 Wild River....June
010 Wake Me When It's Over....April
011 Dog Of Flanders....Mar.
012 Masters Of The Congo Jungle....April
013 13 Fighting Men....May
014 The Wind Cannot Read....Feb.
015 Operation Amsterdam....June
016 Valley of the Redwoods....April
017 Flame Over India....April
018 Crack In The Mirror....May
021 The Story Of Ruth....July
022 12 Hours To Kill....June
023 South Pacific....
024 David and Bathsheba—RE....May
The Idiot—USSR....Aug.
025 September Storm....Oct.
026 The Lost World....July
027 Trapped In Tanglers....July
028 From The Terrace....July
029 High Powered Rifle....July
029 One Foot In Hell....Aug.
030 For the Love of Mike....Aug.
031 Murder, Inc....July
032 The 39 Steps....Aug.
033 Young Jesse James....Aug.
034 Let's Make Love....Sept.
035 Sons and Lovers....Aug.
Aphrodite....Sept.
036 High Time....Oct.
037 Legions Of The Nile....Dec.
039 Goddess Of Love....Nov
040 Captains Table, The....Oct.
042 Walk Tall....Oct.
043 Freckles....Sept.
044 Squad Car....Sept.
046 Desire In The Dust....Oct.
047 Secret of the Purple Reef....Oct
050 Tess Of The Storm Country....Feb.
051 North To Alaska....Nov.
053 Desert Attack....Nov.
054 The Wizard of Baghdad....Dec.
056 Flaming Star....Jan.
057 Esther And The King....Nov.
101 Marriage-Go-Round....Jan.
The Millionairess....Jan.
102 The Little Shepherd Of Kingdom Come....Jan.
The Queen's Guards....Feb.
Misty....Feb.
The Long Rope....Feb
Circle of Deception....Mar.
Sanctuary....Mar.

United Artists

6007 Oklahoma Territory....Mar.
6008 Take A Giant Step....Mar.
6009 Three Came to Kill....April
6010 The Unforgiven....April
6011 The Boy and the Pirate....April
6012 The Fugitive Kind....May
6013 Noose For A Gunman....May
Quiet Flows the Don—USSR....May
6014 The Gallant Hours....May
6015 Music Box Kid....June
6018 Macumba Love....June
8017 The Apartment....July
6018 Cage Of Evil....July
6019 Studs Lonigan....Sept.
6020 Last Days of Pompeii....July
6023 Elmer Gantry....Aug.
6024 Walking Target....Nov.
6025 The Night Fighters....Sept
The Magnificent Seven....Oct.
Inherit The Wind....Nov.
The Alamo....Nov.
Police Dog Story....Dec.
Exodus....Dec.
The Facts Of Life....Jan.
Five Guns To Tombstone....Jan.
The Misfits....Feb.
Warlord Of Crete....Feb.
Operation Bottleneck....Feb.
Hoodlum Priest....Mar.
A Matter of Morals....Mar.

Universal

6008 Head of the Tyrant....April
6009 Too Soon To Love....Mar.
6010 The Glenn Miller Story—RE....Mar.
6011 The Snow Queen....April
6012 The Cossacks....May
6013 The Brides Of Dracula....June
6014 The Leech Woman....June
6015 Portrait In Black....July
6018 Dinosaurus....July
6017 SOS Pacific....Aug.
6018 College Confidential....Aug.
6019 Chartroose Caboose....Aug.
6020 Seven Ways From Sundown....Oct.
6021 Between Time and Eternity....Sept.
6070 Spartacus....
6101 Midnight Lace....Nov.
6102 Private Lives Of Adam And Eve....Jan.
6103 The Grass Is Greener....Jan.
6104 The Great Imposter....Feb.
6105 The Shakedown....Feb.
6106 Romanoff And Juliet....Mar
6109 The Secret Ways....April
6110 Tomboy And The Champ....April

Warners

911 Guns Of The Timberland....Mar.
912 This Rebel Breed....Mar.
913 The Threat....Mar.
914 Tall Story....April
917 Sergeant Rutledge....May
918 Hannibal....June
919 Ice Palace....July
920 Hercules Unchained....July
921 Ocean's Eleven....Aug.
001 The Crowded Sky....Sept.
002 Sunrise At Campobello....Oct.
003 The Sins Of Rachel Cade....April
004 Girl Of The Night....Oct.
005 The Dark At The Top Of The Stairs....Oct.
007 The Sundowners....Dec
008 Fever In The Blood....Jan
009 Gold Of The Seven Saints....Feb
010 The White Warrior....Mar
Portrait of a Mobster....April
Steel Claw, The....May
Fabulous World of Jules Verne....June
Bimbo the Great....June

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number ond oddress in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, ond replies to box numbers should be oddressed to: Motion Picture Exhibitor, 246 North Clorion St., Philo. 7, Po. (Help ond Situations Wanted odvertising not accepted. See "A-Mon" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

FILM SLIDES

LANTERN SLIDES for all announcements. COPYPRESS, Box 11292, Ft. Worth 10, Texas.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 246 N. Clarion St., Philadelphia 7, Pa.

NEW EQUIPMENT

WAGNER, ADLER, BEVELITE BLACK or RED, replacement Marque Letters, 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

THEATRES FOR SALE

Theatre in Connecticut. Suitable First Run Bookings. Bovilsky, Theatre Agent, 34 Batson Street, Glasgow.

FOR RENT: Howard Theatre, 2614 North Front. Modern, Air conditioned. Seats 750. Newly redecorated and completely equipped. Good opportunity for responsible party. Inquire TOM JOYCE, 100 W. Lehigh, Phila. 33, Pa. GArfield 5-3800.

THEATRE WANTED

LEASE OR BUY. New York, New Jersey areas. Give all details. Box 227, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

5,000 LATE TYPE theatre chairs on hand completely rebuilt like new with new chair comfort. Selling at very low price. Can also rebuild your own chairs if frames are good. Write for information: NICK DIACK, Eastern Seating Co., 138-13 Springfield Blvd., Springfield Gardens, N. Y.

USED EQUIPMENT

WORTH MORE IN PARTS—1KW Arclamps, Brenkert, Simplex, Strong, $69.50; Morelite, Forest, Ballantyne 65 amp., $49.50. Some have reflector. Complete booth outfits, projection and sound, from $895.00. Good serviceable condition. S.O.S., 602 W. 52nd Street, New York 19.

BEST VALUES! Imperial 65/130 generator, complete, reconditioned $350.00; E7 intermittents, rebuilt, $79.50; Simplex X-L soundheads, rebuilt, $525.00 pair; Simplex Portable projectors, new amplifier, complete, rebuilt $950.00. Thousand other bargains. STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS, 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

"SHOWMANSHIP IN ADVERTISING"

Now ONLY $4.00

Price Slashed from $7.50

Order your copy, NOW, while they last!

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome .. . but in this preponderantly male business, she should specify her sex.**

WANTED: Young Man, experienced, hord ticket reserved seot sales. Must be bonded. Send resume of background, desired solory. **BOX A222, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

SELF-STARTING Exploitation Mon, 13 yeors experience in all phoses of theotre management, desires position with opportunity. Presently located in Texos. Morried, settled. **BOX A215, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER: Experienced, conventional, first-run, drive-in, seeking permonent position, age 43, family mon. **BOX B31, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, 7 years experience, 29 years old, single, NYC license, good references, sober, reliable, hard-working, willing to relocote anywhere. **BOX A31, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

CITY MANAGER: 3 theatres, 2 top towns. For lorge circuit. 44 years old, family mon, sober, willing. Desire relocote South. Experience oll phoses booking, buying, promotion, operotion. Let's tolk! **BOX C31, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, 20 years experience plus maintenance. Con also monage theatre. Will give any offer considerotion. **BOX B222, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

WANTED: Theatre man to oct os drive-in manager ond handle promotion and exploitation for small Eostern circuit. Please give oge, experience ond all other pertinent facts in letter. **BOX D31, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGERS WANTED for drive-ins and conventional theatres located in the Philadelphia area. Year-round employment. State oge, experience and qualifications. Write or Phone: **BUDCO, INC., PO Box 146, Doylestown, Pa. Phone: FI 8-3375 or WA 7-5850.** (31)

PROJECTIONIST WANTED: Position open for reliable, trustworthy projectionist copoble maintoining his equipment. Give full details, experience, references, photo first correspondence. Stote age, morital status. Drifters, phonies need not opply. NO phone colls or telegrams accepted. Write **ED HURD, Business Agent, 105 N. Aurora St., Ithaca, New York.** (215)

Address all correspondence to—

The A-MAN Corner } **Motion Picture Exhibitor**
246 North Clarion St Phila 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name .....

Title .....

Address .....

.....

.....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO

246 N. Clarion St., Phila. 7, Pa

HIPPODROME

WILL HYPO YOUR B.O.!

GET IN ON THE EXPLOITATION BLOCKBUSTER OF THE YEAR!

EYE-POPPING SATURATION! With Exciting, Dazzling TV Spots!

EAR-CATCHING SATURATION! With Hard-Selling Radio Transcriptions!

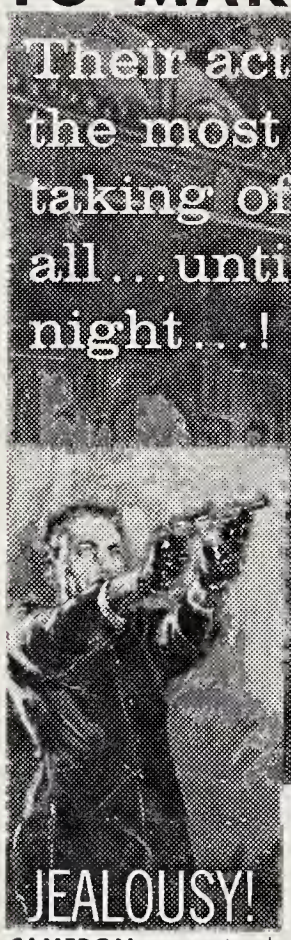
OVER $500,000 SATURATION! Sizzling, Selling Four-Color Ads!

DISC SATURATION! Soon Every DJ Will Be Spinning "Dody's Theme Song"!

PAPER-BACK SATURATION! Nation-Wide Bookshop And Newsstand Coverage!

TO MAKE THE SCREEN GASP WITH EXCITEMENT!

Their act was the most breath-taking of them all...until that night...!



CAMERON never missed unless he wanted to!



TRIXIE wanted success at any cost and didn't mind the danger!

DODI would do anything to forget the past!



RUDY was more faithful to his beasts than to her!

HIPPODROME

EASTMAN COLOR

with GERHARD REIDMANN · WILLY BIRGEL · MARGIT NUNKE · FRED BERTELMANN and WALTER GILLER

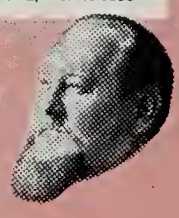
Produced and Directed by ARTHUR MARIA RABENALT

A SASCHA-FILM AND LUX-FILM PRODUCTION

A CONTINENTAL DISTRIBUTING, Inc. Release

EXTRA! EXTRA! EXTRA! The "High Priest of Hoopla"* will whoop it up for you! **JIM MORAN**

*New York Times



There is a CONTINENTAL DISTRIBUTING INC *Representative in your area:*

WRITE, WIRE, OR PHONE:

NEW YORK 1776 Broadway New York 19, N.Y. Plaza 7-2593

BOSTON STANTON DAVIS 260 Tremont Street Boston 16, Mass.

ATLANTA JAMES V. FREW 164 Walton St. N.W. Atlanta, Ga.

CHICAGO MIKE KASSEL 1301 S. Wabash Ave. Chicago 5, Ill.

LOS ANGELES ALBERT L. KOLITZ 1660 Cordova Street Los Angeles 7, Calif

DALLAS MILTON LINDNER 312½ S. Harwood St. Dallas, Texas

SAN FRANCISCO IZ WIENER 166 Golden Gate Ave. San Francisco, Calif.

CINCINNATI IRVING SOCHIN 1716 Logan St. Cincinnati 10. Ohio

WASHINGTON SHELDON TROMBERG Stanley Warner Bldg. 13th and "E" Sts., N.W Washington 4, D. C

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MARCH 8, 1961 Volume 65 Number 14

IN THREE SECTIONS • THIS IS SECTION ONE



UA Leads Oscar Nominees With 35

(See Page 6)

FCC Okays Pay-TV Test In Hartford

(See Page 8)

William T. Orr has been promoted to the post of vice-president in charge of all production, both theatrical and television, at the Warner Brothers' studio. Orr is credited wih building WB TV filming to its current high point.

"Fellow Conspirators Or Survivors" . . . see editorial—page 3

Celebrate Easter with PAT BOONE!



The happiest gang of gobs that ever got caught... with a gal below decks!

20th Century-Fox *presents*

PAT BOONE

ALL HANDS ON DECK

CINEMASCOPE COLOR by DE LUXE

co-starring BUDDY HACKETT ★ DENNIS O'KEEFE BARBARA EDEN



Produced by OSCAR BRODNEY

Directed by NORMAN TAUROG

Screenplay by JAY SOMMERS

GANGWAY for the biggest Easter Parade to Your Box-Office!

43 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR plus SHOWMEN'S TRADE REVIEW

Volume 65 • No. 14

MARCH 8, 1961

"FELLOW SURVIVORS OR CONSPIRATORS"

WATCH CERTAIN PATTERNS of distribution and you wonder whether our industry is loaded with masterminds or simply with collusion in many forms.

The releasing pattern throughout the industry is not changing, but tends to continue along similar lines. Distributors learn quickly from one another. Let one distributor ask for preferred double weekend playing time over the Christmas-New Years holiday or a similar period, and the exhibitor is faced with the same request by many other distributors. Yet we hear over and over that the motion picture industry is free from collusion. Maybe so!

Justice recently was not nearly so blind as seven representatives of electrical firms went to jail for collusion involving price-fixing and their companies were fined approximately two million dollars.

The process whereby two suppliers of electrical goods or film or anything else, supposedly working independently, keep arriving at the same answers is understandably suspect. Whether it takes place in the open, behind closed doors, or even during a friendly lunch, the result is the same—more bad news for the buyer.

Recently, one film company set a top picture for Christmas release. With the flood of worthwhile films that accompanies all holidays, many exhibitors, struggling vainly to cope with a ruinous policy of feast or famine and anxious to book a good feature, offered alternate dates. However, the distributor stood firm on his release demands. The public, he said, is not in the mood to buy motion picture entertainment before Christmas or after Christmas.

The question arises, and it is a natural one, how come distributors are so keen that they can tell in advance which days a film will do business and which days it will fall on its face? And just what is the exhibitor supposed to do during the inevitable period of famine when there is nothing playable available? Should he close? And what effect will such an arbitrary policy have on the same theatre and the same film later?

Remember, these shortsighted policies persist despite the pleadings and urgings for orderly release schedules on the part of dedicated and practical showmen like Edward Hyman of American Broadcasting—Paramount Theatres, T.O.A., and others.

Indeed, some salesmen and distributors must be endowed with master minds. Unfortunately, it would seem that they spring not from an abundance of gray matter but from a shortage of releases.

Razz Goldstein, sales chief of Allied Artists, once launched into an address at a Motion Picture Pioneers' dinner with the phrase, "Fellow survivors or conspirators." He was speaking to about 500 exhibitors and distributors and he never said anything truer.

TOO SOON OLD AND TOO LATE SMART

IF A RECORD were to be compiled as to the number of anti-trust cases won by distributor lawyers, it would be a shock. Yet these very same attorneys continue to advise their clients on subjects that should be left to the sales heads of the industry and not the legal minds.

When a theatre that represents a questionable situation as to location and grossing potential asks for the right to bid for an earlier run, these lawyers, possibly aware that their legal batting average could be higher, take the easiest course and say, "Let them bid." All this, mind you, despite the Supreme Court ruling that such action is not mandatory.

As a result, theatres grossing as little as $1500 per week and less and with no matinees seek an earlier run, confident that "legal claptrap" will give it to them to avoid standing up and fighting for right.

There is a case on record where a theatre sent a letter to a distributor requesting the right to bid on an earlier run. The lawyers said, of course, "Let him bid." The branch manager in this case, however, had the gumption to argue the point, showing that the theatre could not afford to merchandise the film properly and that returns would not match those possible in other situations.

In addition, he showed that this theatre played his company's product exclusively. If it lost films repeatedly in a bidding situation, the inevitable result would be an anti-trust suit.

The branch manager, applying business sense to the situation rather than legal brain power and knowing his territory far better than any lawyer, won his point and bidding was refused. Exhibitors know all this as well, but many have nothing to lose in requesting a moveup at a cost of a four cent stamp. So they proceed to stampede the legal bigwigs and upset a pattern developed by distribution after many years of practical experience.

It is certainly not an easy problem to solve, and there are cases, of course, in which a theatre is legitimately entitled to request an earlier run. These are individual situations, however, and must be decided in the light of the facts in each case. This is no area in which hard and fast legal rulings can apply.

As the Pennsylvania Dutch say, "We grow too soon old and too late smart."

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From SEATTLE, WASH.

In reference to your editorial, "THE CRITIC SPEAKS," and particularly to the letter-to-the-editor reply of Bill Donaldson of the Brook Theatre, Tulsa, it would seem a matter of great concern that so many on our industry on all sides of the fence seem to completely misunderstand and misinterpret the role of the motion picture drama critic.

Books are a communications media. No one questions the purpose of the book reviewer-critic who attempts to focus attention on the worthwhile contributions to this field, criticize the banal and the bad, and generally, to try and elevate the level of literature which the majority read.

The motion picture is also a communications media—one which today in various forms may well be reaching many more citizens annually than will during the year ever read a book. The motion picture drama critic is essentially filling a parallel role; yet we consistently try to make of him a press agent for every dog that comes forth on celluloid.

Hollywood, regardless of those who criticize, is turning out more, and a higher percentage of, outstanding cinematic achievements than at any time in its prior history. Many of these, however, need all the help they can get (e.g. SUNRISE AT CAMPOBELLO, INHERIT THE WIND, SONS AND LOVERS, etc.); and the critic should be considered an ally, rather than an enemy, of our industry.

I have several specific suggestions for distributors, circuit booker-buyers, and theatre managers in this regard.

(1) Don't fall for the pressbook ads. Not every film is 'colossal'. Most critics, especially in the smaller metropolitan cities, would doubtless appreciate being spared the turkeys. On top pictures that warrant it, try to screen for the critics at least two weeks in advance. The reviews, which will help, will then hit early enough in the run to do some good. Don't screen the weak sisters. If a critic takes it upon himself to see one (which will be rare—he usually has warning), the time factor will drop their view late enough in the run to do the least damage.

(2) A good review can help a picture—there're more 'eggheads' than you think. Many underrate the general public—these reviews carry weight with a good many. A critic's appraisal carries weight, however, only if he has developed an editorial integrity—and he can't do this if he praises indiscriminately, as some in the industry would have him do. So take off the pressure. Help him, instead of hindering him, and the critic can be a terrific institutional force for promoting film attendance.

(3) Many films, the routine and the poor, will get no coverage. Be grateful. Many still believe the ads if they are not contradicted, and these pictures are therefore better off without editorial comment (which can't help but be bad).

(4) Don't go for the phoney baloney that critics are 'culture vultures', catering to a small odd-ball set of pseudo-superiors. Good critics—and there are many—respect and respond to excellence in every field of filming. The critics, generally, were kind to both BEN HUR and SPARTACUS, they raved about THE APARTMENT and ELMER GANTRY, and even now are frequently found praising pictures such as VILLAGE OF THE DAMNED, THE SUNDOWNERS, etc. No matter what the area, art film or horror flick, comedy or drama, romantic escapade or suspense thriller—they hit a pretty fair batting average of recognizing and applauding the well done, even the honest-tries-but-near-misses. When a "block-buster" comes along, with accompanying praise, the exhibitor tends to shrug his shoulders and attribute the total box office to "built-in hooks." But when a TWELVE ANGRY MEN, PATHS OF GLORY, or LAST ANGRY MAN comes along—where the critic might make a gross for the film—it is usually slufred off into a second feature slot or thrown into a quick 7-day spot-booking hole.

(5) Finally, get acquainted with your critics. They're human beings, and strangely enough, you'll find they have just as sincere an interest in the future and stability of the motion picture industry as any of the rest of us.

In conclusion, I must take final exception to the intimation in Mr. Donaldson's letter that critics, as a whole, encourage the salacious by, as he puts it, "praising the obscure and bizarre."

This is simply not true. It is a false-thinking that continues to emenate from those who still try to label all foreign films as "sex films." Take a look at the films common to all "Best Films of 1960" lists—THE WORLD OF APU, HIROSHIMA MON AMOUR, GENERAL DELLA ROVERE, BALLAD OF A SOLDIER, IKURU, THE VIRGIN SPRING, COME BACK AFRICA—all are outstanding filmic achievements, all also have something definitely worthwhile to say to the viewer. There are a few films mentioned, commonly, which are satirical, such as EXPRESSO BONGO, I'M ALL RIGHT JACK, NEVER ON SUNDAY, and ROSEMARY. Among these are two Legion of Decency "C" ratings. In any sharply drawn satire of life around us, there is a possibility of offending a few, or some particular group or standard. But no one can fairly challenge that these films were honestly made and rank in caliber with the dramas mentioned.

If anyone, within the industry or without, will appraise the list of films—both domestic and imports—that have received almost unanimous critical praise during recent years, they will find very few films with Legion of Decency "C" ratings, or any other serious or valid objections. They will find, as a matter of fact, that less than 10 per cent of the total number applauded fall into this objectionable category. There is definite reason for this.

Every reputable critic in this country has continually condemned the tendency to introduce "sex for the sake of sex" into films. They object because of the moral tone. They also object because in almost every instance a bad, poorly made motion picture is the result. There have been many Hollywood producers lately that try to equate "adult film" with "S-E-X." Most of their efforts have been thoroughly roasted by the critics. Pity the poor critic—on one hand industry leaders cry morality and charge him with the responsibility of castigating the sexy—and in the next breath, when the reviews are in, the same leaders scald the critics for snobbishness and lack of loyalty to the industry.

Those who share Mr. Donaldson's sentiments might take a few moments and go back over a list representing the 90 per cent of the last five year's pictures which received critic's accolades (those sans sex and "C" ratings). In honesty, how many of these were promoted fully and properly? Come now—what did you do, for instance, for CONSPIRACY OF HEARTS? Let he who hath no red face cast the first stone.

JAMES SELVIDGE, Manager
Fine Arts Guild, Inc.

EDITOR'S NOTE: Mr Selvidge makes his point forcefully and well. We are happy our editorial has provoked exhibitor thinking both pro and con critics. All too often, theatremen refuse to stand up and be counted on such controversial topics, preferring the safe and silent way. Freedom of the screen and fair business practices can only be won if the bulk of this business is willing to fight for it. We may not share Mr. Selvidge's sweeping faith in critics, but we are happy to have him share his views with us. This is your page.



Making the rounds, we hear, is this cartoon, called to our attention by a subscriber.

From NEW YORK, N.Y.

I consider MOTION PICTURE EXHIBITOR the best periodical in the trade, far superior to the others. I believe you have integrity, and although fair to other segments of the trade, you are primarily devoted to the interests of theatres. Good luck.

SOL HEILBRAUN, Manager
Alden Theatre

EDITOR'S NOTE: We try and we'll keep trying. Thanks for the confidence you show in this publication. It makes the whole effort worthwhile. Certainly, our prime concern is the welfare of exhibitors, but we will continue to call all shots as we see them.

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Edward B. Ellis, 69, a retired location manager for Paramount studios, died in Tampa, Fla. He is survived by his widow and a sister.

Robert Olinger, 18, Elmhurst, Ill., nephew of **Kroger Babb** died as a result of an automobile accident.

Mike Kassel, 58, manager, Continental Distributing Corporation, died in Chicago following a heart atack. He had been with Continental for three years and prior thereto was with RKO for 30 years. Surviving are his wife and a son, who live in Dallas, Texas.

NT&T Reports Loss

LOS ANGELES—National Theatres and Television, Inc., reported a net loss of $114,574, equal to four cents a share, for the 13 weeks ended Dec. 27, 1960, on total revenues of $9,960,000. This compares with net income of $401,159 or 15 cents a share on revenues of $11,533,000 in the like period of 1959.

In his first quarter statement to shareholders, company president B. Gerald Cantor noted that theatre operations had improved substantially, and were profitable during January and February. He noted also that the 1959 quarter included earnings from radio and television broadcasting interests totaling $269,000 of which the company has since disposed. He said these interests were sold for a profit of $3,000,000 during 1960.

Cantor pointed out that the first quarter of 1959 reflected unusually large profits—totaling $865,000—from the disposition of theatres and real estate, while gains from similar dispositions in the most recent quarter were $107,000.

Bateman Joins Pathe

LOS ANGELES—Francis Bateman has been appointed western division sales manager of Pathe-America Distributing Co., Inc., it was announced by Budd Rogers, president.

A veteran in theatrical distribution, Bateman was with Republic as western division sales manager from 1936 through 1956, except for a three year absence between 1947-50 when he served as general sales manager of Screen Guild.

Bateman will headquarter at Pathe-America's Hollywood office.

"Pathe-America is attempting to build an organization of experienced and respected film men who will get us into high gear as quickly as possible. I feel that in Peter Dana (eastern division manager) and Francis Bateman, we have the foundation of an outstanding distributing organization," said Rogers. Other appointments will be announced soon, Rogers indicated.

Pathe has embarked on a production program with exhibitor support.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MAR. 6

Mandatory Code Seal Opposed By IFIDA

NEW YORK—The Independent Film Importers and Distributors of America promised immediate legal action if concerted industry action was made to make the Production Code Seal mandatory on all pictures.

Pictures imported by IFIDA members in the main seek no Code Seal and do not necessarily comply with Code requirements.

IFIDA executive director Michael Mayer said, "If individual motion picture producers and distributors desire to regulate the content of their films by code, that is their prerogative. As distributors of foreign and independently produced films, however, we deny the existence of any authority not created by law to bar our product from the nation's screens. We warn those who contemplate an effort to enforce a code seal requirement on all films shown the American people that we will resist this infringement by any and all means."

Mayer further pointed out that the IFIDA opposes obscenity and that obscenity can be controlled by present laws. He added, "If exhibitors get together to bar our pictures from the screen, I think we have an antitrust case."

MGM-Cinerama Set "Grimm"

NEW YORK—"The Wonderful World of the Brothers Grimm" was announced by studio head Sol C. Siegel as the second major production to be filmed in Cinerama at Metro-Goldwyn-Mayer. To be produced by George Pal, the film, which deals in part with the lives of the fabulous brothers and many of their fairy tales, will be aimed at "the youth and families of the world."

Current plans call for the use of the latest developments of Cinerama equipment, with shooting to be a global affair as fairy tale sites roam the world of fact and fancy.

Pal, long known for his artistry in the realms of fantasy, is planning some thrilling experiences via Cinerama. An all-star cast is now being discussed for the major production which will go before the cameras this year as the second film with a story to be filmed by MGM in the Cinerama process.

BROADWAY GROSSES

"Cry" Brings N.Y. Smiles

NEW YORK—The houses playing roadshow engagements led the grossing parade in the Broadway first-runs last week-end, with the Forum opening well with Columbia's "Cry For Happy."

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"SANCTUARY" (20th-Fox). Paramount stated the second session would tally $22,000.

"CIMARRON" (MGM). Radio City Music Hall did $70,000 on Thursday through Sunday, with the third week claimed as $105,000. Stage show.

"THE MISFITS" (UA). Capitol claimed the fifth and last week at $23,000.

"BEN-HUR" (MGM). Loew's State on reserved seat policy did $25,000 on the 68th week.

"EXODUS" (UA). Warner continued at $60.000 capacity on the 12th roadshow week.

"SPARTACUS" (U-I). DeMille roadshow totaled $19,500 on the 22nd week.

"THE FACTS OF LIFE" (UA). Astor reported the fourth week at $25,000.

"TAKE A GIANT STEP" (UA). Victoria stated the opening week tallied $12,000.

"PEPE" (Columbia). Criterion announced the 11th week was $22,000.

"CRY FOR HAPPY" (Columbia). Forum claimed $24,600 for the opening week.

"THE ALAMO" (UA). Rivoli stated the 19th week of road show engagement hit $12,000.

Fox Loses Tax Appeal

ALBANY, N.Y.—The New York State Court of Appeals ruled against 20th-Fox in the film company's action against the controller of the City of New York contesting deficiencies and penalties imposed under the city's General Business Tax Law.

At issue was the tax from rental proceeds from 20th-Fox product shipped out of New York City for showing in foreign countries with the years 1946, 1947, and 1948 involved.

No opinion was rendered by the court, which affirmed a lower court order with costs.



Seen at the cocktail party and buffet supper at the Stacy-Trent Hotel, Trenton, N. J., at the recent premiere of MGM's "Ben-Hur," RKO Trent, were Morris Lefko, MGM's general sales manager for "Ben-Hur"; The Honorable Robert B. Meyner, Governor of the State of New Jersey; Harry Mandel, president, RKO Theatres; Mrs. Meyner; the Honorable Arthur J. Holland, Mayor of the City of Trenton; Frank Hurst, co-partner in the theatre; Matthew Polon, vice-president in charge of film buying for RKO Theatres; and Richard Huber, co-partner of the theatre.

UA Leads Oscar Nominees With 35

"Apartment" Named In 10 Categories; "Alamo," "Sons And Lovers," "Pepe" Rack Up Seven Mentions Each

HOLLYWOOD—Nominations for the 33rd annual awards of the Academy of Motion Picture Arts and Sciences were made by president Valentine Davies, and United Artists led the way with seven pictures getting 35 mentions. Warners and 20th-Fox followed with six films winning 13 nominations.

Screenings of nominated films will begin for members on March 4 at the Academy Award Theatre, and final ballots will be mailed by March 17. Awards will be revealed April 17 at the annual Academy Awards presentation show to be carried over the combined radio-television facilities of ABC and the Canadian Broadcasting Company. The vote of the entire Academy membership determines final winners in all categories. In the event there are honorary awards this year, such as the Irving G. Thalberg Memorial Award, Jean Hersholt Humanitarian Award, and others, they will be voted by the Academy board of governors, and not by the membership.

Here are the nominees:

For the best performance by an actor: Trevor Howard, "Sons And Lovers," 20th-Fox; Burt Lancaster, "Elmer Gantry," United Artists; Jack Lemmon, "The Apartment," United Artists; Laurence Olivier, "The Entertainer," Continental; Spencer Tracy, "Inherit The Wind," United Artists.

For the best performance by an actor in a supporting role: Peter Falk, "Murder, Inc.," 20th-Fox; Jack Kruschen, "The Apartment"; Sal Mineo, "Exodus," United Artists; Peter Ustinov, "Spartacus," Universal-International; Chill Wills, "The Alamo," United Artists.

For the best performance by an actress: Greer Garson, "Sunrise At Campobello," Warner Bros.; Deborah Kerr, "The Sundowners," Warner Bros.; Shirley MacLaine, "The Apartment"; Melina Mecouri, "Never On Sunday," Lopert; Elizabeth Taylor, "Butterfield 8," Metro-Goldwyn-Mayer.

For the best performance by an actress in a supporting role: Glynis Johns, "The Sundowners"; Shirley Jones, "Elmer Gantry"; Shirley Knight, "The Dark At The Top Of The Stairs," Warner Bros.; Janet Leigh, "Psycho," Paramount; Mary Ure, "Sons And Lovers."

For the best achievement in art direction of a black-and-white picture: "The Apartment," Alexander Trauner—Edward G. Boyle; "The Facts Of Life," United Artists, Joseph McMillan Johnson and Kenneth A. Reid—Ross Dowd; "Psycho," Joseph Hurley and Robert Clatworthy—George Milo; "Sons And Lovers," Tom Morahan and Lionel Couch; "Visit To A Small Planet," Paramount, Hal Pereira and Walter Tyler—Sam Comer and Arthur Krams.

For the best achievement in art direction of a color picture: "Cimarron," Metro-Goldwyn-Mayer, George W. Davis and Addison Hehr—Henry Grace, Hugh Hunt, and Otto Siegel; "It Started In Naples," Paramount, Hal Pereira and Roland Anderson—Sam Comer and Arrigo Breschi; "Pepe," Columbia, Ted Haworth — William Kiernan; "Spartacus," Alexander Golitzen and Eric Orbom—Russell A. Gausman and Julia Heron; "Sunrise At Campobello," Edward Carrere—George James Hopkins.

(Continued on page 9)



President John F. Kennedy recently accepted from International Chief Barker Edward Emanuel, of Philadelphia, a gold membership card making him an Honorary Variety Club Barker as Miiko Taka, Japanese actress, representing Hollywood, looked on. The White House presentation culminated the celebration of Variety Clubs Week which marked the 34th anniversary of the organization that has raised over $80,000,000 to support various children's charities.

Col. Int. Names Blau Publicity Manager

NEW YORK — The promotion of Martin Blau to the post of international publicity and promotion manager for Columbia Pictures International Corporation has been announced by Jonas Rosenfield, Jr., vice-president in charge of advertising and publicity for the parent Columbia Pictures Corporation.



BLAU

Blau's elevation from his position as assistant manager of the company's domestic publicity department is in line with the integration of Columbia's world-wide promotional activities, which went into effect last year. The transfer of a key domestic executive into the international organization points up the increasing significance of Columbia's around-the-world operations, Rosenfield pointed out.

A member of the domestic publicity department for 10 years, Blau served as news writer and trade press contact before becoming assistant publicity manager two years ago.

Prior to joining Columbia he worked as a reporter and copy editor on newspapers in West Virginia and Texas following graduation from Ohio University.

COMPO Executive Committee To Meet In N.Y. April 10

NEW YORK—A meeting of the executive committee of COMPO will be held at the Astor Hotel, here, on April 10, it was announced by Charles E. McCarthy, executive vice president.

The date was chosen, McCarthy said, to take advantage of the presence in New York of motion picture exhibitors who will attend the dinner COMPO is giving that evening in honor of Eric Johnston. The dinner will be in observance of Johnston's completion of 15 years in the motion picture industry.

Telemeter Expands Via New Programming

NEW YORK—A major phase of new programming for Telemeter's pay TV subscribers in Toronto with scheduled performances beginning on March 16, was announced by International Telemeter Company, a division of Paramount.

Highlighted by a "live" telemetercast direct from the theatre of "Show Girl," current hit Broadway musical revue starring Carol Channing with Jules Munshin, the first programs to be offered to Telemeter's 6,000 subscribers include a production specially taped for Telemeter, an off-Broadway dramatic hit, and a top star performance filmed in a Paris theatre.

These programs were produced by Jean Dalrymple, director New York Center Drama Company and Light Opera Company, under the supervision of Leslie Winik, Telemeter vice president.

The following schedule was announced: Gian-Carlo Menotti's musical drama, "The Consul," starring Patricia Neway, to be shown for a week beginning on March 16. The first direct-from-Broadway presentation, Carol Channing in "Show Girl," to be televised "live" from the Eugene O'Neill Theatre on Sunday evening, April 2, only to Telemeter subscribers in Toronto. "Show Girl" will be taped in Toronto during the performance for repeat showings there for the remainder of that week. The widely acclaimed off-Broadway David Ross production of Ibsen's "Hedda Gabler," starring Anne Meachem, for the week beginning on April 20. "An Evening with Edith Piaf In Paris," at the Olympia Theatre, Paris, where the internationally famed French star is currently playing to capacity houses, for the week beginning on May 4.

Louis A. Novins, president of International Telemeter Company, in announcing the scheduled performances, stated:

"The first phase of the development of Telemeter-technical field testing of the system on a large scale—has been completed. We are now moving into the second phase, the expansion of programming—in addition to current motion pictures and certain sports events not available on free television."

The attractions will be used repeatedly as Telemeter expands elsewhere with the authors, stars, etc., participating in the proceeds over a long period of time. He claimed that they have encountered a constructive attitude on the part of the unions with these looking at pay-TV as a great hope for added employment in the future.

Huyot In Summit Post

NEW YORK—Robert Huyot has been elected vice-president and appointed general manager of the new Summit Hotel, scheduled to open July 15. The announcement was made by Preston R. Tisch, president, and Claudius C. Philippe, executive vice-president of Loew's Hotels, Inc., builders of the luxury inn now rising on Lexington ave. at 51st st.

Universal Votes Dividend

NEW YORK—The board of directors of Universal Pictures Company, Inc., declared a quarterly dividend of 25 cents per share on the common stock of the company, payable on March 29 to stockholders of record at the close of business on March 15.

Wald, Perlberg Join MPAA Director Slate

NEW YORK—Jerry Wald and William Perlberg, two of the four new directors from Hollywood, attended their first meeting of the board of directors of the Motion Picture Association of America.

The two other Hollywood directors, Pandro S. Berman and Walter Mirisch, were prevented by commitments from attending.

Following the business meeting at the MPAA headquarters, a luncheon was given in honor of the new directors at the Harvard Club.

The meeting covered a wide range of discussions and Eric Johnston, MPAA president, reported on domestic and foreign situations.

Perlberg was appointed to the board's standing committee on the Production Code to serve with Johnston, Barney Balaban, John O'Connor, and Abe Schneider.

Fred Metzler, treasurer, Academy of Motion Picture Arts and Sciences, appeared before the board to discuss Academy programs and projects.

It was decided that hereafter one or perhaps two board meetings a year would be held in Hollywood.

Present were Barney Balaban, Herbert Golden, Earle Hammons, Howard Levinson, Abe Montague, Edward Morey, John O'Connor, William Perlberg, Milton R. Rackmil, Robert J. Rubin, Adolph Schimel, Joseph Vogel, and Jerry Wald.

"One-Eyed Jacks" To Capitol

NEW YORK—Marlon Brando's "One-Eyed Jacks" will open in its world premiere engagement at Loew's Capitol, New York, on Thursday, March 30. The VistaVision-Technicolor attraction will be presented under a special audience convenience policy, featuring both regular and seven-day advance sale of tickets for continuous performances at popular admission prices.

The announcement was made jointly by Paramount and Loew's Theatres. The drama starring the Academy Award-winning actor also marks his debut as a director.

Differing from usual continuous performance procedure by enabling patrons to purchase tickets in advance to guarantee seating at the showing of their choice, the unique "One-Eyed Jacks" presentation policy will also enable the public to buy tickets at the box office for all showings in the regular manner. Current and advance sale will be regulated so that no performance will ever be sold beyond capacity. Other Loew's houses will also sell tickets.

IFIDA Backs Fee Cut

NEW YORK—Munio Podhorzer, chairman of IFIDA's legislative committee, announced complete support for the Marchi-Savarese bill reducing the proposed fee schedule on motion picture prints levied by the Motion Picture Division of the State of New York. Podhorzer stated as follows:

"We believe that the passage of this bill would go a long way toward aiding the distributors of films who need this relief. The reduction in the price of subsequent prints is essential to those distributors who utilize substantial numbers of prints in the distribution of their films. It has been shown that the excess revenues under the present system are not necessary to the state operation and accordingly this measure of relief should be granted. We commend to the legislature this bill for their urgent and prompt action."

Times' Goldwurm Suggests Council Of All Media To Fight Censorship

WASHINGTON, D.C.—Jean Goldwurm, president, Times Film Corporation, recommended in a cable from Europe which was read at a press conference called in Times' offices by their attorney Felix Bilgrey, the formation of "a permanent council against censorship which will represent all fields of communications in the U. S."

Times has filed a petition with the U. S. Supreme Court asking for a rehearing of the "Don Juan" Chicago case in which the court rendered its decision upholding the constitutional right of Government to exercise prior restraint in the censorship of motion pictures.

The appeal was bolstered by motions from six communications organizations, the Motion Picture Association of America, the National Association of Broadcasters, the American Society of Magazine Photographers, the Society of Magazine Writers, the American Society of Newspaper Editors, and Playboy Magazine, asking the Court's permission to file petitions as "amici curiae" (friends of the court) supporting the request for rehearing.

These motions brought to the court's attention various other constitutional points which had not been raised in the original issue, but which the organizations felt were raised by the decision itself.

Supreme Court petitions for a rehearing are rarely granted, although they are frequently filed for the purpose of the record.

Times' counsel, Bilgrey and Abner J. Mikva, take the position that the majority of the Court had misinterpreted or misunderstood their original arguments. "The petitioner has never contended that it is entitled to show, even once, 'pornography, incitement to riot, or forceful overthrow of orderly government.' Nor has it claimed 'complete and absolute freedom to exhibit at least once any and every kind of motion picture.'"

The issue raised, Bilgrey and Mikva said, is "the simple premise that motion pictures as a whole are not one of the exceptions to free speech. If this is so, the city or state must come forward with something in addition to the fact that the communication is on celluloid before it can interfere with its expression."

The Chicago ordinance, which the Supreme Court decision upheld, compelled films be submitted for censorship prior to showing although previously being shown "to millions in Chicago and elsewhere" over "non-censored television." This, the motion states, denies motion pictures the equal protection guaranteed by the Fourth Amendment.

The NAB and the magazine writers and photographers both raise the point which Chief Justice Warren had stressed in his minority opinion, that the "prior restraint" decision could not be confined to motion pictures, but under the Constitution would have to be applied to all communications media.

Other media organizations have indicated they may file motions asking permission to submit briefs as amici curiae.

Times counsel stated it would continue to attack Virginia's censorship law which bans showing of "The Respectful Tramp," formerly "The Respectful Prostitute," up through the Virginia Supreme Court.

Among those represented at the press conference who are giving moral, if not legal support to the rehearing plea are Richard Brandt, special representative of the Independent Theatre Owners of America, New York regional exhibitor unit; Michael Mayer, executive director, Independent Film Importers and Distributors of America; and others.

Eric Johnston, president of the MPAA, compared the current effort to Peter Zenger's historical fight for the freedom of the press in America. Other wired statements were received from the Screen Branch, Writers Guild of America, from Hollywood; from the Screen Directors International Guild, in New York; and from the American Civil Liberties Union.

Goldwurm stated, "I welcome, after more than 10 years of fighting lonely battles against the censorship of motion pictures in the United States, such allies as those represented by the MPAA, and radio, television broadcasting, book publishers, magazine writers and photographers, authors, and others. I welcome their participation in our petition for a rehearing by the U.S. Supreme Court of our case against the City of Chicago. They are more than 'friends of the court.' They are friends of constitutional rights and the endless contest against censorship and bureaucracy. The decision against us was by the narrowest of margins. We can only hope that the majority opinion of the Court will be swayed by our deep concern for fundamental liberties, which belong to the motion picture as well as to the newspapers, magazines, radio and television broadcasters, and through them to the American people."



Seen at their first MPAA board meeting recently with Eric Johnston, president, are Jerry Wald, center, and William Perlberg, right, independent producers who together with Walter Mirisch and Pandro S. Berman have become members of the board.

More Censor Bills Filed

COLUMBUS, O.—The state's anti-obscenity laws against pornographic publications would be revised to include movies, under terms of House Bill 144, introduced in the General Assembly by Rep. Ethel Swanbeck, Rep., Huron, and Michael A. Sweeney, Dem., Cleveland.

Similar measure, "updating" the obscenity laws in reference to movie censorship, was introduced as House Bill 435 by Rep. Robert Groneman, Cincinnati, and Robert F. Reckman, Cincinnati.

Decca Declares Dividend

NEW YORK—Directors of Decca Records, Inc., declared a regular quarterly dividend of 30 cents per share on the company's capital stock, payable March 30 to stockholders of record March 10.

FCC Finally Okays Hartford Test Of Phonevision; Exhibs Map Appeal

WASHINGTON—The Federal Communications Commission issued its long-expected order granting the application of Hartford Phonevision Company to conduct a three-year, $10,000,000 trial of subscription television over its Hartford, Conn., station WHCT, Channel 18.

It is the first permit to be granted for a public trial of broadcast pay TV, and the first and only application to be received by the Commission since it issued its report setting forth the conditions under which such a trial would be permitted.

Three conditions were set forth, the violation of any one of which would be grounds for cancellation of the permit: (1) Hartford; RKO General, Inc., Hartford's owner; Zenith Radio Corporation, owner of the patents on the equipment Hartford will use; and Television Entertainment Company, Inc., Zenith's patent licensee, shall faithfully comply with the letter and spirit of the report, and fully adhere to their sworn undertakings and commitments made to the Commission. (2) Hartford shall file with the Commission complete information concerning the classification of subscribers other than "home subscribers" and approval by the Commission shall precede the fulfillment of any agreement with such "other classified" subscriber; (3) Hartford and RKO General shall maintain complete records of all aspects of the trial operation, "including any agreements, arrangements, commitments, or understandings with any third person concerning subscription programs" and that such information shall be available to the Commission at any time.

The Commission also stipulated that Hartford "shall commence operations" within six months, but will consider an extension of that time if good cause is shown.

The Commission also stated that a renewal of the authorization at the end of the three-year trial period will not be granted "as a right" and emphasized that the present permit is "for a trial only."

The order stated that the authorization may be suspended in case the requirements concerning electrical interference are not being met, and that such suspensions would remain in effect until the conditions have been complied with; and that the authorization may be revoked or modified at any time the Commission feels such action is in the public interest; but that the Commission would first notify Hartford of the intended action, and the company could request an oral or an evidentiary hearing.

Marcus Cohn, attorney for the exhibitor organizations, was in Mexico when the order was issued. However, the exhibitors have 30 days in which to file an appeal with the Commission, and are expected to do so. If they lose the appeal, it is believed they will take the case to the courts, and such action could, if injunctions are granted, delay the actual operations of the Hartford trial by 12 to 18 months, even if the courts should eventually uphold the Commission's order.

The Zenith "Phonevision" system was described by the Commission as employing an "encoder" which scrambles the picture and the sound, and a "decoder" attached to the set of the subscriber. Program usage will be recorded on a billing tape inside the decoder, and the customer would be expected to examine the tape, add up the charges, and send the tape to the station with his check, probably once a month. An installation fee of about $10 will be charged, plus a service charge of 75 cents a week. Programs will range in price from 25 cents to $3, with the average between 75 cents and $1.50.



Walter Plunkett, who designed the costumes for MGM's "Gone With The Wind," recently visited Atlanta in advance of the anniversary premiere of the film at Loew's Grand and is seen with Mrs. Alfred Kennedy at the fashion show held in her Atlanta home.

The Commission stated that there remain many questions regarding pay TV and whether or not it is in the public interest. It said the purpose of granting the trial was to obtain the evidence to answer these questions, and that on the basis of the trial and the evidence it produces, the long range decisions will be made on whether subscription television will be permitted, and if so, under what conditions.

W. Theodore Pierson, attorney, Hartford Phonevision, said, "If an appeal is filed we will have to decide when we see it whether to proceed with preparations to commence operations. We think it is a sound and sustainable decision."

Meanwhile, Edward D. Taddei, general manager, WHCT, Channel 18, Hartford, resigned and was succeeded by Paul Evans, recently with Metropolitan Broadcasting's World Wide radio division.

Taddei said, "I feel that my job here in Hartford has been accomplished. After having had a part in keeping an independent TV station alive in this city, and after having successfully worked for the establishment of a pay TV test, I feel my job is at an end."

Integration Pickets Continue N.C. Effort

CHAPEL HILL, N.C.—The Citizens Committee for Open Theatres voted to continue picketing the Carolina and the Varsity after being told that further negotiations with managers of both houses had failed to gain any concessions on a request that Negroes be admitted as patrons on an unsegregated basis.

However, a motion was made that picketing be suspended at the Varsity because manager Andy N. Gutierrez has been friendly with the pickets and "had done all he could for us."

The Rev. Charles Jones, pastor of the interdenominational Community Church, who read a statement of the negotiating committee which said further efforts to negotiate the situation had been unsuccessful, said the proposal to halt picketing at the Varsity was voted down because the group held "there wasn't enough difference to warrant favoring one theatre above the other."

Jones' statement on the negotiations said there had been a "marked difference in attitude" toward the committee's efforts. The report noted that Gutierrez had been friendly to the pickets—even to the point of offering one woman an umbrella during a shower—but said E. C. Smith, manager, Carolina, has "paid not as much attention to requests and petitions as he did to box office receipts." The report also stated that at least one Carolina employee had directed "rude remarks" at those picketing.

The report said Smith told the negotiating committee he was not impressed by a number of letters and statements they showed him signed by University of North Carolina faculty members and students, townspeople, and others supporting the integration movement.

Gutierrez told them he was not empowered personally to change the admission policies of his house since it, like the Carolina, is owned by a chain.

Neither house has any facilities for Negroes. Picketing has been under way since early in January.

In Durham, N.C., seven Duke University student groups have initiated actions in the form of petitions, resolutions, and arbitration attempts in support of picketing against two downtown theatres in an attempt to get them to admit Negro patrons.

One group approached managers of the Center and Carolina with an offer to mediate discussions between the pickets and management, but were told that the management has "at present no plans to negotiate."



Seen holding their "City Of Hope" awards at the recent premiere of Columbia's "Pepe," SW Stanley, Philadelphia, are, left, seated in the center, Mrs. Phil Kline, publisher, Philadelphia Jewish Times; Mario Mareno, better known as Cantinflas, star of the film; Carol Bruce, well known singer; standing at the right Abe Rosen, Deputy City Representative; and Bill Foerst, prominent society decorator; and standing in the rear from the left, Vince Leonard, newscaster, WRCV-TV; Gunnar Back, newscaster, WFIL-TV; Sylvan Kling, editor, Philadelphia Jewish Exponent; Jacques Gelman, associate producer of "Pepe"; and John Facenda, newscaster, WCAU-TV; and backstage, left to right, Harry E. Weiner, Columbia division manager; Gelman; Cantinflas; and Frank Damis, Stanley Warner zone manager.

OSCAR NOMINEES

(*Continued from page 6*)

For the best screenplay—based on material from another medium: "Elmer Gantry," Richard Brooks; "Inherit The Wind," Nathan E. Douglas and Harold Jacob Smith; "Sons And Lovers," Gavin Lambert and T. E. B. Clarke; "The Sundowners," Isobel Lennart; "Tunes Of Glory," Lopert, James Kennaway.

For the best story and screenplay—written directly for the screen: "The Angry Silence," story by Richard Gregson and Michael Craig —screenplay by Bryan Forbes; "The Apartment," story and screenplay by Billy Wilder and I. A. L. Diamond; "The Facts Of Life," story and screenplay by Norman Panama and Melvin Frank; "Hiroshima, Mon Amour," Zenith International, story and screenplay by Marguerite Duras; "Never On Sunday," story and screenplay by Jules Dassin.

For distinctive achievement in documentary production: Features—"The Horse With The Flying Tail," Buena Vista, and "Rebel In Paradise," Tiare Company. **Short subjects**—"A City Called Copenhagen," Film Office; "Beyond Silence," United States Information Agency; "George Grosz' Interregnum," Educational Communications Corporation; "Giuseppina," Lester A. Schoenfeld Films; "Universe," National Film Board Of Canada, Lester A. Schoenfeld Films.

For the best foreign language film of the year: "Kapo," (Italy); "La Verite," (France); "Macario," (Mexico); "The Ninth Circle," (Yugoslavia); "The Virgin Spring," (Sweden).

For the best achievement in short subjects: Cartoons — "High Note," Warner Bros.; "Munro," "Rembrandt Films, Film Representations, Inc.; "A Place In The Sun," George K. Arthur—Go Pictures, Inc.; "Goliath II," Buena Vista; "Mouse And Garden," Warner Bros.

Live action subjects: "A Sport Is Born," Paramount; "Day Of The Painter," Kingsley-Union Films; "Islands Of The Sea," Buena Vista; "The Creation Of Woman," Trident Films, Inc.

For the best motion picture of the year: "The Alamo," John Wayne, producer; "The Apartment," Billy Wilder, producer; "Elmer Gantry," Burt Lancaster-Richard Brooks Production, Bernard Smith, producer; "Sons And Lovers," Jerry Wald, producer; "The Sundowners," Fred Zinnemann, producer.

For the best achievement in cinematography of a black-and-white picture: "The Apartment," Joseph LaShelle; "The Facts Of Life," Charles B. Lang, Jr.; "Inherit The Wind," Ernest Laszlo; "Psycho," John L. Russell; "Sons And Lovers," Freddie Francis.

For the best achievement in cinematography of a color picture: "The Alamo," William H. Clothier; "Butterfield 8," Joseph Ruttenberg and Charles Harten; "Exodus," Sam Leavitt; "Pepe," Joe MacDonald; "Spartacus," Russell Metty.

For the best achievement in costume design of a black-and-white picture: "The Facts Of Life," Edith Head and Edward Stevenson; "Never On Sunday," Deni Vachliotou; "The Rise And Fall Of Legs Diamond," Warner Bros., Howard Shoup; "Seven Thieves," 20th-Fox, Bill Thomas; "The Virgin Spring," Janus, Marik Vos.

For the best achievement in costume design of a color picture: "Can-Can," 20th-Fox, Irene Sharaff; "Midnight Lace," Universal-International, Irene; "Pepe," Edith Head; "Spartacus," Valles and Bill Thomas; "Sunrise At Campobello," Marjorie Best.

For the best achievement in directing: "The Apartment," Billy Wilder; "Never On Sunday," Jules Dassin; "Psycho," Alfred Hitchcock; "Sons And Lovers," Jack Cardiff; "The Sundowners," Fred Zinnemann.

Orr Heads All Warners' Production; Trilling Also Moves Up At Studio

BURBANK, CALIF.—In a studio-wide realignment of production activities, Jack L. Warner, president of Warner Bros., announced that William T. Orr will assume charge of all motion picture production, theatrical as well as television, as vice-president in charge of production under Warner's general supervision.

Hugh Benson continues as Orr's assistant in the wider guidance of all studio production.

Under Orr's direction, television production at Warner Bros. has been one of the industry's spectacular success stories, with the development and presentation of 10 outstanding network shows which have rocketed high in ratings and audience popularity.

Heading the studio's television division since its inception five years ago, Orr has been responsible for introducing such outstanding television series as "Maverick," "77 Sunset Strip," "Hawaiian Eye," "Surfside 6," "The Roaring 20's," "Cheyenne," "Lawman," "Bronco," "Sugarfoot," and others, with several new shows scheduled to join the lineup during the coming season.

"Orr's record is a brilliant and enviable one," Warner stated. "He has demonstrated great talent and originality, bringing tremendous enthusiasm and drive to the production of filmed series for television. I am confident that his association with major motion picture production will assure astute and energetic leadership, providing also a stimulating spur for all production activities."

In announcing executive reassignments, Warner also disclosed that Steve Trilling, who has served as his executive associate in the production of theatrical motion pictures, would continue as a vice-president of the company, concentrating on special production projects.

"Trilling's wide experience and long association in production and in the company's activities will prove invaluable in concentrated application to specific pictures," Warner said. He also stated that Trilling may, in addition, assume the role of producer on certain important properties on the studio's schedule.

In a move toward production consolidation, Warner recently made the appointment of three supervising producers for the studio's television series.

"Writers and directors in increased numbers, as well as players, will be added to the studio's contract staff," Warner said. "This poll of talent will be available for our company's production program, and also for pictures to be produced for Warner Bros. distribution by independent producers and their producing companies."

The Burbank studio's production facilities, including 28 stages and many creative departments, also will be available to independent producers, Warner pointed out.

Dana Quits Penna. Censors To Join Pathe Distributing

LOS ANGELES—Peter T. Dana has been appointed eastern division sales manager of Pathe-America Distributing Co., Inc., it was announced by Budd Rogers, president.

Currently acting as chairman of the Pennsylvania Motion Picture Control Board, Dana resigned March 1 to assume his new duties.

Dana previously was eastern division manager for Universal, with whom he was associated for 28 years. He will make his headquarters in Pittsburgh.

AMPP Reelects Officers

HOLLYWOOD—All officers of the AMPP were reelected last fortnight in the organization annual board of directors meeting. Eric Johnston was reelected president; Y. Frank Freeman, board chairman; Charles S. Boren, executive vice-president; Steve Broidy and E. L. De Patie, vice-presidents; and Alfred P. Chamie, treasurer.

All officers of the Central Casting Corporation were likewise reelected in the annual meeting which followed the AMPP meeting. Boren is CCC president, with Freeman as board chairman and Chamie as secretary-treasurer.

Phila. House Wins Key Run

PHILADELPHIA—In connection with the pending anti-trust suit of the Fern Rock, it was learned that MGM and Columbia have agreed to serve the theatre on a key run availability.

For the best achievement in film editing: "The Alamo," Stuart Gilmore; "The Apartment," Daniel Mandell; "Inherit The Wind," Frederic Knudtson; "Pepe," Viola Lawrence and Al Clark; "Spartacus," Robert Lawrence.

Best scoring of a musical picture: "Bells Are Ringing," Andre Previn; "Can-Can," Nelson Riddle; "Let's Make Love," Lionel Newman and Earle H. Hagen; "Pepe," Johnny Green; "Song Without End" (The Story Of Franz Liszt) Columbia, Morris Stooff and Harry Sukman.

Best music score of a dramatic or comedy picture: "The Alamo," Dimitri Tiomkin; "Elmer Gantry," Andre Previn; "Exodus," Ernest Gold; "The Magnificent Seven," United Artists, Elmer Bernstein; "Spartacus," Alex North.

Best song: "The Facts Of Life" from "The Facts Of Life," music and lyrics by Johnny Mercer; "Faraway Part Of Town" from "Pepe," music by Andre Previn and lyrics by Dory Langdon; "The Green Leaves Of Summer" from "The Alamo," music by Dimitri Tiomkin and lyrics by Paul Francis Webster; "Never On Sunday" from "Never On Sunday," music and lyrics by Manos Hadjidakis; "The Second Time Around" from "High Time," 20th-Fox, music by James Van Heusen and lyrics by Sammy Cahn.

For the best achievement in sound: "The Alamo," Fred Hynes; "The Apartment," Gordon E. Sawyer; "Cimarron," Franklin E. Milton; "Pepe," Charles Rice; "Sunrise At Campobello," George R. Groves.

For the best achievement in special effects: "The Last Voyage," Metro-Goldwyn-Mayer, A. J. Lohman; "The Time Machine," Gene Warren and Tim Baar.

Quinn To Play "Barabbas"

ROME—Producer Dino De Laurentiis announces he has signed Anthony Quinn to play the title role in his $10,000,000 production, "Barabbas," which goes before the Technirama-Technicolor cameras April 4, on location in the ancient city of Verona.

Richard Fliescher will direct this monumental production, and Columbia will release.



SHOWMEN-PREVIEWERS CHEER

ALL iN A Ni

"IT'S THE RACIEST COMEDY SINCE 'SOME LIKE IT HOT'!"

"IT LOOKS LIKE ANOTHER WINNER FOR ALL CONCERNED-ESPECIALLY FOR THE MOVIEGOER LOOKING FOR A GOOD TIME!"

DEAN MARTIN·SHIRLEY MacLAINE ALL iN A

Another **BIG ONE** from **HAL WALLIS** for movie-goers who like their comedies hot and hilarious!



GHT'S WORK

"I PREDICT THAT WHEN THE FINAL GROSSES ARE TALLIED, 'ALL IN A NIGHT'S WORK' WILL BE RIGHT UP THERE WITH BIG COMEDY SUCCESSES LIKE 'PILLOW TALK' AND 'OPERATION PETTICOAT'!"

"THE DEAN MARTIN-SHIRLEY MACLAINE COMBO IS A NATURAL. THE FANS WILL LOVE THEM. THAT SHIRLEY MAKES A TOWEL THE FUNNIEST COMEDY PROP SINCE 'THE APARTMENT' KEY!"

It's nice work and you can get it

FROM PARAMOUNT NOW!

NIGHT'S WORK

A HAL WALLIS PRODUCTION

CO-STARRING CLIFF ROBERTSON · CHARLIE RUGGLES · NORMA CRANE · WITH JEROME COWAN · GALE GORDON

A PARAMOUNT RELEASE · TECHNICOLOR®

DIRECTED BY JOSEPH ANTHONY · SCREENPLAY BY EDMUND BELOIN & MAURICE RICHLIN & SIDNEY SHELDON · Based on a Story by Margit Veszi and a Play by Owen Elford

Conn. Theatre Owners Plan Fight On 22 Bills Now Before Legislature

NEW HAVEN—Members of the Motion Picture Theatre Owners of Connecticut have gone on record opposing 22 bills now before the Connecticut State Legislature, which in their opinion would adversely affect their business, George H. Wilkinson, Jr., president of the Theatre Owners of America unit, disclosed.

Wilkinson said the pending legislation was outlined to the unit at a special meeting here by Herman M. Levy, MPTOC executive secretary. The bills run a gamut from censorship and concessions regulating to driver licensing restrictions which would hamper drive-in attendance.

Fourteen representatives of all leading circuit and independent theatres attended the session, and at which time the unit also elected an 11-man board of directors.

Pending legislation which will be opposed include the following:

To recodify the censorship and licensing laws in the new City Charter of New Britain, which would permit pre-censoring of motion pictures.

To license and inspect mechanical rides, including those at drive-ins.

To ban the sale of food products on Sundays and holidays, which would shut theatre concessions on those days.

To include milk products (including ice cream and candy) in the state sales tax.

To require medical certificates as to freedom from tuberculosis for all food handlers.

To license and inspect vending machines, which are not now so covered.

To provide for state inspections of establishments where food and beverages are sold, including theatres.

To regulate milk vending machines, including those in drive-in theatres.

To raise the minimum age for driver's licenses from 16 to 17 years.

To prohibit any driver under 18 to drive a car after dusk or before dawn unless accompanied by an adult at least 21 years old; a measure the drive-in theatres feel would curb teen-age attendance.

To revoke the license of any driver under 18 who has been convicted of a motor vehicle violation, or had a case nolled, or a bond forfeited.

To prohibit a driver under 18 who has been convicted of a motor vehicle violation from driving between sunset and sunrise.

To establish a State Racing Commission, horse racing, and pari-mutuel betting, with proceeds to go to education in towns and cities; theatres fear horse racing and pari-mutuels would severely affect their business.

To extend to Connecticut provisions of any Federal Minimum Wage Law; theatres are fearful the theatre exemption in the Federal Bill might not be picked up in Connecticut.

To establish a flat $1.25 per hour minimum wage, with as yet, no provision for theatre exemption.

To gradually reduce the work week so that by 1965 it will be 40 hours, with time and a half for overtime.

To establish state-operated musical concerts, including children's concerts.

To set up a Commission to determine whether the State's obscenity laws are constitutional as to indecent magazines, obscene literature, and lewd pictures. Theatres are fearful the "pictures" could be interpreted to include motion pictures.

To permit the use of certain types of fire extinguishers only.

To require the hiring of licensed boiler operators only. Theatres fear this could add unnecessarily to their payrolls.

To require that only architects and engineers registered in Connecticut be permitted to do construction, remodeling, or altering of any premises.

New members of the board are James E. Darby, B. E. Hoffman, Theodore Fleischer, John Perakos, Irving C. Jacocks, Jr., Arthur H. Lockwood, Albert M. Pickus, Wilkinson, Walter J. Higgins, James M. Totman, and William H. Elder.

Johnston Blasts Digest's Attack On Film Content

NEW YORK—Eric Johnston, president, Motion Picture Association of America, has protested to DeWitt Wallace, editor, Reader's Digest, over an article criticising sex and amorality in American motion pictures.

The article, by Don Wharton, entitled "How to Stop the Movies' Sickening Exploitation of Sex," appears in the March issue of the magazine. It advocates use of The Green Sheet to find out what movies are "sick" and then stay away from the theatres that play them.

Johnston states the article is "full of fiction" and calls for the publication in the next issue of the publication of one that will give the truth about American motion pictures."

It appeared that Johnston's would be the only official industry protest to Reader's Digest. TOA, ACE, and COMPO all said they would have no comment.

Maine Exhibs Fight Tax

BOSTON—Frank C. Lydon, executive secretary, Allied Theatres of New England, Inc., has alerted every theatre in Maine to fight a bill which would impose a sales tax on all theatre tickets of admission.

Films shown on television would be tax free under the bill.

Lydon said that 92 theatres in Maine have gone out of business; Maine theatre receipts have dropped 47 per cent; the federal government and more than 100 states, cities, or towns have abolished admission taxes, and nowhere has a new admission tax been imposed for the past several years.

MGM, Cinerama Set First Co-Production

NEW YORK—Following more than a year of intensive preparation, experimentation, and tests, Metro Goldwyn Mayer and Cinerama start immediate final pre-production planning on "How The West Was Won" for a May starting date as one of the biggest and most important films ever projected, it was announced by studio head Sol C. Siegel and Nicholas Reisini, president of Cinerama. This is to be a co-venture, the first of four, between MGM and Cinerama in which the respective parties participate equally.

In physical scope and all-star cast, "How The West Was Won" is the biggest and most imaginative motion picture in industry history. A minimum of nine major stars will head the huge cast, with estimates that the picture will require from eight months to a year to complete. The production has been designed to take fullest advantage of the sweeping panoramic Cinerama process in recreating the authentic and brilliant pageantry of the romance, drama, and adventure which marked America's bold expansion westward.

Cinerama cameras will span the continent from Plymouth Rock to the Golden Gate in telling the story of daring men and women who built a nation. The first of six massive, inter-related sequences deals with a fascinating journey down the Ohio River when it was a main watery highway through the wilderness, floating pioneer families into the then vast unknown which lay beyond.

From inception of the ambitious production, an auxiliary committee of the St. John's Hospital in Santa Monica, California, headed by Miss Irene Dunne, has had the full cooperation of a number of Hollywood's leading stars and MGM executives to assure the greatest cast of star names ever assembled. For this assistance, St. John's Hospital will benefit handsomely in a profit participation of the picture, the returns to go into a fund for a new hospital wing.

Reisini stated that Cinerama is rapidly expanding its theatre operations both in the United States and world-wide, the latest, the Cooper, to premiere in Denver on March 8, with present plans to have more than 100 Cinerama theatres available when "How The West Was Won" is ready for release.

During the past year, Cinerama has moved its entire facilities from Oyster Bay, N.Y., to Hollywood. Under the direction of Tom Conroy, vice-president of Cinerama, and MGM technical experts, 12 months of exhaustive experiments have resulted in significant improvements in cameras, projection, and prints.



U. S. Attorney General Robert F. Kennedy is seen being greeted by producer Otto Preminger at the Washington, D. C., premiere of "Exodus" at the Uptown Theatre as Arthur B. Krim, president, United Artists looks on. On the right Krim; UA field supervisor Max Miller, who handled the campaign; and Preminger are all happy over the affair.

"How I Would Sell . . .

THE SINS OF RACHEL CADE

WB's Provocative Screen Treatment Of A Best-Seller

The combination of young and appealing Angie Dickinson and a best-selling novel by Charles Mercer about a missionary in the red-hot Belgian Congo should be enough exciting chemistry to generate much boxoffice action on the part of movie-goers everywhere. Hang this on a most provocative film title, "THE SINS OF RACHEL CADE," and Warners has given us a very exploitable motion picture which exhibitors will welcome.

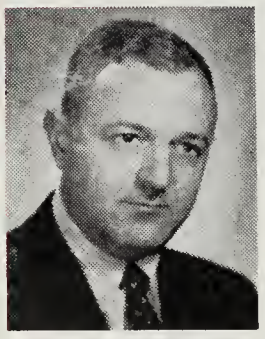
Miss Dickinson has emerged as one of the newest and freshest talents to come out of Hollywood this past year. Since her first appearance in the role of 'Feathers' in "RIO BRAVO" with John Wayne, she has proven her dramatic ability with exciting portrayals in "THE BRAMBLE BUSH" and in "OCEANS 11" with Frank Sinatra. In "THE SINS OF RACHEL CADE," Angie Dickinson comes of age, and I believe this aspect should be stressed in the campaign, in lobby displays, publicity, and indeed in the ads themselves.

The provocative question, *"How Could It Happen To Rachel Cade?"* used in most of the ads, is an excellent handle, and I would carry this copy on throughout the entire cam-

THREE STARS can be exploited, particularly lovely and talented Angie Dickinson who comes of age dramatically in this film. Peter Finch, left, and Roger Moore, of TV fame, can also be sold to discriminating theatregoers who will enjoy this provocative tale of love and faith.

An Exclusive SHOWMANALYSIS Prepared by—

PAUL BAISE, Director of Advertising and Publicity
Walter Reade Theatres, Oakhurst, N.J.



ABOUT THE AUTHOR • Paul Baise, a native of Long Island and a graduate of Pratt Institute, studied at the Art Students League of New York for several years. He joined the Reade organization in 1948 in their New York home offices and served as assistant to the advertising and publicity director for nine years. In 1954, when the Reade offices shifted to the Jersey Shore, he moved his family from Hicksville, L.I., to Asbury Park. He became advertising and publicity director in 1958 and represents his company in that capacity with all the film company ad/publicity departments. He attended and graduated the special course in Showmanship conducted by the Association of Motion Picture Advertisers. Baise was a sergeant during World War II and served with the United States Third Army in Europe. He is 38 years of age, married, and the father of a 3½ year old son. He now resides in Middletown, N.J.

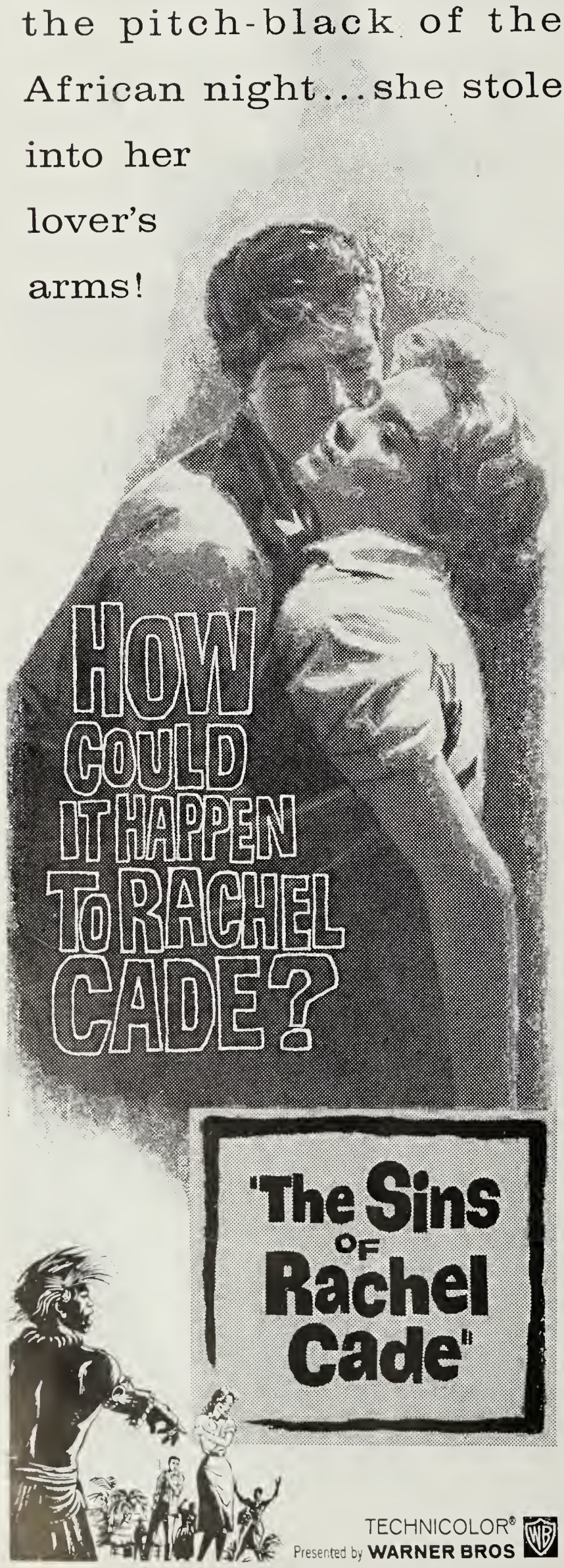








"SIN WAS BAD! SIN WAS EVIL!".... the beautiful missionary from Kansas had taught them. But in the pitch-black of the African night...she stole into her lover's arms!



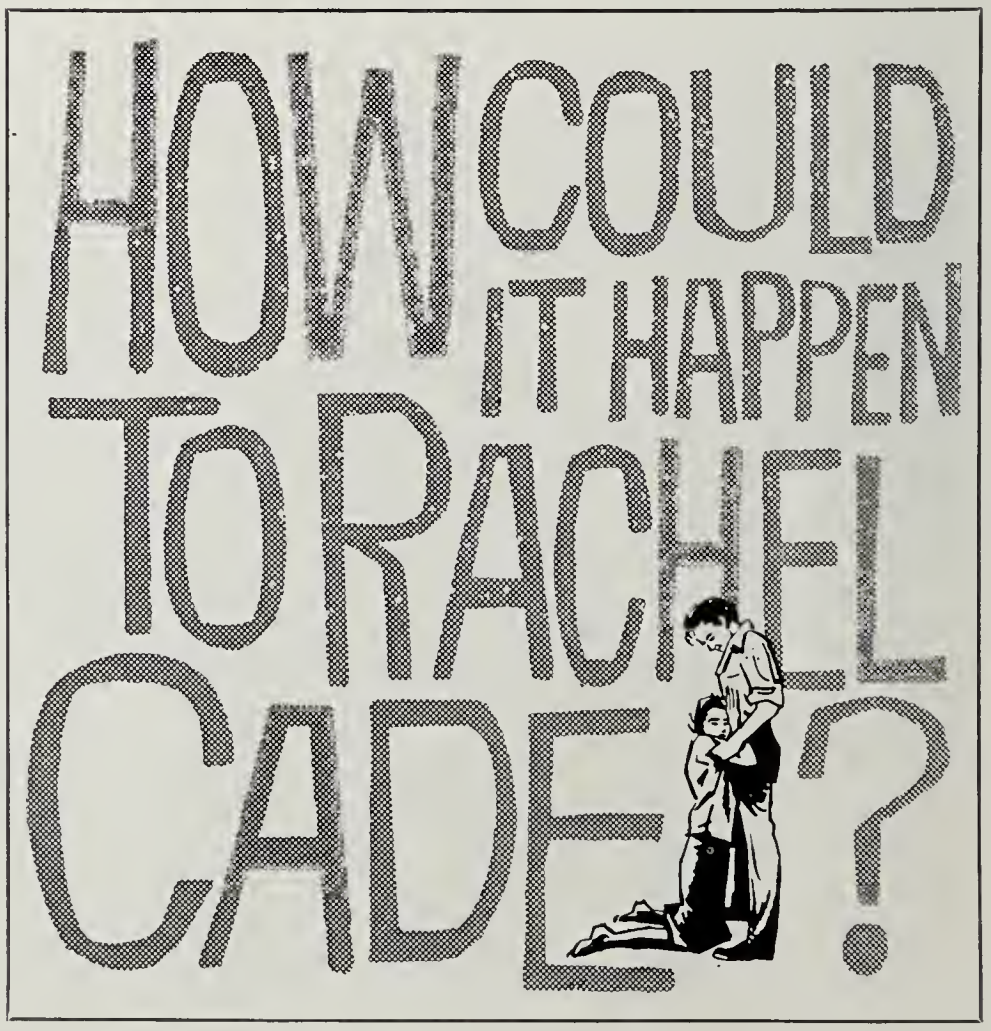
paign. Ads sueh as 201 and 301 are most intriguing and should appeal to male and female audiences alike. I notiee that in none of the ads, however, is there any referenee made to the best-selling novel, and I would like to see a book slug in the ad somewhere with the *'famed book on the screen with shattering impact!'* type of copy. We have always found this to be a most helpful plus particularly in setting up tie-ins with bookshops, ete.

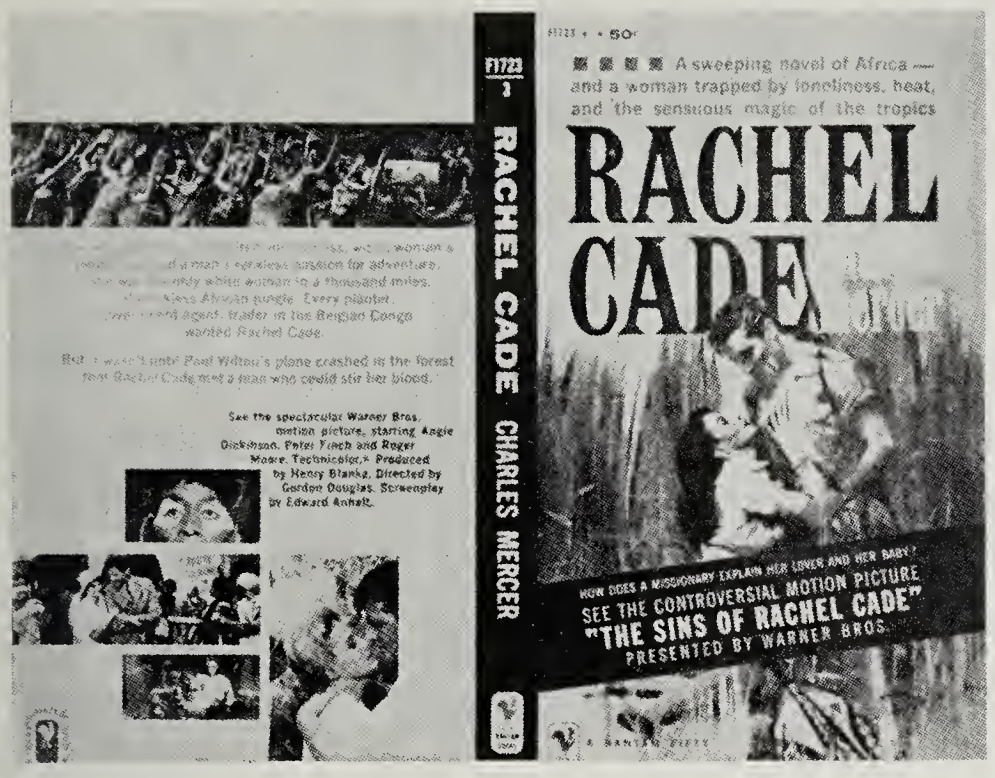
Fine British aetor Peter Finch will probably not be known enough in most areas by name alone, and a further identifiea-tion will probably be helpful, sueh as a reference to his triumph as Dr. Fortunati with Audrey Hepburn in "THE NUN'S STORY," and perhaps his outstanding portrayal as "OSCAR WILDE."

A strong teaser eampaign well enough ahead of playdate shoud be planned. Teaser stiekers similar to mat 205 should be distributed throughout the area in as wide a range as possible. This teaser idea should be earried through on sidewalk steneils, ealling eards, advanee window eards, billboards, imprinted on restaurant napkins, and, of eourse, in the newspapers. We will use the teaser trailer in all of our theatres in advanee and also to cross-plug the engagement in our other theatres in the area. The teaser eampaign should be earried through on loeal radio stations also utilizing the series of free spot announeements available from Thaddeus Suski. Incidentally, these spot announcements make an exeellent advanee plug during intermissions in the theatre itself.

Taking full advantage of the Bantam paperbaek edition of the book for tie-in purposes will pay off handsomely. There are many ways in whieh the book tie-in ean be utilized. Prepare a display of these books in your theatre lobby before the engagement. Utilize an assortment of stills to make the display attraetive and eye-eatching. Post displays and playdate snipes in any loeal store earrying the poeket books erossplugging the engagement. Have giant truek posters put on all book distributors' trueks whieh will serve as a traveling ballyhoo for the engagement. Speeial taek eards calling atten-

AD 201 is a favorite of our author, taking advantage of those story elements he considers most saleable. BELOW is the teaser ad that can do much to stimulate newspaper reader interest prior to playdate. The campaign is keyed on the slogan used in the teaser.







ABOVE, effective tieups for maximum audience impact can be arranged with distributors and retailers handling the popular paperback edition of the best-selling novel on which the film is based. RIGHT, two more pressbook ads, with 301, which our author favors, on top.

tion to the engagement can be prepared for use at all news stands and train and bus terminals where books are sold. As an added ballyhoo, make a life-sized reproduction of the paperback book in which you place a man inside as a walking street bally. Have him hand out some of the teaser cards, "*How Could It Happen To Rachel Cade?*" during his travels.

The theatre lobby and front should be transported to an African native village setting utilizing spears, shields, drums, African masks, grass huts, and, if possible, several 'natives'. Part of the display can include safari equipment borrowed from the local sporting goods store, including guns, uniforms, canteens, packs, and some first-aid equipment. Tie-ins can also be made in travel agencies with displays of African materials, posters from the film and a good selection of stills.

Another striking street ballyhoo is to arrange for several 'missionaries' to parade around the busy downtown area carrying signs bearing the teaser copy. A 'Salvation Army' type group pounding a drum would be most effective on a busy street corner handing out the "*How Could It Happen To Rachel Cade?*" heralds.

News from the Congo dominates the front pages of all newspapers each day. Arrange for an overprint of your local newspapers' regular edition. Banner headline on the front page the Rachel Cade teaser copy and below it in very small letters, a reference to an inside page containing the picture ad.

"*THE SINS OF RACHEL CADE*" will intrigue and thoroughly entertain audiences, but it will take a real showmanship effort to get the word out in advance on the merits of this fine film. Warners has prepared and made available the tools with which exhibitors can make the Rachel Cade engagement an outstanding one. Ask enough people the provocative question, "*How Could It Happen To Rachel Cade?*" and I am certain you will find the right answer at your boxoffice.



COMING . . . in the issue of March 22
Don Knight, Advertising-Publicity Director
Tri-States Theatres, Des Moines, Iowa
tells how he would sell . . .
Allied Artists'
"DONDI"

24 Blockbusters Set From Fox Each Year

NEW YORK—Twenty-four blockbusters a year from 20th Century-Fox is the program revealed by recent production, distribution, and advertising conferences. The guarantee of delivery of this production program by production chief Robert Goldstein to president Spyros P. Skouras came as the climax of the sessions. Meeting with 20th-Fox president Skouras, his home office executive staff, and their department heads was a studio delegation headed by Goldstein.

A backlog of 18 completed productions, including a number of blockbusters, are already available for release during the first months of 1961. "In addition there are now 70 properties in various advanced stages of preparation at the studio, the greatest number in the history of 20th-Fox," Goldstein asserted.

"This will enable us to put on the stages, starting immediately, the necessary rate of production to fulfill our commitment. From this stockpile we can draw at least two and possibly more blockbusters to go into work each month, and this is undoubtedly the broadest active program in the entire industry" the studio head stated.

The two blockbusters a month program will be backed by the greatest international sales drive in the history of the company, spearheaded by Murray Silverstone, president of 20th-Fox International Corp., and C. Glenn Norris, domestic general sales manager. To further implement the production-distribution program, vice-president Charles Einfeld pledged all-out advertising-publicity-exploitation support.

Pictures now ready for release are "Sanctuary," starring Lee Remick and Yves Montand; "Misty," starring David Ladd; "All Hands On Deck," starring Pat Boone; "Francis Of Assisi," starring Bradford Dillman; "Madison Avenue," starring Dana Andrews and Eleanor Parker; "Wild In The Country," starring Elvis Presley and Hope Lange; "Lion of Sparta," starring Richard Egan; "The Right Approach," starring Juliet Prowse; "Return To Peyton Place," starring Carol Lynley and Jeff Chandler; and "Snow White And The Three Stooges," starring Carol Heiss and the Three Stooges.

Upcoming also are "The Big Gamble," starring Stephen Boyd and Juliette Greco; "Voyage To The Bottom Of The Sea," starring Walter Pidgeon and Joan Fontaine; "The Big Show," starring Esther Williams and Cliff Robertson; "The Fiercest Heart," starring Stuart Whitman and Juliet Prowse; "Mr. Topaze," starring Peter Sellers; "It happened In Athens," starring Jayne Mansfield and Bob Mathias; and "Marines Let's Go," starring Tom Tryon.

The extensive new blockbuster production program will reach into 1963.

SECRET IN SELLING -Sell- MOTION COLOR SOUND ADS ?

OFFER 'EM THIS . . . WATCH 'EM BUY
"ON THE FIRST CALL TOO!"

THEATRE MEN SAY

THEY
- SELL MORE
- NOT EXPENSIVE
- ARE MORE SATISFIED
- FILMED ON THE SPOT . . . THE GREATEST
- PROFESSIONAL AND BUSINESSMEN
- SELL EASIER
- GUARANTEED
- MORE REPEATS

"LOVE 'EM"

FOR PROFESSIONAL FILMING "ON THE SPOT" OF YOUR MERCHANTS SCREEN ADS.
WRITE: WINCO BOX 1595 COLUMBIA, S.C.

The NEW YORK Scene

By Mel Konecoff



PRODUCER JERRY WALD, always an interesting individual, arrived in town following an audience with Attorney General Robert F. Kennedy wherein the latter's book, "The Enemy Within," was discussed as a forthcoming film on the Wald schedule. He remarked that Kennedy wasn't interested in the money because he doesn't need it, but rather he is interested in seeing the picture made because it is of value to the country.

Wald touched on a variety of subjects during a press conference luncheon, to wit:

Censorship—The Constitution ought to be amended so that motion pictures are included in its area of protection. The Production Code is great, and unless we stick to it, we'll go down the drain. He's against classification of any sort. The fast buck boys who try to circumvent the Code are injuring everyone. Even the imported films should come under the provisions of the Code because they are part of the industry. The Code should be given extensive backing by the press as well as theatres and the public.

Talent—There is no second team being developed by the companies (Our note: that's not so in the case of Columbia, which has a definite program of executive manpower development), and as a result, he has undertaken his own development of mindpower, paying for the people out of his own pocket. He hopes toppers will be able to recognize talent when they see it. The "kings of Hollywood" are those who can pick the right subject matter to be made into films. He has also started a scholarship at UCLA for motion picture design in advertising, and naturally, he's selected his own pictures as subjects to be worked on. The majors are manufacturing star talent, and the independents take what they can get for their own purposes.

Agents—Agents don't run the business contrary to belief, but rather the subject matter of films determines their success. There are no such things as washed-up stars, only washed-up stories. The spiraling of prices by agents may yet drive us out of business. They are only order-takers. He's been in the business for 30 years, and he has yet to have an agent bring anything to him that is of value. He believes they hate their clients and enjoy keeping them out of good pictures. Could we operate without agents? Better, says he.

Stories, etc.—The industry should stimulate a new flow of stories and ideas from all sources, with the search for these never ceasing. He has gone into the publishing business as a sidelight, having created about 46 books which are being published. Many of these will be made into pictures. He doesn't know how many of these will be successful. Said he, quantity is not a substitute for quality, and he can point to the large number of flops he turned out as examples thereof.

Personalities—The industry needs to follow a policy of reforestation because its stars are dying off. In five years, he estimates, 50 per cent of our top stars will be out of the business. We need new talent developed for tomorrow via planned exposure.

Costs—The cost of a picture should be decided by the subject matter. He pointed with pride at "Sons And Lovers" which cost $575,000, and which he's been trying to get made for 30 years. "Peyton Place" cost $2,200,000, whereas the sequel, "Return to Peyton Place," cost $1,600,000, and he believes it's every bit as good if not better.

Contract—He called himself an "independent dependent" who has a contract with 20th Century-Fox to make a minimum of five pictures a year for the next three years and a maximum of 10 per year if he can find the material.

THE METROPOLITAN SCENE: If anyone ever decides to turn Arthur Mayer's piece in the recent issue of Saturday Review into a film, it should go well in the art houses. Imagine the title, "Growing Pains Of A Shrinking Industry," on the marquee. . . .We haven't heard from good old Harvey Matofsky in some time, and for all we know, he may have been shanghaied aboard the chartered freighter, S.S. Joseph E. Levine, which sailed from Italy for Morocco bearing props, sets, and equipment for location filming on "The Last Days of Sodom And Gomorrah" (he didn't say positively though). Listed on the manifest were 3,000 leather slings, 2,000 arrows, 75 gallons of artificial blood, but no Matofsky. . . . The other day we received the following message from MGM—"Cimarron" "Tovarich" in "Rififi" in "Brigadoon." The translation goes like this—"Wild Reckless" "Comrade" in "Trouble" in "Imaginary town in Scotland." Maybe Matofsky shifted his area of operations. . . . Good old George Trilling was hospitalized for minor surgery and is doing nicely, we are told by young Dr. Kildare.

"Jimmy" Briant Retires As MGM Branch Head

NEW ORLEANS—After compiling the longest record of service of anyone associated with the company, C. James "Jimmy" Briant, New Orleans branch manager for Metro-Goldwyn-Mayer, has announced his retirement.

His 46 years with the company covers the entire history of MGM, dating back to June 5, 1915, when it was still the Metro Picture Company.

Throughout the span, Briant has been New Orleans branch manager, and has been one of the best-known figures in the industry.

"These have been years rich in experience," said Briant, reflecting over his long career, "but even richer have been the friendships and associations that I have made throughout all segments of the industry and the community. This is my most cherished reward, and I am happy and proud to have been part of both a great industry and a great company."

He leaves with the heartfelt best wishes of his friends and associates at MGM.

Briant has not only been a major industry figure but one of New Orleans' most public-minded citizens.

In 1954, he won the New Orleans Times-Picayune's award as the city's outstanding citizen. He has participated in or headed a host of organizations.



CANADIAN Highlights

By Harry Allen, Jr.

TELEMETER—the most contentious form of film entertainment ever brought to fruition—recently celebrated a year's birthday of its Etobicoke experiment. There was no celebration. There isn't any money being made. And the 5,800-unit was never meant to make money. It is an experiment. Main programming of the system has been with films; yet there has never been any effect on three theatres in the neighborhood. Explanation is that Telemeter appeals to the "lost audience." Besides the feature films—many of which were second run—Telemeter has also offered seven full hockey games of the National Hockey League, as well as a Bob Newhart special. Hockey is also offered by free TV, but TV coverage usually starts after the first period. Telemeter has also taped Gian Carlo Menotti's "The Consul" and Franchot Tone in "The Country Scandal." Announcement of three other shows, including a Broadway musical, is expected soon.

But while everyone knows what Telemeter shows, no one knows for sure just how much money it takes in. Collection of the money and tapes is always two months behind. The company isn't telling, and distributors, for some reason, haven't revealed the figures. Telemeter keeps it a secret from them, and the grosses are not nearly what most would expect. Telemeter explains, "You can't obtain a proper perspective on the business already done." Top attraction was "Please Don't Eat The Daisies," with 50 per cent of the audience, while "The Ten Commandments," screened last Easter, came close to that figure. Bob Newhart held 29.1 per cent.

Telemeter is running into a public relations problem. To solve it, it has four salesmen out talking to the customers about it. Installation charge is $5. If people fail to buy three features a month, at 75 cents each, then Telemeter withdraws the installation. With 450 people waiting for boxes, this is a necessity. But having Telemeter in one's home is a status-maker.

Since Telemeter has been in operation it has cut its staff from 70 to 47. The large staff was needed to keep up with orders which were running 1,000 units ahead of available boxes. Plans are underway to begin manufacture of the boxes in Canada. This is six months away, and a new box is planned to replace the present one. It is a matter of costs and demand for Telemeter franchises.

Adult features are slotted for the late viewers, and foreign films have flopped badly. Comedy is strong, with the accent on slapstick comedy. Telemeter, it has been learned, provides a togetherness in the family.

There is a place for educational programming on TV.



These five members of the Junior Board of Trade attracted plenty of attention as they paraded a week in advance of the opening of U-I's "The Great Impostor," Odeon Carlton, Toronto, and passed out announcements to gaping spectators. Stunt was covered by two TV stations and as news with a five column picture in The Telegram.

Classification Passes N.Y. House

ALBANY—The Assembly of the New York Legislature has passed the Marano-Conklin bill by a vote of 125 to 17. The bill allows the License Division of the Education Department to recommend to the Board of Regents any film which it considers acceptable for elementary and secondary school children.

Assemblyman Daniel M. Kelly, Manhattan Democrat, said that the bill was the result of the motion picture industry's failure to assist in the cleaning up of the movies. He said that there is an "unusual amount of swill available for consumption at this time; and that it is difficult for parents to decide what is proper for children to view."

Tenn. Theatres Change Hands

COOKEVILLE, TENN.—Stacy D. Wilhite, president, Mid-State Theatres, Inc., announced the sale of Mid-State's theatre interest and the Putnam Drive-In Theatre Company to Highland Enterprises, Inc., owned by Mr. and Mrs. Leon T. DeLozier. The sales price was not disclosed.

DeLozier is a graduate of Middle Tennessee State College, who has served as assistant general manager of Crescent Amusement Company's theatre operation.

Wilhite has consented to serve as chairman of the board of Highland Enterprises.

NT&T Managers Meet

BEVERLY HILLS, CALIF.—In line with National Theatres-Fox West Coast Theatres' program to increase exploitation and promotion on the local level, a workshop session was conducted in Seattle for theatre managers in Oscar Nyberg's Evergreen district.

Los Angeles exploiteer Paul Lyday conducted the workshop, along with Fay S. Reeder, advertising-publicity director.

William H. Thedford, Pacific Coast division manager, stated the purpose of the workshop: to formulate concrete plans for action on pictures soon to be released.

Kenyon Joins Para. Studio

HOLLYWOOD—Curtis Kenyon has been appointed head of Paramount's Hollywood story department, it was announced by Jack Karp, vice-president and studio head.

A top screen writer for many years, Kenyon has resigned as president of the Screen Writers Guild to accept the new post with Paramount.

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

Service Is Our Job . . . Please Help Us To Serve You.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

Lions' Club Purchases Theatre, Keeps It Open

PATASKALA, O.—The Lions' Club of Pataskala, farming community in Licking County, has purchased the equipment of the Sterling and will operate the house as the Community. Only films approved by a committee of the Lions' club will be shown.

The 360-seat theatre is located on the second floor of the Town Hall. Equipment was purchased for $1750, including projection facilities and a wide screen. Dave Carruthers of Canal Winchester had been the theatre operator. Loan certificates are being sold at $10 each to finance the purchase. Darrell Wood, member of the committee, said the response has been good and he expects the club to sell $2500 worth of certificates.

"The Ten Commandments" was the opening feature under the new policy. The Community will be open only on Saturday nights and Sunday afternoons. In the past, the theatre had been operated on Thursday only.

The Pataskala Lions' Club is a 56-member organization, with Don Welshon as president.

Legion Names Press Rep

NEW YORK—Jim Scovotti has been appointed to the Roman Catholic Legion of Decency's new post of press representative.

A motion picture publicist, he has been a member of the Legion's board of consultors during the past three years, and his appointment lends weight to reports that the Legion will increase its efforts to support pictures that have won its special commendation. Occasionally, the Legion selects pictures it especially approves for special commendation. The latest feature so approved is "Question 7."

TOA Sets Mid-Winter Meet

WASHINGTON—The combined mid-winter meeting of the board of directors and executive committee of TOA will start at noon, March 20, and conclude with a Congressional reception, Tuesday evening, March 21. All day Sunday, March 19, various TOA committees will meet.

IT WON'T TAKE A FULL PAGE AD TO TELL YOU . . .

FILMACK

GIVES YOU The FASTEST and BEST SPECIAL TRAILER SERVICE YOU CAN GET ANYWHERE

1327 S. Wabash Chicago (5,) Ill. ALWAYS GOOD! ALWAYS ON TIME!

David E.

BRODSKY

Associates

THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.

240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance



LONDON Observations

by Jock MacGregor

THE PIPERS AND DRUMS of the Irish Guards playing "No Business Like Show Business" brought to an end the magnificent show staged by crewman Leslie MacDonnell of London Palladium fame at the Variety Clubs annual dinner and ball. The event did not draw a record crowd, but this was by decree! It had been decided to limit numbers to ensure greater comfort for those who attended.

Jim Carreras and Nat Cohen, the joint organizers, were the recipients of many congratulations for a superb evening. Everything went with a swing. There were no less than 1500 gifts on the tombola stand, and two new motor cars as the major prizes in the raffles. I do not believe there were even any complaints about the seating plans, governed in the main on contributions over the year to VC efforts. There were, however, many disappointed that they had not been able to bring along more friends.

This has now become the unquestioned number one social event in the film year in London. Almost everyone who is anyone in the industry was present. It was a most glittering affair. Chief barker Irving Allen was in the chair. International European representative C. J. Latta made the presentation to retiring chief barker Monty Berman. An unexpected last minute guest was Robert Gronenberg of the Los Angeles tent. Stranded in New York through the airline strike, he thought he would be smart by flying to London and catching an over the pole flight to Los Angeles. Once here, he did not need much persuading to stay for the dance and to do a spot of business.

THE PRESS CONFERENCE for Joseph Mankiewicz to outline his plans for "Cleopatra" was indeed a formal affair, with two stenographers on hand to record every question and answer. He was able to dismiss many a pertinent query by claiming ignorance of the circumstances since they had occurred before he had been persuaded to take on the picture. Indeed, the only luxury he allowed himself was criticism of the building of the fabulous outdoor set on the Pinewood lot with the traditional English winter at hand. All scripts and shot film (reported to be about 12 minutes) are to be scrapped, and a new "Cleopatra," in keeping with his conception of the subject, should go into production in late March. Joe sat at a table and the press (as many as I can recall at such a gathering) sat in long rows. The coverage in the London press next morning, however, was not extensive. Sitting quietly in the back row was the man who, had he been called to the "witness stand," could have answered so many of the leading questions, producer Walter Wanger, looking, I felt, rather gray and decidedly tired.

MANY VISITING AMERICANS raise their eyes in wonderment when it comes to British publicists and suggest they are hemmed into conventional ruts. Recently, I have to report, one has written to me in Philadelphia and suggested that it is time that we again had a drink together; another told his boss that he did not have my address. I have been at this address, which is listed in all the principal directories and reference books, for 15 years! The trouble is, of course, that too many British film men could not care less about publicity. . . . Michael Carreras is currently at the Beverly Hills Hotel conferring with the Columbia chiefs on Hammer's line-up. While on the coast, he will have talks with Screen Gems about a TV series resulting from his recent trip to East Africa where he carried out an extensive survey of backgrounds and facilities. He will deliver the first print of "Taste of Fear," a "Hitchcock-style" thriller with a gimmick and a cast headed by Susan Strasberg. Mike will also discuss release plans for two comedies which are nearing completion, "A Week-end with Lulu" and "Watch It, Sailor." He will have talks on such future productions as "One More River," which spotlights a mutiny aboard a cargo ship off the West African coast; "Blood River," a pirate yarn; and "The Maniac," which is described as a "taut, tense thriller-with-a-gimmick." He will return to London on March 18.

Union Members Urged To Assist "Spartacus"

WASHINGTON—The Union Label and Service Trades Department of the AFL-CIO has joined forces with Universal Pictures Company to develop a program to induce the millions of AFL-CIO members in the United States and Canada and their families to see "Spartacus," the $12,000,000 Bryna Production made in Hollywood.

Using the recent campaign of the Union Label and Service Trades Council of Greater New York as a pilot model, Joseph Lewis, secretary-treasurer of the Union Label and Service Trades Department of the AFL-CIO in Washington, and Stanton Smith, national coordinator of state and local labor councils, have wired Union Label and Service Trades Council representatives in the cities where "Spartacus" is currently playing roadshow engagements, to extend full cooperation to Universal "Spartacus" representatives in these cities to develop mutually satisfactory ticket selling arrangements among AFL-CIO members and their families in their cities.

Details of the campaign were worked out in conferences between Paul Ross, Universal's national coordinator of group sales for "Spartacus"; David Polland, Universal's Washington "Spartacus" representative; and Lewis and Smith.

In his wire to the Union Label and Service Trades Council representatives in the cities where "Spartacus" is currently playing, Lewis said,

"We are deeply interested in promoting 'Spartacus' which cost $12,000,000 and furnished fine employment for so many AFL-CIO members in this important industry. Most noteworthy of all, however, is the fact that the success of 'Spartacus' might well prove the turning point in organized labor's struggle against 'runaway' movies—those produced in foreign lands in order to avoid meeting the American wage standards established here in our land by our trade unions."

Universal is following up on Lewis' wire with a specially-prepared kit which contains every aspect of the pilot program used in New York which turned out more than 1,200 unionists at a special showing of "Spartacus" at the DeMille Theatre.

RECD MAR 13 1961

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a seporotely bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more condid, than ony similar trode anolysis. Cumulotively numbered by film seasons (September to September), it is recommended thot reoders consecutively sove all REVIEWS section in a permanent file. The last issue of each August will always contoin a complete annuol index to close the season.

Combined, the every second week yellow poper SERVISECTION indexes to the past 12 months' product, and the alternoting every second week pink poper REVIEWS, represent a unique informative service to theotremen.

Please oddress oll inquiries or suggestions obout these two service features to the Edltors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
VOL. 65, NO. 14
MARCH 8, 1961

COLUMBIA

Born Yesterday

COMEDY 103M.

Columbia
(Reissue)

ESTIMATE: Highly entertaining adult comedy reissue.

CAST: Judy Holliday, William Holden, Broderick Crawford, Howard St. John, Frank Otto, Larry Oliver, Barbara Brown, Grandon Rhodes, Claire Carleton. Produced by S. Sylvan Simon; directed by George Cukor.

For complete review please refer to page 2975, Nov. 22, 1950.

Passport To China

MELODRAMA 75M.

Columbia
(English-made)

ESTIMATE: For the lower half.

CAST: Richard Basehart, Alan Gifford, Athene Syler, Bert Kwouk, Hedgar Wallace, Eric Pohlmann, Marne Maitland, Lisa Gastoni. Associated producer, Anthony Nelson-Keys; produced and directed by Michael Carreras.

STORY: Ex-GI Richard Basehart, successful operator of a travel agency in Hong Kong, is approached by American government agent Alan Gifford to discuss a Formosan aircraft that is missing over the China mainland. Basehart is unwilling to become involved. Summoned to the home of elderly Athene Syler, into whose Chinese family circle Basehart has been adopted, he learns that her son, Bert Kwouk, was piloting the missing aircraft and needs help in getting out of China. Basehart goes in after him under the cover of night in a sampan and brings him out. The Hong Kong police take him into custody supposedly for entering without papers but actually for his own protection from the Reds, who would kill him to conceal what happened to the plane which they forced down. To further help Kwouk, Basehart goes to Macao to see what he can find out about the secret agent aboard carrying important information. He meets Red agent Eric Pohlmann, who gets him a visa into Canton. There he makes contact with the agent Lisa Gastoni, who is waiting to be questioned. It seems that she has the needed information in her head, and they have been treating her well. He tries to get her out, but she is shot and dies. Basehart gets back to safety and possibly more undercover work in the future.

X-RAY: This entry for the lower half of the program is moderately interesting because of some of the background footage. It has a fair plot with adequate intrigue, okay acting, and average direction and production. The screenplay is by Gordon Wellseley.

TIPS ON BIDDING: Program rates.

AD LINES: "High Adventure"; "Espionage Provides Lots of Thrills."

The Solid Gold Cadillac

COMEDY 99M.

Columbia
(Reissue)

ESTIMATE: High rating comedy reissue.

CAST: Judy Holliday, Paul Douglas, Fred Clark, John Williams, Hiram Sherman, Neva Patterson, Ralph Dumke, Ray Collins, Arthur O'Connell, Richard Deacon, Marlyn Hanold, Anne Loos, Audrey Swanson, Larry Hudson, Sandra White, Harry Antrim. Produced by Fred Kohlmar; directed by Richard Quine.

For complete review please refer to page 4205, Aug. 22, 1956.

MGM

The Secret Partner (115)

MELODRAMA 91M.

MGM
(English-made)

ESTIMATE: Good mystery.

CAST: Stewart Granger, Haya Harareet, Bernard Lee, Hugh Burden, Lee Montague, Melissa Stribling, Conrad Phillips, John Lee, Norman Bird, Peter Illing, Basil Dignam, William Fox, George Tovey, Produced by Michael Relph; directed by Basil Dearden.

STORY: A shipping company subsidiary of a larger organization is run by Hugh Burden and his junior associate, Stewart Granger. The latter is troubled, and one day his wife, Haya Harareet, walks out, claiming that there must be another woman in his life, what with mysterious phone calls and unexplained expenditures. Actually, Granger was once in jail and is being blackmailed by dentist Norman Bird, who threatens to reveal his background. Bird is accosted by a masked stranger and ordered to get the combination of the safe as well as impressions of his keys from Granger while the latter is under the influence of a drug in the dentist's chair. The plan is to rob the company safe while a huge amount of money is present. The robbery takes place as Granger leaves on a holidary on his boat, and when the theft is discovered, and evidence points to Granger, he is brought back. He denies all, and when the evidence reaches the point of being overwhelming, he escapes to try and find the real crook. He realizes that Bird is the only one who could have duplicated his keys and gotten the combination, and he forces him to reveal the plot to the police. Granger, cleared, is allowed to go free, but police inspector Bernard Lee, who is about to retire, is not thoroughly satisfied. It turns out that Granger is the man behind the plot, having planned it with Harareet. After it's all over, she falls out of love with him despite the money available to them. With her gone, the money means little to Granger, and he arranges for its return so that he'll still be free to try and regain Harareet.

X-RAY: Despite one or two weak points, this mystery holds up fairly well with a full quota of suspense, involvement, thrills, and drama. The cast performs well and direction and production are good. The entry should make up well as part of the show. The screenplay is by David Pursall and Jack Seddon.

TIPS ON BIDDING: Fair program rates.

AD LINES: "A Mystery Thriller Guaranteed To Keep Audiences Guessing"; "A Police Inspector On His Last Case Runs Up Against A Blank Wall of Mystery."

20th-FOX

The Trapp Family

DRAMA 106M.

20th-Fox
(Color by DeLuxe)
(German-made)
(Dubbed in English)

ESTIMATE: Family yarn good for the program.

CAST: Ruth Leuwerik, Hans Holt, Maria Holst, Joseof Meinrad, Friedrich Domin, Hilde Von Stolz. Directed by Wolfgang Liebeneiner; produced by Wolfgang Reinhardt.

STORY: Young convent novice Ruth Leuwerick goes about her duties of teaching youngsters with a bubbling spirit until she is summoned by the mother superior, who sends her on a temporary assignment to the home of Baron Von Trapp, played by Hans Holt, to help him with his seven motherless children. Doffing her habit, she finds that the youngsters live under a system of almost military discipline although Holt is a good father. When he goes off to visit a girl he wants to marry, she has some play clothes made up for the youngsters, and fun is the order of the day. A housekeeper informs the master, and he returns, intending to severely criticize Leuwerik. When he sees how happy the children are, he merely asks her to continue. At a party some time later, his fiancee informs Leuwerik that Holt is in love with her. The novice, confused and mindful of her vows, decides to return to the convent. Holt confirms his feelings and asks her to marry him. She confides in the mother superior. The latter advises her to marry him if she returns his affection. Later, a child is born to the pair. Meanwhile, the Nazis invade Austria, and Holt's money is gone. The children, determined to help, enter a singing contest since the family sings well as a group. They win. An American agent shows interest. When the Nazis take over, they escape and come to America. Success is not easy, but they get audiences to listen to them sing. Meanwhile, they find a home in Vermont which resembles their Austrian countryside, and they spend their free time fixing up the place.

X-RAY: A warmly entertaining film which should please most family-type audiences, this entry has charm, drama, and some cute sequences. The characterizations are efficient, and direction and production are good. The use of color provides an assist, and since the story of the Trapp family is familiar in many quarters thanks to the current hit musical play on the same subject, the film should draw well in many situations. Youngsters should fine something of interest in the situations of the youngsters on screen, while areas with large segments of German and Austrian descent should be particularly pleased by the tale, which is based on fact. The screenplay is by Georg Hurdalek. A number of vocal selections are heard by the screen counterparts of the real-life family.

TIPS ON BIDDING: Higher bracket in some situations.

AD LINES: "A Happy Nun's Story"; "An Inspiring Screen Story All The More Wonderful Because It's True."

UNIVERSAL

Wings Of Chance

MELODRAMA
76M.

U-I
(Eastman Color)
(Filmed in Canada)

ESTIMATE: Okay programmer.

CAST: Jim Brown, Frances Rafferty, Richard Tretter, Patrick Whyte. Directed by Edward Dew; produced by Larry Matanski.

STORY: Canadian bush pilots Jim Brown and Richard Tretter are partners in a flying company and rivals for the hand of Frances Rafferty. Tretter gets into trouble, landing on a restricted lake to see Rafferty, and Brown is forced to take out an unchecked plane on a trip that should have been made by Tretter, who was grounded temporarily. Bad weather forces him off his route, and a leaky oil line forces him to crash land. He remains near the plane hoping for rescue, but the search planes fail to locate him. He survives as best he can, in trouble because Tretter didn't replace supplies he used. Brown makes friends with a family of geese and puts home-made bands on them, hoping they will be picked up when they fly south. One of the birds is shot down, and the band reaches the proper authorities. Search planes are again sent out, and this time Brown is located, close to collapse mentally and physically. The future looks bright for him and Rafferty, who had faith that he was still alive after months of absence.

X-RAY: This entry should do okay as part of the program with a yarn that holds interest in good fashion, fair performances, and adequate direction and production. The camerawork and the beautiful scenery of Canada in color are assets in the presentation. The screenplay is by Patrick Whyte.

AD LINES: "Thrilling Adventure In The Far North"; "Canadian Bush Pilots In Action."

WARNERS

Parrish

DRAMA
140M.

Warners
(Technicolor)

ESTIMATE: Interesting drama, particularly for the gals.

CAST: Troy Donahue, Claudette Colbert, Karl Malden, Dean Jagger, Connie Stevens, Diane McBain, Sharon Hugueny, Dub Taylor, Hampton Fancher, David Knapp, Saundra Edwards, Sylvia Miles, Bibi Osterwald, Madeline Sherwood, Hayden Rorke. Written, produced, and directed by Delmer Daves.

STORY: Troy Donahue (Parrish) and his mother, Claudette Colbert, arrive at the tobacco farm home in Connecticut of Dean Jagger, where Colbert is to act as chaperon and companion for Jagger's high spirited young daughter, Diane McBain. Afraid of possible complications, Jagger won't allow Donahue to live on the farm, so he moves in with hired hand Dub Taylor and his family. Taylor's sister-in-law, Connie Stevens, falls for the handsome young newcomer. She is a rather easy young lady and Donahue learns about love from her. He is also fascinated by the world of tobacco and soon makes himself indispensible to Jagger's operation. Jagger is at war with tycoon Karl Malden, who wants to control the entire area, and when Jagger's crop is in trouble during a cold spell, Malden makes it impossible for him to get new plants. Malden is attracted to Colbert, and they are married. Donahue goes to work for Malden, whose worthless sons make Donahue's life as miserable as they can. Donahue is even more incensed when he learns that one of Malden's sons is the father of Stevens' illegitimate baby. The youngest son, Hampton Fancher, sets fire to an independent farm forcing its owner to sell to Malden, and Donahue has had enough. He quits Malden and joins the Navy. He and McBain had fallen in love, but she decides he has no future, and marries Malden's other son, David Knapp. When Donahue returns, he is welcomed only by his mother and Malden's daughter, Sharon Hugueny. He leases land from Jagger and determines to succeed despite Malden's opposition. Hugueny assists him. He batters Fancher when the latter tries to burn his fields. Donahue has won his battle and a new love, Hugueny.

X-RAY: The ladies in the audience will especially like this drama of a young boy's adventures in the worlds of tobacco and romance, with emphasis on the latter. Scenes of tobacco growing in New England are also highly interesting, but it is the tangled love life of the eager young protagonist that takes up most of the footage. Slightly episodic as it twists and turns through a plot development concerned with the lives of two families and all their members, this nevertheless manages to hold interest almost all the way through a lengthy running time. Performances are fine, and direction and production are top calibre. The film smacks a bit of soap opera, but that won't bother the ladies a bit. Photography is stunning, particularly in scenes of the tobacco fields under protective covering. Color is a decided asset, and the presence of some bright new faces will add to the interest of the younger element, who have already made Donahue a romantic favorite on TV. The film has a host of selling assets, not the least of which is the best-selling novel from which it has been adapted. It could be a big boxoffice winner.

TIPS ON BIDDING: Better rates.

AD LINES: Tender In Years . . . But Wise In Experience . . . He Learned About Life And Love From Three Very Different Women"; "The Sweeping Saga Of Love And Tobacco . . . And A Young Man's Struggle For Self Respect And Independence."

The Sins Of Rachel Cade

DRAMA
123M.

(003) Warners
(Technicolor)

ESTIMATE: Highly interesting drama with "Congo" background.

CAST: Angie Dickinson, Peter Finch, Roger Moore, Errol John, Woody Strode, Juano Hernandez, Frederick O'Neal, Mary Wickes, Scatman Crothers, Rafer Johnson. Produced by Henry Blanke; directed by Gordon Douglas.

STORY: Angie Dickinson, a nurse missionary, reports to Colonel Peter Finch, commander of the area of the Belgian Congo to which she has been assigned, prior to proceeding to the mission. He endeavors to discourage her but doesn't succeed, and he is attracted by her beauty. The doctor she is to assist dies soon after of a heart attack which the natives attribute to a curse. She also learns that he hasn't made any progress towards helping the natives. Disregarding threats, she wins over a few of the natives with patience and sympathy. When one of the sons of the chief is taken with appendicitis, she operates with the consent of the mother and despite the taboo of the priest. The latter sets a curse on her. She saves the boy and there is rejoicing. Other patients flock to the mission. Finch makes a pass at her which she wards off. She is able to help some of the patients, but the more serious need the attention of a doctor. A plane crashes not far away, and she and her assistant, Errol John, rescue Roger Moore, an American surgeon serving as a volunteer with the RAF. While he convalesces from a broken leg, he falls in love with Dickinson and treats some of her patients. She resists his attentions until his departure grows near, at which time she gives in to him. She refuses to accompany him when he leaves, feeling the natives need her, but several months later she tells Finch she is thinking of resigning because she is pregnant and can't face the natives, to whom she has been preaching virtue. Finch persuades her to remain, also wiring Moore the news of the birth of the child. Finch requests a transfer to the fighting front during World War II. Moore, who has gone back to Boston to practice after a medical discharge, returns to the Congo for Dickinson and the baby. She sees his return is only to salve his conscience, and while he offers to marry her and take her back, there are conditions attached which would make the start of their life together a lie. She sends him away. She remains to pray with the natives for the safe return of the fighting men from the area including Finch, who loves her for what she is.

X-RAY: Perhaps one of the prime selling points of this feature is that it takes place in the Congo, which area has been in the headlines almost daily with native violence, etc. The story holds interest throughout, containing suspense, drama, romance, colorful surroundings, etc., as well as fine performances and capable direction and production. The screenplay is by Edward Anhalt based upon the novel "Rachel Cade," by Charles Mercer. Angie Dickinson emerges here as an important new dramatic star. The ladies should love it.

TIPS ON BIDDING: Higher bracket in some situations.

AD LINES: "How Could It Happen To Rachel Cade?"; "What Could She Tell These People? That Sin Was Wrong For Them—And Right For Her?"; "Sin Was Bad! Sin Was Evil! But In The Pitch-Black Of The African Night, She Stole Into Her Lover's Arms."

MISCELLANEOUS

Career Girls On A Naked Holiday

NOVELTY
65M.

Joseph Brenner

ESTIMATE: Another nudist colony exposition.

CREDITS: Supervised and featuring Zelda Supplee.

STORY: Two secretaries, bored with the sameness of vacations and the prohibitive cost of same, decide to investigate nudism and nudist camps. In the nudist camp office they are shown motion pictures of nudism around the world, including Africa, Bali, Japan, Mexico, and South America. They finally make up their minds to become full fledged nudists at a camp in Pennsylvania.

X-RAY: While showing nothing startling, new, or novel, this presents in black and white some carefully made nudist shots and presents once again the usual arguments in favor of life in the sun, nudism, and nudist camps. Some of the shots are particularly interesting, especially those of mixed bathing in Japan. Naturally, this is not for the average type audience, but in censor-free exploitation spots where it can be sold, it should fill the bill.

AD LINES: "Uninhibited . . . Unashamed . . . They Dared To Be Different"; "A Vacation At A Nudist Camp."

The Hideous Sun Demon

MELODRAMA
74M.

Pacific International

ESTIMATE: Science fiction horror for lower half.

CAST: Robert Clarke, Patricia Manning, Nan Peterson, Patrick Whyte, Fred La Porta, Bill Hampton, Donna Conkling, Xandra Conkling, Del Courtney. Produced and directed by Robert Clarke.

STORY: Atomic physicist Robert Clarke is exposed to too much radioactivity, and while hospitalized turns into a lizard-like creature. Experts claim this is brought on by a combination of the exposure to the radioactive material combined with the rays of the sun. His chromosome structure has been thrown out of balance, causing him to revert backward in the evolutionary cycle to the stage of the lizard, and he must stay out of the sun for the remainder of his life. His close friends, including girl friend Patricia Man-



EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

MARCH 8, 1961 SECTION THREE VOL. 65, NO. 14

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER B8
Civic Clubs Childrens Matinee
THEATRE: **Guthrie-Lee,**
ADDRESS: **Grove City, Pa.**
MANAGER: **James G. Bell**

Back in 1958, we tied-in with the local Optimists Club in connection with their Youth Appreciation Week with programs arranged for the different age groups of school age children.

This past November they celebrated the affair again and again we were included for the third year in a row to help show appreciation for the students in grades one through six. They have asked that we plan for the same thing in 1961. This proves that if the first tie-up is successful a theatre manager can count on it as a yearly program.

When we first started this special show we held one showing but now we have to have two showings and use two different colored tickets which are distributed through the schools, to split up the students with one group coming at 10:00 A.M. and the second group at noon.

About 1900 students are entertained at the Saturday morning theatre party, which was given front page news mention in the local Grove City Reporter-Herald.

NUMBER B9
Tie-Ins With Boy Scouts, Others, Pay Off
THEATRE: **Valentine,**
ADDRESS: **Defiance, Ohio**
MANAGER: **Elmer N. DeWitt**

For our recent engagement of Columbia's "I Aim At The Stars" we succeeded in getting the cooperation of the city-wide Boy Scout Council and held a "Boy Scout Night".

Scouts were admitted at reduced admission if they wore their uniforms.

For this picture we were successful in obtaining a U.S. Air Force Niki Missile for display purposes in front of the theatre. It was brought here from the Erie Ordnance Depot, about 120 miles.

We also contacted all school science teachers and asked that they cooperate with us in publicizing this picture.

On Paramount's "Conspiracy Of Hearts" it seemed to us that this film would have a tremendous appeal if sold through one of the Catholic Church organizations as a benefit. Accordingly we contacted the Monsignor in this district and obtained permission to present it to one of the groups providing they would sell it. The Knights of Columbus took it upon themselves as a project to sell the show. They hired some unemployed members, got others gratis, but got all members out selling tickets. Two weeks prior to playdate both Catholic Churches gave very good pitches about the film at the end of each Mass and also distributed flyers.

Both Catholic schools let out for an afternoon showing making some 700 school children seeing it.

We added our personal endorsement and K of C members telephoned people personally for ticket requirements, which were made direct to homes. We held one morning performance, two matinees and three shows each evening. Revenue derived from the benefit was used for mortgage retirement of the new Knights of Columbus building. Many people were in our theatre who had not been here in a long time. Our gross business for the two mid-week days was just about triple normal business.

Recently our booking department dated the Jam Handy short, "A Touch Of Magic", which deals with the auto industry's 1961 Motorama. Here in Defiance, we have a large General Motors foundry, normally employing 2500 persons. So as soon as possible I contacted the personnel manager of GE, who was able to obtain large 22x28 posters on the subject, which we dated and placed on all bulletin boards, at time clocks and in rest areas. Results were better than expected. We wanted to photograph these; but no photos were permitted inside the plant without special clearance, so we dropped it.



During the showing of MGM's "Gorgo" at Milgram's Fox, Philadelphia, a special screening for orphaned youngsters, complete with souvenirs and refreshments, was held as part of the campaign that launched the release toward a heavy boxoffice response.



Two Salt Lake City armored guards delivered fake gold bricks to the Utah Theatre as promotion for Warners' "Gold Of The Seven Saints." Chet Price and Dewey Moore, Intermountain Theatres, originated the idea of stacking the "gold" in front of the theatre and giving a prize to the person who came closest to guessing the total weight.

D | MERCHANTS

NUMBER D8
A Natural Tie-In
THEATRE: **Carlton**
ADDRESS: **Boscombe, England**
MANAGER: **Frederick R. Vere**

A meeting with a public relations officer at a Bournemouth Publicity Club luncheon resulted in an excellent tie-up when I played Jayne Mansfield's British film, "Too Hot To Handle." He represented a comparatively new, but unquestionably progressive firm, "Morheat".

In return for a foyer display, he took advertising space to draw attention to this exhibition. It read: "Jayne Mansfield can be seen this week at the Carlton Cinema in "Too Hot To Handle" but not too hot to Handle are Morheat Panels—the central heating system you can build up a little at a time (Advertised on TV) See the Exhibition in the foyer of the Carlton Cinema, etc".

In addition they fixed no less than 18 window displays in the town and nearby districts. A number of people came to see the exhibition and stayed to enjoy the movie. The company were delighted with the results and wrote a most appreciative letter thanking for our co-operation and the original idea which created such considerable interest in their product.

National tie-ups, sponsored by the distributors, resulted in a number of window displays featuring bicycles, Martini and books. Menus supplied by Head Office and overprinted were used at two local cafes.

NUMBER D9
Tetley Tea Co-ops On "Suzie Wong"
THEATRE: **Auburn,**
ADDRESS: **Auburn, N. Y.**
MANAGER: **Lou Hart**

We recently made a terrific tie-in with Tetley Tea in conjunction with the showing of Paramount's "The World Of Suzie Wong" and several other of our theatres in the same zone also tied-in on the same deal.

This consisted of having a Chinese girl working in the area supermarket in costume and representing herself as 'Suzie Wong'. Tetley Tea advertised with the cooperation of the supermarket "Meet Miss Suzie Wong Between (time) and See "The World Of Suzie Wong" at the ..... Theatre".

Tetley Tea gave away a footed silver tea service in each store through a drawing to be held at the theatre on the night of the opening of the picture.

The Chinese girl distributed in each store, duplicate tickets with copy such as: "Tetley Tea on behalf of the premiere of "The World Of Suzie Wong" will give away this beautiful tea service to some lucky patron of the supermarket. Deposit the stub in the box.

Drawing will be held at the ..... theatre, etc."

A guest theatre ticket was inserted in every tenth box of Tetley Tea. It stated that "Miss Suzie Wong invites you to be her guest at the ..... theatre for the opening of her picture, "The World Of Suzie Wong" (date).

An appropriate number of tickets were used depending on the market and the co-operation. As can be readily seen this stunt has a great amount of appeal insofar as the women potential is concerned. Tetley Tea representatives in your area should be contacted in an effort to effect the same sort of tie-in.

G | STUNTS-BALLY

NUMBER G8
"Hercules" Contests
THEATRE: **ABC**
ADDRESS: **Dundee, Scotland**
MANAGER: **H. E. George**

Inspired by Joe Levene's international promotion for "Hercules Unchained" I pulled out all the stops at local level as soon as I learned that it was booked at this theatre. My most spectacular efforts were contests. For four weeks heats were held at the Carnoustie Beach for a "Miss Hercules" contest. The final was on the ABC stage on the second night of the booking. Theatrical celebrities judged each round and though we had a minimum height of 5ft 4ins, the emphasis was on beauty and not strength. A number of gifts to the value of $226.00 were promoted as prizes for the heats and finals and plenty of free pictorial and editorial press resulted in national and local papers. The choice of the beach rather than the theatre for the heats was justified by the amount of word of mouth created.

Another highly successful contest was the "Mr. Hercules" contest. A local garage presented a trophy and silver cup for the event which was staged two weeks before playdate.



Jack Goldman, press agent, U-I's "The Great Impostor" Goldman's Midtown, recently garnered a full column in James Smart's "In Our Town" feature in the Philadelphia Bulletin by "giving" Lynn Portner, Goldman office employee, a $10,000 bill to go out and spend. "It's a real bill," he said, "so you're no impostor. Get it?" The results were slightly hilarious publicity wise; and Goldman is no relation to Goldman, which should make it all clearer.

The search was for Scotland's Most Muscular Man and it attracted the biggest list of entries ever for such an event in Dundee.

Coinciding with the "Miss Hercules" contest at Carnoustie Beach we ran a "Master Hercules" contest for which a local dealer provided a "Hercules" bicycle as a prize. Three of the oldest members of the local Old Age Pensioners club acted as judges.

Another Hercules dealer provided vouchers as prizes for a "Hercules Unchained" long distance cycle race the week previous to playdate. The 28 mile-race finished just outside the city and permission was given for participants, preceded by a van bearing posters, to parade through the town to the City Square for prize giving.

Whitbrad's Brewery, provided two cases of Mackeson's Stout (the drink for strong men!) as the prize for a local paper contest in which readers were invited to identify six local public houses (inns) shown in pictures. There was a large number of entries.

A block of granite weighing approximately 3½cwt was borrowed from a stone mason and after being paraded through the town with a bearded student dressed as a high priest on a horse drawn cart suitably decorated with posters and plugs was delivered to the theatre foyer. The student claimed to be searching for descendants of Hercules and proposed to leave the block in the hopes that by noting the names of those who could lift it he would be helped in his search. His speech which was in Latin was translated by myself! Presentation cases of Smedley's canned goods was given to the five patrons who lifted it.

A children's painting contest resulted in more free press. A hair style contest with a hair style, set and shampoo as prize was well supported by entries and press mention. For a week prior to playdate members of the YMCA gave exhibitions of weight lifting on the stage each night. Guest tickets for the film were given to patrons who achieved a certain number of press-ups with a 56 lbs weight. A mannequin parade was organized on the stage by the largest hairdressing salon in Scotland depicting "Beauty through the Ages"—from the Stoneage to the Beatnik.

Composite pages for four consecutive weeks were arranged in one paper and one page in another. 22 window displays two foyer displays, distribution of throwaways, tie-up with a ballroom, the release of 50 balloons from the highest point in the city, the strip cartoon from the press book for three weeks in a local paper and special Children and Old Age Pensioner activities rounded off a comprehensive, spectacular and proven seating selling campaign. In all there were 1045 inches of local and national press. The total cost was $55.00 which was shared fifty-fifty with the distributor.

NUMBER G9
"Gigi" Still Goes Strong
THEATRE: **Magnolia,**
ADDRESS: **Burbank, Cal.**
MANAGER: **Jack Grossman**

We recently played MGM's "Gigi" to six weeks of capacity business, breaking all house records, and highlights of the campaign we staged on this 'revival' we believe were responsible for the results.

Three weeks prior to opening we contacted all record and music stores in Burbank, Glendale and North Hollywood and they displayed window cards.

Three weeks prior to opening we ran a teaser trailer with a special announcement trailer tacked on later. This gave all the Academy Award nominations the picture received, etc.

Special posters were made up from the regular six-sheet and mounted on the side of the theatre building announcing the picture as coming and giving the starting date, three weeks in advance.

Drama editors of all local newspapers and their guests were invited to the opening day performance. As a result we received favorable publicity in all local papers.

Hand-made "Gigi" letters of red plastic, so light that light would shine through were used on the marquee. We also mounted the face of "Gigi" above the letters.

We borrowed a Hupmobile similar to the ancient one used in the film and drove it around town carrying the name of the theatre and picture. A photo of this taken in front of the theatre appeared in The Valley Times.

Spot announcements including a musical selection were used twice daily on local radio station.

Hand bills were distributed to parked cars in market parking lots and on the streets five miles surrounding the theatre.



This model gave candy "kisses" to Navymen opening day of U-I's "The Grass Is Greener" at Loew's Poli, Hartford, Conn. Manager Lou Cohen advertised he would have girl giving away "kisses" and the old gag went over as fresh as new.

I | INSTITUTIONAL

NUMBER I-4
Climbs On Board Welcome Wagon
THEATRE: **Levittown,**
ADDRESS: **Levittown, L.I., N.Y.**
MANAGER: **Kenneth Prentiss**

Here on Long Island we have instituted a little good will by offering passes to newcomers in the area through the Welcome Wagon.

We have a trailer that we flash on the screen explaining about the Welcome Wagon and how it operates. It's a charitable organization that welcomes all newcomers and gives the family free gifts offered by different merchants.

The Welcome Wagon women get passes from us and then leave them at the house of the newcomer. On the pass is noted what Associated Independent Theatres has to offer and welcoming the family to our community.

(*Continued on page EX-304*)

THE NEW 1961

"Showman-of-the-Year"

CONTEST

•

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

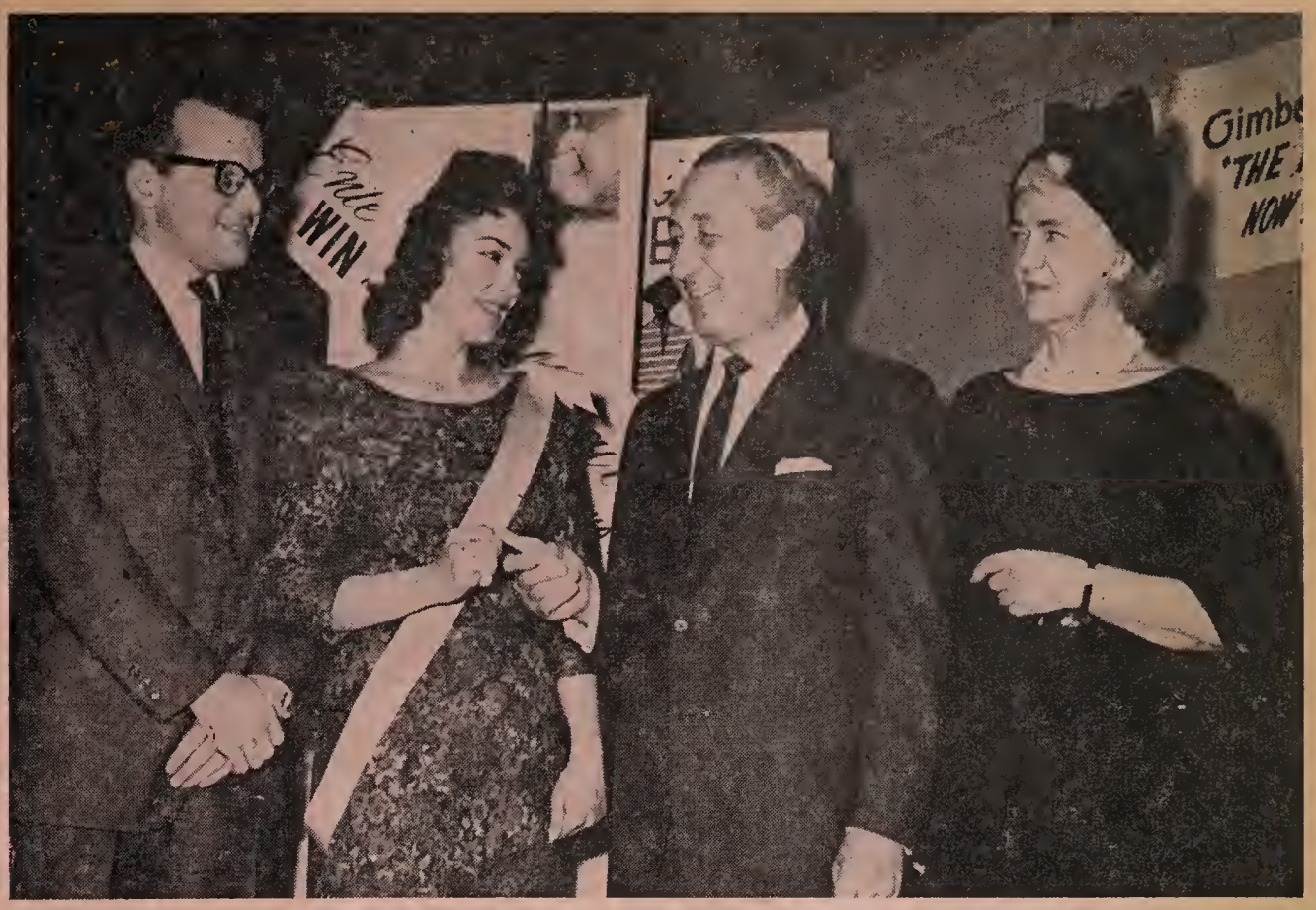
At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.



These posters heralded the "Millionairess" contest, a joint effort of 20th-Fox, Gimbel's department stores, Varig Airlines, radio station WINS, and the premiere at the Paramount and 68th Street theatres.



20th-Fox's "Millionairess For A Week" contest winner is seen with the judges, left to right, Fred Brahms, 20th-Fox talent director; Mrs. Carmen Markey, the winner; Robert Shapiro, Paramount Theatre manager; and Vyvyan Doner, 20th-Fox fashion consultant.

LIVE LIKE "THE MILLIONAIRESS"



"Millionairess For A Week" winner, Mrs. Carmen Markey and her husband, as they emerge from the Rolls Royce provided them by 20th-Fox-Gimbel's contest for the Paramount premiere of the film.



Murray Kaufman, popular WINS disc jockey, distributed Capitol recording by Sophia Loren and Peter Sellers at the Paramount following the opening of 20th-Fox's "The Millionairess."

TWENTIETH CENTURY-FOX'S "THE MILLIONAIRESS," starring Sophia Loren and Peter Sellers, was afforded an elaborate publicity, advertising, and exploitation drive which rocketed the recent opening three-day weekend of the New York dual-premiere performance to a $33,000 box-office showing at the Paramount and 68th Street theatres.

In the all-out promotion campaign 20th-Fox tied-in with Gimbel's department stores, Varig Airlines and radio station WINS. Weeks in advance of the premiere, Gimbel's and WINS ran contests in conjunction with the premiere. Gimbel's "Millionairess For A Week" contest offered 100 prizes, First Prize being a round-trip flight for two, via Varig Airlines, to Rio de Janeiro, with a week's stay at a luxury hotel, plus a gay whirl of New York City, including wardrobe, dinners, interviews, and seats in a specially created "Millionairess' Circle" at the Paramount opening to which many prominent personalities of society, business, civic government and the world of entertainment, were invited.

WINS conducted a "Millionairess For A Day" contest, round-the-clock, with listeners sending in their names, addresses and telephone numbers to their favorite WINS disc jockey. Each of the seven D.J.'s selected a winner, who with a companion were the guest of the radio station in the reserved "Circle" for the premiere.

The elaborate publicity, advertising and exploitation tie-up with Gimbel's called for total cooperation between 20th-Fox and the famed department store, resulting in an over-lapping campaign covering all communications media in the greater metropolitan area. The joint promotion began in the New York Journal-American, World-Telegram, Times and Tribune with full-page ads plugging the co-sponsored "Millionairess For A Week" contest. Gimbel's prepared 250,000 heralds for use in the city-wide canvassing action. Posters went up in all New York's transportation systems. Standees and signs in 15 windows of the main store aided in the promotion.

A unique feature of the venture were the three newspaper ads run in the New York Post, Daily News and Times. Straying from the norm in joint advertising, these full-page spreads were keyed around copy that sold the store and the picture. Under the slugline "Gimbel's Gives You That Millionairess Feeling," some of the copy read: "Money can't buy everything . . . and Sophia Loren proves this simple statement in one of the funniest, gayest pictures ever seen! It's the glorious, uproarious fable of a gal with millions of dollars and chassis to match . . . who discovers that she can't buy, sell or send Sellers. Everyone but everyone will agree that millions will never seem the same after viewing 'THE MILLIONAIRESS' by GBS."

Highlighting the festivities at the Paramount premiere was the Rolls Royce caravan that pulled up in front of the theatre, the many important personalities who came to sit in the "Millionairess' Circle," a society orchestra playing in the front lobby near the entrance, a fashion promenade with Spring fashions displayed by New York's leading models on the main staircase in the inner lobby, photographers, newspapers, and newsreels.

Perhaps, the most unusual aspect of the promotion occurred after the premiere. 20th-Fox and the Paramount Theatre gave that little-extra effort. The following day, from 10:00 to 11:00 A.M., the Paramount distributed to ticket purchasers FREE copies of G. B. Shaw's play "THE MILLIONAIRESS." Then from 4:00 to 5:00 P.M., Murray Kaufman, top WINS disc jockey, appeared in person at the theatre and distributed FREE the Sophia Loren-Peter Sellers Capitol recording "Goodness Gracious Me."



The Hotel Pierre in New York was the site of a press conference recently announcing a unique promotional tie-up between R. H. Macy and Company, Mademoiselle Magazine, and Columbia's "The Guns Of Navarone." From left to right are seen John A. Blum, senior vice-president in charge of sales promotion for Macy's; Gordon N. Morford, advertising director, Mademoiselle; His Excellency P. Economou-Gouras, Ambassador and permanent representative of Greece to the United Nations; Jones Rosenfield, Jr., vice-president in charge of advertising and promotion for Columbia Pictures; and Mrs. Gouras.

COMPANY ASSISTS

COLUMBIA has set plans for a promotion of unusual scope which will begin May 1 in the R. H. Macy stores and other retail establishments throughout the country with Carl Foreman's film "The Guns Of Navarone", which was made in Greece. The Navarone Greek fashion promotion is timed for the peak of the vacation and travel-fashion season and will cover women's ready-to-wear and accessories from American manufacturers. In addition, perfume, food, wines, beauty and grooming will be covered. In its May issue Mademoiselle Magazine will devote the cover and an extensive editorial section of about 20 pages to the increasing lure and importance of modern Greece in international tourism. The theme of the movie and its background colors, "Navarone Blue" and "Navarone Gold" will run through a 15-page ad section in the magazine devoted to fashions and accessories from R. H. Macy stores. Also available to the stores in trading areas not served by Macy's, Mademoiselle will prepare a special store kit including the editorial section, Columbia Pictures' extensive field force will work with all stores including Macy's to promote the film. As the May date of the Navarone Greek promotion approaches, the possibility of special appearances by celebrities from "The Guns of Navarone" at selected store situations will be further explored as an additional plus to this national fashion promotion which rivals in scope, extent, and potential penetration the impact of the film itself. Because of the prestige and size of the retailers involved, the importance of the national consumer magazine, the wide variety of products advertised, and the publicity impact of the star-studded Foreman film, this unusual promotion promises to be outstanding among retailer cinema coordinations.

20TH CENTURY-FOX in the Magazines: "Lion Of Sparta", spectacle filmed entirely in Greece and starring Richard Egan, Diane Baker and Barry Coe is the subject of a 12 page story and color picture spread in the current issue of Paris Match, the largest circulated magazine in Europe. Carol Heiss, world and Olympic skating champion, who makes her film debut in 20th's "Snow White and The Three Stooges", is pictured on the cover and written up in the March issue of Guideposts, the Protestant publication with over one million circulation; and 20th's "Return To Peyton Place" received a two-page spread in the Feb. 26 issue of This Week. This article centered around "Movie Morals" and featured a half page still of Carol Lynley, starring in the Jerry Wald production.

FOR THE PREMIERE of MGM's "Gorgo" in Philadelphia at the Fox a television campaign was used on all three channels, and two-color newspaper ads were found most effective. A radio contest over WPEN sent thousands on a search for "Gorgo". A photograph of the monster was hidden in the city and the station broadcast clues to its whereabouts, doubling the prize every day until it was discovered. A tie-up had Coca-Cola trucks bannered as well as those of Famous Monsters Magazine. Special screenings were held for the city's high school editors, and this resulted in wide space throughout the school publications.



This promotion resulting from a tie-up between U-I and Los Angeles radio station KHJ called for various disc jockeys to spend some time each day on a busy street corner passing out replicas of "The Grass Is Greener" treasure trees bearing passes to see the film at the Beverly, Beverly Hills, Cal. Seen are Caesar Grimaldi, theatre manager; Abe Swerdlow, U-I Los Angeles branch manager; Jack Brandvein, of U-I; Paul Compton, KHJ disc jockey; and the theatre's pretty cashier.

1961 EXPLOITATION INDEX

(For Index to 1960 Exploitation please refer to page EX-284, Dec. 21, 1960)

B
KIDS' MATINEES

B1. Special Kid's Shows, Etc. EX-285
B2. Ties In With Newspaper's Kids Club EX-285
B3. Special Children's Features EX-293
B4. Dinny Goes To Work EX-297
B5. Create A 'Character' Your Kids Will Like .. EX-297
B6. Children's Movie Club Works Again EX-297
B7. Does Something About Children's Films EX-298
B8. Civic Clubs Childrens Matinee EX-301
B9. Tie-Ins With Boy Scouts, Others, Pay Off ... EX-301

D
MERCHANTS

D1. Two-For-One Merchant Gifts EX-286
D2. Ties In With Dairy Festival EX-286
D3. "Name The Island" TV Contest EX-286
D4. RCA and Radio Help Sell Presley EX-286
D5. The Merchants Help Again EX-289
D6. Sells The Music In "Song Without End" EX-289
D7. A Night On The Town EX-293
D8. A Natural Tie-In EX-301
D9. Tetley Tea Co-Ops On "Suzie Wong" EX-301

F
ARMED SERVICES

F1. The Navy Helps Again EX-288
F2. The U.S.A.F. Cooperates EX-293

G
STUNTS-BALLY

G1. Giant Rock-Athon EX-290
G2. Gag War Started For "North To Alaska" EX-290
G3. Pot Pourri EX-294
G4. Long And Short Street Bally EX-294
G5. Bonny Baby Contest EX-298
G6. The Can Can Helps "Can Can" EX-230
G7. Jalopy Give-away EX-230
G8. "Hercules" Contests EX-302
G9. "Gigi" Still Goes Strong EX-302

H
LOBBY DISPLAYS

H1. A Front Display Natural EX-291
H2. Motorcycle Escort and Lobby Displays EX-291

I
INSTITUTIONALS

I-1. Plugging Gift Ticket Books EX-291
I-2. Ties-In With Community Events EX-294
I-3. Vaccination Is Entertainment? EX-294
I-4. Climbs On Board Welcome Wagon EX-302

CHANNEL MASTER portable transistor radios are being given away as prizes to winners of Buena Vista's "Swiss Family Robinson" contests now being staged. A trailer promoting the giveaway was recently completed by Filmack Trailer Company. The trailer was originally prepared for just one distributor, but has proven so popular that Filmack is now "mass-producing" it to meet the demands of Channel Master distributors all over the country.

CLIMBS ON WELCOME WAGON

(*Continued from page EX-302*)

This copy reads as follows:

"Welcome to your new home! It is our pleasure to tell you how proud we, at Associated Independent Theatres, are to also share a part of the community that you are being introduced to. We think you will like our single feature entertainment; our selective quality booking; our selected children's shows; our distinctive seating, cleanliness and comfort. We shall look forward to having you as our guest, simply tear off the bottom half of this card, and present at the boxoffice. Thank you."

Perforated, the welcome pass then reads: "This ticket when presented at the box-office will be honored as admission for two. Any performance. No tax. No charges. Levittown Theatre. Levittown, L. I. N. Y. (expires ...) (space for dating.)

We hope this may give other theatre men an idea of what can be done along this line.

ning, are made aware of this, and Clarke goes into hiding in an isolated mansion owned by his father. He ventures out at night, however, and begins a flirtation with night club singer Nan Peterson, whose gangster boy friend and his henchmen give him a good going over. This causes him to stay out until it is sunlight, and he reverts again to the hideous lizard creature before their eyes. Manning has interested scientist and specialist doctor Fred La Porta, who arrives too late. Clarke, fleeing from capture by the police, finally is shot down from the top of a huge gas tank.

X-RAY: This is almost a one-man job by producer-director-actor-author Robert Clarke, and it comes off as fair for the duallers. There are a few horror type thrills and plenty of action, although it is hard to suspend disbelief. Economic production is obvious. For the undiscriminating, we suppose, this will get by on the lower half.

AD LINES: "The Blaze Of The Sun Made Him A Monster"; "Action, Terror, Suspense."

FOREIGN

Home Is The Hero

DRAMA
87M.

Show Corporation
(Filmed in Ireland)

ESTIMATE: Interesting Irish drama.

CAST: Arthur Kennedy, Walter Macken, Harry Brogan, Eileen Crowe, Joan O'Hara, Maire O'Donnell, Maire Kean, Philip O'Flynn, Patrick Layde, Eddie Golden, John Hoey. Directed by J. Fielder Cook; produced by Robert S. Baker and Monty Berman; executive producer, Nathan Keats.

STORY: Walter Macken is a strong man, whose feats of muscular ability amaze his acquaintances in the neighborhood tavern. He is also not very bright. His grown son, Arthur Kennedy, still limps from being hoisted and dropped by his drunken father. During one of his skirmishes in the tavern, Macken accidentally kills Patrick Layde. He is sentenced to prison for five years during which time Kennedy becomes head of the house, while his mother, Eileen Crowe, takes in boarders. She also learns to lose some of her fears via drink. Kennedy's sister, Joan O'Hara, becomes friendly with a local gambler, Michael Hennessey, and they fall in love. The dead man's daughter, Maire O'Donnell, has always liked Kennedy, and this ripens into love despite his leg and other circumstances. It is a repentent Macken who emerges from prison with a resolve to change his habits and haunts. He shakes off a welcome by his tavern cronies. He makes it uncomfortable for those around him by forbidding the marriage of Kennedy and O'Hara and the bottle to his wife. He almost repeats his crime in a showdown in the tavern by almost killing his old friend, Harry Brogan. This brings him to his senses and it looks as though those around him will find living easier.

X-RAY: Absorbing much of the time and always interesting, although slow of pace at times, this import should do well in the art and specialty spots with the presence of Arthur Kennedy offering regular houses a peg on which to book it if their audiences are inclined towards drama of a quiet and different nature. The cast meets its responsibilities in fine fashion, and direction and production values are good. The filming of the story in Ireland adds to the effectiveness of the presentation, and the presence of that country's Abbey Players in the cast is another plus factor. The screenplay is by Henry Keating, based on the known play by Walter Macken.

AD LINES: "A Famous Play Makes Absorbing Film Fare"; "Unusual Entertainment For Those Who Like Their Entertainment Absorbingly Different."

The League Of Gentlemen

DRAMA
114M.

Kingsley International
(English-made)

ESTIMATE: Highly entertaining entry.

CAST: Jack Hawkins, Nigel Patrick, Roger Livesey, Richard Attenborough, Bryan Forbes, Kieron Moore, Robert Coote, Terence Alexander, Melissa Stribling, Norman Bird. Produced by Michael Relph; directed by Basil Dearden.

STORY: Ex-Army officer Jack Hawkins has plans for robbing a bank and takes a long time to plan the operation, involving men whose records he had taken from Army files. When they agree, he sets the operation up to follow military lines. Each man is a specialist in his particular field, such as electronics, weapons, bomb disposal, etc. Through a clever ruse, they acquire the needed equipment from the Army. The actual operation involves radio jamming of police wave lengths, smoke screens, etc., and it comes off successfully. As they split up, they find the police waiting. It seems that a young boy took down the license on one of the cars during the robbery, and the memory of a young constable also figures in the capture.

X-RAY: This smartly-made entry builds in plot and suspense until the highly-explosive climax is reached. Audiences should be enthralled by the events that take place on screen and by the audacity of plot and characterizations, which are of high calibre. The direction and production are in the better category, with the end result a pleasing one for viewers. The screenplay is by Bryan Forbes based on the novel by John Boland.

AD LINES: "An Experience In Suspense"; "Adventure And Thrills Galore."

The Mighty Crusaders

SPECTACLE
87M.

Falcon
(Italian-made) (Dubbed in English)
(SuperCinescope) (Color)

ESTIMATE: Yet another Italian-made spectacle.

CAST: Francisco Rabal, Sylva Koscina, Gianna Maria Canale, Rick Battaglia, Philippe Hersent. Produced by Octavio Poggi; directed by Carlo Ludovicio Bragaglia.

STORY: The Crusaders led by Philippe Hersent are besieging Jerusalem in order to liberate the Holy Sepulchre. Crusader Francisco Rabal has fallen in love with Sylva Koscina, Saracen princess, who fights at the head of the infidel army. Gianna Maria Canale, daughter of the King of Damascus, allows herself to be taken captive by Crusader Rick Battaglia, seduces him, and then imprisons him in her father's castle. To settle the battle for the city, a duel is arranged between Rabal and a Saracen chief. Rabal learns of Battaglia's imprisonment and rides to his rescue. During Rabal's absence, Hersent decides to attack. Rabal and Battaglia arrive in time to turn the tide of battle into a Crusader victory. Koscina is mortally wounded.

X-RAY: This spectacle of the Crusades (800 or more years ago) will best be remembered by its wide sweep of battling warriors. The battle action utilizes flaming pitch, 100-pound battle axes, battering rams, etc. The extras must embrace whole armies. The action almost stops for several love sequences, but those seeing it will not mind. The wide screen process and the color help, and this can well get by on the program in many spots.

AD LINES: " . . . And The Battle Axes Of The Knights Of The Cross Shook The Earth Of The Holy Land"; "See The Dance Of The Seven Orgies . . . The Seduction Of The White Knight By The Dark Daughter Of Damascus."

The Shorts Parade

TWO REEL

COLOR TRAVEL

WONDERFUL HONG KONG. Columbia Color Featurette. 20m. This travel subject is a tour of Hong Kong, where 50 different nationalities mingle. The cameras linger at the shipy[illegible] weavers

ONE REEL

CINEMASCOPE COLOR

DANIEL BOONE, JR. 20th-Fox [illegible] Scope Terry Toons. 6m. The dreams of Hector Heathcote of becoming a pioneer are fulfilled when he joins Daniel Boone and accidentally assists him in opening up the wilderness trail. FAIR. (5012).

HOUSE OF HASHIMOTO. 20th-Fox CinemaScope Terrytoons. 6m. A newspaperman visits his old friend, Hashimoto, in search of an unusual story. Hashimoto tells him of an invisible child; but the correspondent thinks this is fiction. He leaves a moment too soon to see Hashimoto, himself, become invisible. GOOD. (5011).

LITTLEST BULLY. 20th-Fox CinemaScope Terrytoons. 6m. Poor crazy mixed-up Sidney is bullied by an anemic looking mouse until he fancies himself a cat and turns the tables on his tormentor. FAIR. (5008).

TIN PAN ALLEY CAT. 20th-Fox CinemaScope Terrytoons. 6m. A songwriter gets his inspiration from an alley cat's meowing. Success goes to his head and he neglects his furry friend, but, finally everything works out to the satisfaction of all concerned. FAIR. (5010).

TWO TON BABY SITTER. 20th-Fox CinemaScope Terrytoons. 6m. Silly Sidney tries his luck at the baby sitting business. His first customer, Mrs. Kukubura Bird, leaves as Sidney begins to sneeze. After much ado he finds he has inhaled a feather and solves this problem with a strainer over his trunk. FAIR. (6009).

WAYWARD HAT. 20th-Fox CinemaScope Terrytoons. 6m. Foofle accidentally carves up his hat while peeling an apple. He acquires a new hat, but wind whips it off his head. He chases it all over and finally goes back to the whittled up model. FAIR. (5007).

COLOR CARTOONS

BOUNCING BENNY. Paramount Modern Madcap. 6m. When little Benny is born he is found to have inner springs instead of the customary machinery with which humans are endowed. We follow him through life until the 'big game' when the affliction becomes a gift and Benny becomes a football hero. FAIR. (M20-2).

CREEPY TIME PAL. Columbia Loopy De Loop Color Cartoons. 7m. Still "charming, kind and considerate" Loopy does a modern day Hansel and Gretl bit. The old witch is a hard looser, but Loopy, of course, brings the kids safely home, only to be abused by the worried mother. GOOD. (4705).

DEEP SEA DOODLE. 20th-Fox All Purpose Technicolor Cartoons. 6m. Heckle and Jeckle trick a poor old dog into taking the maiden voyage on their home-built cruiser, the good ship "Deep Sea Doodle." FAIR (5025).

DOG GONE PEOPLE. Warners Merrie Melodies-Looney Tunes. 6m. Elmer Fudd is left with the care of his boss' dog, who thinks of himself as people. Elmer winds up eating the dog food, sleeping in the dog's bed, and, finally, losing the much coveted vice-presidency to the same mutt. GOOD (8704).

THE DO GOOD WOLF. Columbia Loopy De Loop Color Cartoons. 7m. Nobody wants to believe that Loopy is kind, considerate and charming. Even Snow White's friends, the seven dwarfs, mistake his good intentions as he takes her to safety in the woods, away from the Castle Queen who plans her harm. GOOD. (4707).

(*Continued on page 4800*)

ALPHABETICAL GUIDE TO 189 Features Reviewed

This index covers features reviewed thus far during the 1960-61 season In addition to features of the 1959-60 season, reviewed after the Issue of Sept. 14, 1959.—Ed.

A

Professor, The—
...Misc. 4794
...mamo, The—16m.—UA 4762
All The Young Men—87m.—Col. 4749
Amazing Transparent Man, The—60m. —A-I 4749
Angel Ware Red, The—99m.—MGM ..4750
Angry Silence, The—95m.—For. 4782
As The Sea Rages—74m.—Col. 4749

B

Ballad Of A Soldier—92m.—For 4795
Barefoot Mailman, The—83m.— Col.—RE 4753
Belles And Ballets—92m.—For. 4778
Big Deal On Madonna Street, The— 91m.—For. 4778
Black Sunday—84m.—A-I 4793
Bluebeard's Ten Honeymoons—93m. —AA 4749
Blueprint For Robbery—88m.—Par. ..4786
Born Yesterday—103m.—RE.—Col. ...4797
Boy Who Stole A Million, The— 64m.—Par. 4753
Breath Of Scandal, A—98m.—Par. ..4761
Breathless—89m.—For 4795
Butterfield 8—109m.—MGM 4761

C

Carthage In Flames—95m.—Col. 4785
Caltiki, The Immortal Monster—75m. —AA 4773
Career Girls On A Naked Holiday —65m.—Misc. 4798
Cimarron—147m.—MGM 4774
CinderFella—91m.—Par. 4769
Circle Of Deception—100m.—Fox 4787
Code Of Silence—75m.—Misc. 4775
Cold Wind In August, A—80m.— Misc. 4782
Come Dance With Me—91m.—For. ..4772
Confess, Dr. Corda—101m.—For. 4766
Crowded Sky, The—105m.—WB 4752
Crowning Experience, The—102m.— Misc. 4775
Cry For Happy—110m.—Col. 4785

D

Dark At The Top Of The States, The—123m.—WB 4754
Dead One, The—70m.—Misc. 4795
Desert Attack—76m.—Fox 4789
Desire In The Dust—102m.—Fox 4753
Devil's Commandment, The—73m.— For. 4778
Dog, A Mouse And A Sputnick, A— 85m.—For. 4766
Don Quixote—106m.—MGM 4793

E

Elephant Walk—103m.—Par.—RE. ...4781
Enemy General, The—74m.—Col. 4749
End Of Innocence—76m.—For 4756
Entertainer, The—97m. For. 4759
Esther And The King—109m.—Fox ...4769
Exodus—213m.—UA 4778

F

Facts Of Life, The—103m.—UA 4771
Fast And Sexy—98m.—Col. 4749
Ferry To Hong Kong—103m.—Fox ...4789
Fever In The Blood, A—117m.—WB ...4787
Five Guns To Tombstone—71m.—UA .4790
Flaming Star—101m.—Fox. 4781
For Members Only—87m. For. 4759
Foxhole In Cairo—79m.—Par. 4787
Freckles—84m.—Fox 4754
French Mistress, A—98m.—For. 4782
Frontier Uprising—68m.—UA 4790

G

General Della Rovere—139m.—For. ..4783
13 Ghosts—88m.—Col. 4750
G. I. Blues—104m.—Par. 4762
Girl of the Night—93m. WB 4759
Goddess Of Love, The—68m.—Fox ..4765
Gold Of The Seven Saints—88m.—WB 4791
Goliath And The Dragon—90m.— A-I 4777
Go Naked In The World—103m.— MGM 4786
Good Girls Beware—76m.—For. 4767
Gorgo—78m.—MGM 4786
Grass Is Greener, The—105m.—U-I . 4775
Great Imposter, The—112m.—U-I 4771

H

Hand In Hand—75m.—Col. 4777
Heaven On Earth—84m.—For. 4763
Hell Is A City—96m.—Col. 4761
Hell To Eternity—132m.—AA 4749
Herod The Great—93m.—AA 4773
Heroes Die Young—76m.—AA 4789
Hideous Sun Demon, The—74m.—Misc. 4798
High Time—103m.—Fox 4754
Home Is The Hero—83m.—For. 4799
Hoodlum Priest, The—101m.—UA 4794
Hypnotic Eye, The—77m.—AA 4749

I

I Aim At The Stars—107m.—Col. ..4750
I'm All Right Jack—104m.—Col. 4750
I Passed For White—93m.—AA 4749
It Happened In Broad Daylight—97m. —For. 4767

J

Jazz Boat—90m.—Col. 4769
Journey To The Lost City—95m.—A-I 4765

K

Key Witness—81m.—MGM 4750
Konga—90m.—A-I 4793

L

League Of Gentlemen, The—114m.— For. 4799
Last Woman On Earth, The— 71m.—Misc. 4795
Left, Right And Center—95m.—For. ..4767
Legions Of The Nile—91m.—Fox 4766
Let No Man Write My Epitaph— 106m.—Col. 4753
Little Angel—90m.—For. 4783
Little Shepherd Of Kingdom Come, The—108m.—Fox. 4782
Little Shop Of Horrors, The— 70m. Misc. 4795
Long Rope, The—61m.—Fox 4790
Look In Any Window—87m.—AA ...4785
Love Game, The—88m.—For. 4767
Love Specialist, The—104m.—For 4756

M

Ma Barker's Killer Brood—81m.—Misc. 4772
Magdalena—82m.—For. 4776
Magnificent Seven, The—126m. UA ..4758
Make Mine Mink—90m.—For. 4783
Marie Octobre—98m.—For. 4763
Marriage-Go-Round, The—98m.—Fox 4774
Midnight Lace—108m.—U-I 4763
Mighty Crusaders, The—87m.—For. ..4799
Millionairess, The—90m.—Fox 4787
Misfits, The—124m.—UA 4790
Monster Of Piedras Blancas, The— 72m.—Misc. 4782
Morals Squad—60m.—Misc. 4775

N

Naked Jungle, The—95m.—Par.—RE. .4781
Natchez Trace—80m.—Misc. 4764
Never On Sunday—91m.—For. 4763
Night Fighters, The—88m.—UA 4750
Nights Of Lucretia Borgia, The—108m. —Col. 4749
North To Alaska—122m.—Fox 4766

O

Okefenokee—76m.—Misc. 4782
On The Waterfront—108m.—Col.—RE 4750
One Hundred And One Dalmatians— 80m.—Misc. 4788
Operation Bottleneck—78m.—UA 4794
Ostrich Has Two Eggs, The—89m.— For. 4767

P

Parrish—140m.—WB 4798
Passport To China—75m.—Col. 4797
Pay Or Die—111m.—AA 4749
Pepe—195m.—Col. 4781
Picnic On The Grass—91m.—For. 4783
Please Turn Over—86m.—Col. 4757
Plunderers, The—94m.—AA 4765
Police Dog Story, The—61m.—UA ...4791
Portrait Of A Sinner—96m.—A-I 4785
Prime Time, The—76m.—Misc. 4760

R

Raymie—73m.—AA 4757
Rest Is Silence, The—106m.—For. ..4752
Ritual Of Love—73m.—For 4756
Rocket Attack, U.S.A.—68m.—Misc. ..4795
Royal Ballet, The—131m. For. 4760
Rue De Paris—90m.—For. 4792

S

Sanctuary—90m. Fox 4794
Santa Claus—94m.—For. 4760
Savage Innocents, The—110m.—Par. 4758
Secret Of The Purple Reef, The— 80m.—Fox. 4762
Secret Partner, The—91m.—MGM 4797
Seven Ways to Sundown—86m.—U-I 4758
September Starm—99m.—Fax 4758
Serengeti Shall Not Die—84m.—AA ..4789
Sex Kittens Go To College—94m. —AA 4769
Sniper's Ridge—61m.—Fox 4790
Sin And Desire—77m.—For. 4763
Sins Of Rachel Cade, The—123m.—WB 4798
Solid Gold Cadillac, The—99m.—RE. —Col. 4797
Song Without End—141m.—Col. 4750
Spartacus—189m.—U-I 4759
Squad Car—61m.—Fox 4787
Stop, Look And Laugh—78m.—Col. ..4750
Strangers When We Meet—117m. —Col. 4750
Subterraneans, The—89m.—MGM 4750
Sun Lovers Holiday—65m.—Misc. ...4776
Sundowners, The—133m.—WB 4766
Sunrise At Campobella—143m.—WB .4754
Surprise Package—100m.—Col. 4757
Swiss Family Robinson—126m.— Misc. 4768
Sword Of Sherwood Forest—80m.— Col. 4786

T

Ten Who Dared—92m.—Misc. 4756
Tess Of The Storm Country—84m.— Fox 4790
Three Worlds Of Gulliver, The— 100m.—Col. 4773
Tomboy And The Champ—92m.—U-I .4791
Tormented—75m.—AA 4773
Trapp Family, The—106m.—Fox 4797
Tunes Of Glory—106m.—For. 4783
Two Way Stretch—87m.—For 4796

U

Under Ten Flags—92m.—Par. 4750
Underworld, U.S.A.—99m.—Col. 4793
Upstairs And Downstairs—100m.—Fox 4777

V

Village Of The Damned—78m.—MGM 4761
Virgin Spring, The—88m.—For. 4776

W

Wackiest Ship In The Army, The— 99m.—Col. 4774
Walk Tall—60m.—Fox 4762
Weddings And Babies—81m.—Misc. ..4768
Where The Boys Are—99m.—MGM ..4774
Where the Hot Wind Blows—120m. MGM 4757
White Warrior, The—86m.—WB 4791
Wild One, The—80m.—Col.—RE 4750
Wild Youth—70m.—Misc. 4760
Wings Of Chance—76m.—U-I 4798
Wizard Of Bagdad, The—93m.—Fox..4777
World Of Suzie Wong, The—129m. —Par. 4765

Y

Young Love—81m.—For. 4784
Young One, The—96m.—Misc. 4792

THE SHORTS PARADE

(*Continued from page 4799*)

FROM HARE TO HEIR. Warners Bugs Bunny Specials. 6m. Yosemite Sam learns that he is broke. Bugs appears with a gift of a million pounds with the stipulation that he will deduct a sum of money for each show of temper. Bugs then proceeds to needle poor red-headed Sam until he is penniless again. FAIR. (8721).

HIGH NOTE. Warners Merrie Melodies-Looney Tunes. 7m. This unusual cartoon features a group of musical notes. They busy themselves getting the musical score arranged for "The Blue Danube". One note, however, visits the "Little Brown Jug" and shows up for work slightly inebriated. There are no other characters and the whole cartoon is cleverly done. GOOD. (8705).

NORTHERN MITES. Paramount Noveltoon. 6m. Some nosy penguins investigate the contents of some boxes of supplies which a duck has been assigned to guard for an arctic expedition. This almost proves disastrous for the duck, until the commander recognizes his valor by sending him back to the U.S. Happy that he has escaped the harassment of the penguins, the duck gets the shock of his life to find he has been plumped down into a zoo cage full of them. GOOD. (P20-1).

SNOOPY LOOPY. Columbia Loopy De Loop Color Cartoons. 6m. Loopy remains his always charming, kind and considerate self as he goes all out to help a poor tired stork deliver a baby gorilla. GOOD. (4706).

STUNT MEN. 20th-Fox All Purpose Technicolor Cartoons. 6m. Heckle and Jeckle are working for a Hollywood studio and are told to screen test a new western star. They decide to make sure he doesn't pass the test and lose their jobs in the process. FAIR. (5026).

TOP CAT. Paramount The Cat Cartoons. 6m. First of a new series, this has the head of Blockbusters Pictures at a world premiere telling how he happened to discover his new star, "The Cat". GOOD. (C20-1).

TRIP FOR TAT. Warners Merrie Melodies-Looney Tunes. 6m. Sylvester follows Tweety to Paris, the Swiss Alps, Japan and Italy and tries to catch him in all of these places. About all he gets for his efforts is seasick. GOOD. (8703).

SPORTS

BATTLING BIG BASS. Columbia World Of Sports. 10m. Sam Snead proves he's just as smart a fisherman as he is a golfer at Florida's Lake Okeechobee, a happy hunting ground for fisherman. GOOD. (4805).

A SPORT IS BORN. Paramount Sports Illustrated. 10m. Orange, Mass., gives birth to the sport of parachuting. Here the sportsmen and women are schooled in the art of precision and stunt jumping, as well as the basic fundamentals. Truly amazing photography taken during the 30 second free fall before the parachute is opened gives the effect of flying through the air like a bird. EXCELLENT. (D20-3).

CINEMASCOPE COLOR NOVELTIES

ASSIGNMENT THAILAND. 20th-Fox Movietone Adventures. 9m. In CinemaScope and color this is a beautifully made subject on the land of 19,000 Temples. Bangkok, the capitol, is seen along with classical dancing, sword fighting, oriental boxing, kite flying, timberland, where elephants help move the teak logs, and the floating markets that are the custom in this part of the country. EXCELLENT. (7009).

ASSIGNMENT TURKEY. 20th-Fox Movietone Adventure. 10m. In CinemaScope and color, this covers Turkey's architecture, night life, youth festival, water ways, folk dances, and arts and crafts. GOOD. (7011).

DOWN THE ROAD. 20th-Fox Movietone Adventure. 10m. This is a beautiful travel subject in CinemaScope and Color and was evidently inspired by the slogan "See America First". Shots of the Grand Canyon, Niagara Falls, the Florida Keys, Washington, D.C., New York City, and even Alaska are shown. GOOD (7012).

SAMPANS TO SAFETY. 20th-Fox Movietone Adventures. 9m. In CinemaScope and color this covers the free port of Hong Kong, where the refugees come in their sampans to escape from "red" China. Living conditions are almost unbelievable with some of the group never putting their feet on land, but spending their entire existence on these makeshift boats. Others, in the slum squatter section of the city, sometimes crowd 50 persons into a single room. This is a very interesting subject. EXCELLENT. (7008).

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . EXHIBITOR BOOK SHOP, 246 N. Clarion St., Philadelphia 7, Pa.

NEW EQUIPMENT

WAGNER, ADLER, BEVELITE BLACK or RED, replacement Marque Letters, 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

THEATRES FOR SALE

Theatre in Connecticut. Suitable First Run Bookings. Bovilsky, Theatre Agent, 34 Batson Street, Glasgow.

FOR RENT: Howard Theatre, 2614 North Front. Modern, Air conditioned. Seats 750. Newly redecorated and completely equipped. Good opportunity for responsible party. Inquire TOM JOYCE, 100 W. Lehigh, Phila. 33, Pa. GArfield 5-3800.

THEATRE WANTED

LEASE OR BUY. New York, New Jersey areas. Give all details. Box 227, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

5,000 LATE TYPE theatre chairs on hand completely rebuilt like new with new chair comfort. Selling at very low price. Can also rebuild your own chairs if frames are good. Write for information: NICK DIACK, Eastern Seating Co., 138-13 Springfield Blvd., Springfield Gardens, N. Y.

USED EQUIPMENT

WORTH MORE IN PARTS—1KW Arclamps, Brenkert, Simplex, Strong, $69.50; Morelite, Forest, Ballantyne 65 amp., $49.50. Some have reflector. Complete booth outfits, projection and sound, from $895.00. Good serviceable condition. S.O.S., 602 W. 52nd Street, New York 19.

BEST VALUES! Imperial 65/130 generator, complete, reconditioned $350.00; E7 intermittents, rebuilt, $79.50; Simplex X-L soundheads, rebuilt, $525.00 pair; Simplex Portable projectors, new amplifier, complete, rebuilt $950.00. Thousand other bargains. STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

200 BERNZOMATIC IN-CAR GAS HEATERS. Slightly used. Save one-half. BOX 228, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

DRIVE-IN THEATRE, projection equipment, concession, marquee, screen, speakers, cinemascope lens, etc. First $5,000.00 takes all. BOX 215, Lynchburg, Virginia.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS, 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome .. . but in this preponderantly male business, she should specify her sex.**

YOUNG, maturely active single assistant manager, clever promoter, experienced former first-run 3,000 seat key circuit house, neighborhood—arthouse operation desires progressive metropolitan connection, possibly southern-Los Angeles relocation. References. **BOX A38, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

HIGHLY EXPERIENCED theatre manager available. 15 years experience, publicity, exploitation, concession. Formerly New York but now permanently located Los Angeles. Reply with full particulars only, please. **BOX D38, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, 20 years experience, licensed, knowledge theatre management. Good ideas how to save, etc. Also motion picture lab film technician, color, B&W, 8-16-36mm. Live in NYC. Any good offer not refused with right party only. Married, no children, would relocate Florida or California if necessary. **BOX E38, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER: Experienced, conventional, first-run, drive-in, seeking permanent position, age 43, family man. **BOX B31, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, 7 years experience, 29 years old, single, NYC license, good references, sober, reliable, hard-working, willing to relocate anywhere. **BOX A31, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, 20 years experience plus maintenance. Can also manage theatre. Will give any offer consideration. **BOX B222, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

WANTED: Theatre man to act as drive-in manager and handle promotion and exploitation for small Eastern circuit. Please give age, experience and all other pertinent facts in letter. **BOX D31, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGERS WANTED for drive-ins and conventional theatres located in the Philadelphia area. Year-round employment. State age, experience and qualifications. Write or Phone: **BUDCO, INC., PO Box 146, Doylestown, Pa. Phone: FI 8-3375 or WA 7-5850.** (31)

MANAGER: Wants deluxe first run situation. 23 years experience. Outstanding in advertising, exploitation. Best references. Now with major circuit. Desires permanent position with future. **BOX B38, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

THEATRE MANAGER, 18 years experience. Now employed. Interested only in Washington, D.C. exchange area. Married, age 50, non-drinker. Best of references. **BOX C38, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

LICENSED PROJECTIONIST needs job. Will relocate anywhere on one weeks notice. No reasonable offer turned down. More information and references on request. Married, sober, reliable. **Write or wire RALPH COX, 222 Parsonage St., Bennettsville, S. C.** (38)

CITY MANAGER: 3 theatres, 2 top towns. For large circuit. 44 years old, family man, sober, willing. Desire relocate South. Experience all phases booking, buying, promotion, operation. Let's talk! **BOX C31, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner** } Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name .....

Title .....

Address .....

.....

.....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO

246 N. Clarion St., Phila. 7, Pa

AN IMPORTANT ANNOUNCEMENT

from

NATIONAL SCREEN SERVICE

Under the terms of a "Consent Decree" which was filed with the U.S. District Court on March 29, 1957, ALL POSTER RENTERS were free to negotiate with the various motion picture distributors for non-exclusive licenses to manufacture and distribute accessories for their motion pictures in the same manner as we do. At the same time, National Screen Service pledged itself to continue to serve Poster Renters with our accessories for ONE YEAR from the date of the decree.

While the business climate permitted, we voluntarily continued to serve them...long after the expiration of our one year pledge. However, with a continued decline in income due to theatre closings and other industry conditions, we can no longer afford the luxury of this practice.

Consequently, on February 15, 1961, we directed a letter to Poster Renters, advising them that, effective May 16, 1961, we shall discontinue making our accessories available to them...thus giving them ninety days in which to make other plans. From that date forward, National Screen Service will make the accessories they manufacture available DIRECTLY TO EXHIBITORS *ONLY!*

It should be obvious that our continuing to make our accessories available to competing Poster Renters for approximately three years after the expiration of our one year pledge, constituted a costly sacrifice to us.

Burton E. Robbins

President

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MARCH 15, 1961 Volume 65 Number 15

IN TWO SECTIONS • THIS IS SECTION ONE



Pickman To Industry—Don't Resist Change

(See Page 7)

Physical Theatre—Extra Profits Dept.

Oscar, the handsome gentleman seen here, is currently the focus of all industry attention as exhibition and distribution cooperate to attract maximum public response to the big Academy Awards night on the ABC-TV network on April 17.

It Makes Sense—And Dollars, Too . . . *see editorial—page 3*



IT BEGINS WHERE "PEYTON PLACE" LEFT OFF!

20th Century-Fox presents JERRY WALD'S PRODUCTION OF

RETURN TO PEYTON PLACE

CINEMASCOPE · COLOR by DE LUXE

STARRING

CAROL LYNLEY · JEFF CHANDLER · ELEANOR PARKER · MARY ASTOR · ROBERT STERLING

LUCIANA PALUZZI · BRETT HALSEY · GUNNAR HELLSTROM AND TUESDAY WELD

DIRECTED BY JOSÉ FERRER · SCREENPLAY BY RONALD ALEXANDER

ALLISON... *who wrote the book that started it all...who left the Town a girl and returned a woman!*

SELENA... *who couldn't hide her past and tried to kill the only man she had ever loved!*

CONNIE... *who drove her husband and only daughter out of her home!*

ROBERTA... *whose desperate attempts on her son's marriage lead only to her own destruction!*

RAFFAELA... *who saw her marriage being wrecked and tried to destroy herself and her unborn child!*



IT'S ALL HERE—the town...the people...the violence that had to happen the day Allison returned—to face the accusing fingers and false morality of those she loved.



Watch It Top Those "Peyton Place" Records This Spring!

43 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 65 • No. 15

MARCH 15, 1961



IT MAKES SENSE—AND DOLLARS, TOO

To MANY in this industry, the phrase "Marcus Plan" is a familiar one. Born in Wisconsin and carrying the name of originator Ben Marcus, it was designed to stimulate business through saturation bookings and cooperative advertising to an extent that would be impossible if so many theatres were not involved.

But does it really work? We confess that we, too, have wondered. Previous engagements were inconclusive, due primarily to a natural feeling-out period for any new effort. But the big breakthrough seems to have taken place with the Pittsburgh and New England area Marcus Plan engagements on Universal's "The Great Impostor." But let Philip Gerard, U-I eastern advertising and publicity director, tell the story. In Gerard's own words:

"There has been some discussion about the effectiveness of the Marcus Plan over these recent months, and once and for all, the success of "The Great Impostor" should make clear the soundness of this kind of saturation when all concerned enter into the plan with enthusiasm, and when the picture has the potential to respond to the all-out campaign effort put forth mutually by the distributor and the participating theatres.

"This was the case with "The Great Impostor." The campaign was presented at a meeting of some 25 participating exhibitors in early December. I personally outlined our overall advertising, publicity and promotion plan and set forth the objectives to the group, and in turn received their wholehearted and enthusiastic support which was fulfilled over the succeeding weeks and up to and through the premiere activity.

"It is a matter of great personal satisfaction to me and all concerned to see the record results achieved not only in the Pittsburgh Marcus Plan saturation which covered some 70 theatres, but also through the New England saturation which covered approximately 250 theatres. Here, too, the equivalent of the Marcus Plan project was set with a similar meeting held in Boston with some 60 exhibitors representing 250 theatres, and again I presented the overall advertising, publicity and promotion plan. In each instance, our regional sales manager—Joe Rosen in New England and Pete Rosian in Cleveland—as well as our branch managers—Myer Feltman in Boston and Al Kolkmeyer in Pittsburgh—attended and then proceeded to set up the dating plan which was a remarkable cooperative effort on the part of all concerned. Again, the results in Boston which show the first week as a memorable engagement, almost matching the first week of "Operation Petticoat" which played Christmas a year ago, and each engagement throughout the New England territory, performed on the same high level. The results are a matter of record and much enthusiastic discussion throughout the industry.

"This memorandum is by way of pointing up the value and the need for this kind of aggressive selling entered into jointly by distributor and exhibitor and the effectiveness of project planning pinpointed on specific pictures and covering a natural market which benefits from a total impact campaign. This total campaign, which is costly in its dollar budget and in its utilization of manpower, becomes relatively inexpensive and certainly a wise investment when the total effort and total cost is amortized over a market area and large number of theatres.

"The success of "The Great Impostor," which matches in these two initial saturations the equivalent results of some of the biggest grosses of U-I, reminds us of the effectiveness of this kind of merchandising and of this kind of dating. The campaign was a composite of aggressive spending in all media —newspapers, radio and TV—the utilization of personalities from the film for tour purposes in the keys and sub-keys, among those used, Bob Crichton the author, Hank Mancini the composer, and young star Joan Blackman, and the long-range participation of Tony Curtis who on the telephone talked to most of the important editors in the two saturation areas. Beside the direct spending, the tours, there was an aggressive publicity and promotion campaign highlighting the Mancini soundtrack records, the highly successful Pocket Book paperback tie-up, and a whole series of individual promotions directed by Herman Kass, U-I's national exploitation director, through a special field task force, which had been in both territories for approximately six weeks.

"This campaign and these results, I know, will have great interest to the industry generally, for it is a positive reminder of the healthy condition of our business which is responsive to good product and imaginative selling."

We have devoted considerable space to Mr. Gerard's remarks and feel that they deserve every inch. The key word in his story, it seems to us, is cooperation—cooperation between distributor and exhibitor and cooperation between exhibitor and exhibitor.

There is no shortage of intramural strife in this industry, fostered generally by greed and distrust. But here we see that cooperation makes not only very good sense, but also many, many dollars.

Call it the Marcus Plan or anything else you like, we prefer to think of it as plain good business. Let's see more of the same in the future!

LET'S BOOST BROTHERHOOD

EACH YEAR, the motion picture industry takes part in the Brotherhood campaign sponsored by the National Conference of Christians and Jews.

This year, the campaign is engaged in the vital work of setting up youth scholarships. UA's Max Youngstein is national chairman of the campaign. Assisting are distribution chairman Jerry Pickman from Paramount, and exhibitor chairman Richard Brandt of Trans-Lux. All are making time in a busy schedule to lead this important work.

Respond generously when these gentlemen ask your aid. You'll be helping yourself and your industry by helping those less able to help themselves.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Mr. and Mrs. Sanford Bookstein became parents of a son in Albany, N. Y. Mrs. Bookstein is the former **Joyce Hellman**, daughter of **Neil Hellman**, president, Hellman Theatres, and granddaughter of **Mrs. Netti Hellman**, widow of **Harry Hellman**, pioneer Albany exhibitor. Bookstein is vice-president of Hellman Enterprises.

Mrs. Polly Puckett, secretary, Capital Releasing Corporation, Atlanta, gave birth to a baby girl.

Gold Bands

Harvey Chertok, United Artists Associated's supervisor of advertising and publicity, was married to **Barbara Ann Broudy** at the Hotel Delmonico, New York City.

Mel Gadel, who recenly took over as counter clerk at Hodges Theatre Supply, New Orleans, married **Joan Carroll** at Pensacola, Fla., where he had held the reins of Paramount Gulf's Rex.

Nancy Welch, Guild-Fine Arts, Portland, Ore., manager, was married to **Mark Allen**, KPOJ—The Journal's announcer. After a Canadian honeymoon, Mrs. Allen will continue in her capacity at theatre circuit manager.

Obituaries

Mrs. James Mooney, mother of **Frank** Mooney of United Artists' home offices, died in her home in Dunmore, Galway, Ireland. She is also survived by eight other children.

The mother of **Mike Ripps**, United Artists' producer, died in Mobile, Ala.

Legion Recommends Three

NEW YORK—The National Legion of Decency, reviewing organization for the Roman Catholic Church in the United States, last week recommended three new films for general patronage.

The films cited were "Question 7," the Louis de Rochemont Associates and Luthern Film Associates production which dramatizes present-day life under Communist rule in East Germany; "Bernadette of Lourdes," the French-made religious drama to be distributed in this country by Janus Films; and Walt Disney's, "The Absent Minded Professor."

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MAR. 13

U-I Pushes Decca To Earnings Record

NEW YORK—In the annual report of Decca Records, Inc., for the calendar year 1960, issued over the weekend, Milton R. Rackmil, president, advised the stockholders that operations resulted in the highest net earnings in the company's history, substantially exceeding the previous record year reached in 1956.

For the year 1960, Decca's consolidated net income including its subsidiary Universal Pictures Co., Inc. amounted to $5,524,757, equal to $4.29 per share on 1,285,701 shares outstanding. Such income for 1959 was $2,321,923, equal to $1.81 pre share on the same number of shares outstanding at the end of that year.

Stockholders were informed that earnings of the record division for the year showed an improvement over the results of 1959 even though the intense competitive situation in the industry and the upward trend of cost is continuing. Volume in the last quarter of 1960 was greater than in any other quarter of the year and exceeded the figures for 1959.

In commenting on Universal Pictures Division, Rackmil said that earnings reached a new peak in Universal's fiscal year ended Oct. 29, 1960, and that its prestige has never been higher among the top creative talent in the motion picture industry and exhibitor customers throughout the world.

Rackmil stated that today's motion picture market is still highly selective and that the company plans to continue its successful policy of producing important pictures with built in values of cast, story and talent.

All pictures scheduled for release before the end of Universal's current year have been completed including a greater number of important productions than in any other previous year of Universal operations. Among these are "The Last Sunset" starring Rock Hudson and Kirk Douglas, and "Come September," starring Rock Hudson and Gina Lollobrigida.

New House To Open

LEVITTOWN, N.J.—Mel Fox announced that his new 1200 seat Levittown would have its grand opening March 23. The house is dedicated to his father.



Elvis Presley and Colonel Tom Parker set up an All Charities Show and $100 a plate luncheon which netted over $50,000 for Memphis charities. Items that Colonel Parker and Presley could not promote free, they paid for. Seen left to right are Howard Nicholson, branch manager, Paramount, Memphis; Presley; Tom Donahue, Paramount salesman in Memphis; Travis Carr, Paramount booking manager in Memphis; and Colonel Parker.

BROADWAY GROSSES

Pre-Holiday Lull

NEW YORK—There was one modest opening last week-end, but most of the Broadway houses reported things were quiet due to a pre-Easter lull.

According to usually reliable reports reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"SANCTUARY" (20th-Fox). Paramount claimed the third week would reach $18,000.

"CIMARRON" (MGM). Radio City Music Hall did $65,000 on Thursday through Sunday with the fourth, and last, week sure to tally $100,000. Stage show.

"GO NAKED IN THE WORLD" (MGM). Capitol claimed the opening session at $23,200.

"BEN-HUR" (MGM). Loew's State on reserved seat policy did $24,800 on the 69th week.

"EXODUS" (UA). Warner continued at $60,000 capacity on the 13th road show week.

"SPARTACUS" (U-I). DeMille reported $17,000 on the 23rd road show week.

"THE FACTS OF LIFE" (UA). Astor claimed $20,000 for the fifth week.

"TAKE A GIANT STEP" (UA). Victoria stated the second week was $10,000.

"PEPE" (Columbia). Criterion announced the 12th week was $20,000.

"CRY FOR HAPPY" (Columbia). Forum claimed the second week at $19,000.

"THE ALAMO" (UA). Rivoli stated the 20th week of road show was $12,000.

Brotherhood Team Set

NEW YORK—John F. Murphy, executive vice-president of Loew's Theatres, has been named New York City chairman of the Brotherhood Campaign sponsored by the amusement industry for the benefit of the National Conference of Christians and Jews.

Max E. Youngstein, vice-president of United Artists, is national chairman of the annual drive for funds. Jerome Pickman, vice-president of Paramount, is the distributor chairman for the campaign, and Richard Brandt, president of the entertainment division of Trans-Lux Corporation, is the exhibitor chairman.

No Conspiracy In Suit

BOSTON—A local jury returned a verdict of "No Conspiracy" in an exhibitor's treble-damage antitrust suit brought by Lawrence M. Miceli against seven major distributors and several New England exhibitors.

The exhibitor, operator of the Metro Drive-In, Palmer, Mass., claimed damages of $2,250,000. Because the jury found no conspiracy involved, there were no damages.

Colpix Ups Phillips

NEW YORK—Stu Phillips, formerly with the A & R staff, has been named to the post of music director of Colpix Records, a subsidiary of Columbia Pictures Corporation. In the new position, he will direct all A & R activities in both singles and albums.

Pickus Calls Censorship Main Danger

Mandatory Code Seal, Classification Favored By TOA Leader; Hyde Named To Head Fla. Unit

TAMPA, FLA.—Tommy Hyde, general manager, Kent Theatres, was elected president of the Motion Picture Exhibitors of Florida at their annual convention here. He succeeds Joe Lipson, who was made board chairman.

Mark Dupree, Ignacio Carbonell, and Pete Sones were reelected vice-presidents. Other vice-presidents named were Mark Chartran and Carl Floyd. Bob Heekin was elected secretary and Horace Denning treasurer.

In an address to the convention, Albert M. Pickus, president, Theatre Owners of America, urged exhibitor cooperation with the MPAA and TOA on the exploiting of the "Oscarcast."

He waxed optimistic about the product situation and pointed out that the first TOA-sponsored picture, "The Deadly Companions," will be released by Pathe-America in late April. ACE Productions will also be underway, he said, before the summer rolls around, as well as Motion Picture Investors, which is moving on the reissue front with two Allied Artists films, "Friendly Persuasion" and "Wichita," ready to go out.

"In censorship," Pickus said, "we have a very real problem—an immediate and vexing problem . . . I warn you that unless we as an industry do something positive and dramatic, we are all going to have governmental censorship in some form jammed down our throats. This comes not because of 'relaxation' of any provisions of the Motion Picture Code; but because in some respects the Code has become unenforceable. Under our present independent production operation in Hollywood some picture makers know that even if they don't receive a Code seal, they can get their picture played. Further, some of the pictures in or near this category have turned out to be top grossers. This leads to the paradoxical situation of the public supporting the pictures it condemns, and results in the film companies —in business to make money—earning some of their best returns on these self-same criticized pictures.

"Further, as public sophistication increases in our modern world, books, magazines, stage plays, and even television have become more outright in their presentation of life as it is lived today. This is as it should be. So long as these modern subjects are handled in good taste, there is no reason to say they should not be made and presented. But there should be some means of advising the public in advance of the content of such films, so parents can exercise their responsibility of deciding whether their children should see such films.

"What would happen if film companies know that if they could not obtain a Motion Picture Code Seal for their film, be it Hollywood or foreign, no reputable theatre would play that picture because of the lack of the Code Seal; and, along with the Seal, the pictures were classified so that parents would know whether its contents were suitable for their children?"

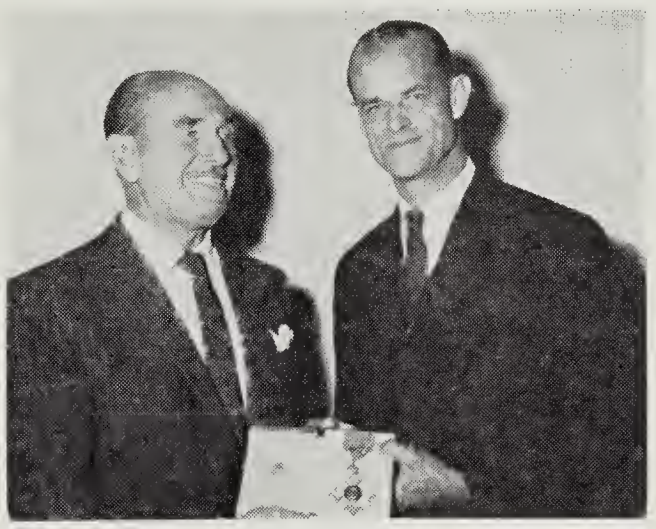
Pickus stated that censorship will be one of the top items on the agenda when TOA's board of directors and executive committee hold their annual mid-winter meeting in Washington in the near future.

"Positive action," Pickus said, "must be taken by our organization if governmental regulation, be it state or municipal, of our films is to be avoided.

"I believe our product situation is going to improve somewhat this year, and I am happy to have been able to tell you that our first exhibitor-sponsored film is on the way. I am concerned about censorship, but believe that through TOA's leadership, a solution is possible, and, through the cooperation of all units coast to coast, will be attained."

John H. Stembler, president, Georgia Theatre Company, Atlanta, and assistant to the president of Theatre Owners Of America, reviewed TOA's fight against pay-TV, and told the exhibitors that "if pay TV ever succeeds, it will absolutely, positively, and unquestionably put all but a handful of you out of business."

He, therefore, urged that the fight be continued at the local level against pending pay TV tests, and that the fight be continued at the national level by seeking Congressional relief.



Jack L. Warner, left, president, Warner Brothers, was recently honored by Queen Elizabeth II by being named a Commander of the Order of the British Empire in recognition of his many Anglo-American relations. Here he is inducted by F. H. Gamble, British Consul General in Los Angeles.

Kennedy Sets Benjamin As UN Committee Head

WASHINGTON—President John F. Kennedy has appointed Robert S. Benjamin as national chairman of the United States Committee for the United Nations during 1961. Benjamin is chairman of the board of directors of United Artists Corp. and is a senior member of the New York law firm of Phillips, Nizer, Benjamin, Krim, and Ballon.

The purpose of the United States Committee for the United Nations is to develop throughout the United States community interest in the UN.

In announcing the appointment of Benjamin, President Kennedy stated, "I attach the greatest importance to this country's support of the United Nations as a force for peace. Public understanding and support of the role of the United States plays in the United Nations are essential to the effectiveness of the American foreign policy. At no time has there been a greater need for an effective mobilization of all sources of support."

The new chairman comes to his post equipped with a broad background of civic, public, and business affairs. He is a member of the board of directors of Carnegie Hall Corporation, of the Urban League of Greater New York, and of the Joint Defense Appeal.

Warner Asks Industry To Combat Recession

NEW YORK—Jack L. Warner, president of Warner Bros., has called upon heads of production-distribution companies and major theatre circuits to participate in the nationwide program to combat recession psychology, launched by The Advertising Council.

Warner addressed film and exhibition leaders in his capacity as representative of the motion picture industry on The Council's Industries Advisory Committee, which is sponsoring the campaign to prevent people from talking themselves into a deep consumer freeze.

"Success of this effort under the heading of Confidence In A Growing America is dependent on the degree to which all elements of business participate," Warner declared.

"Production-distribution companies and exhibitors have a direct interest in any program that will help get the wheels of the economy spinning forward more rapidly.

"Each of our organizations is a substantial user of consumer and trade advertising," Warner pointed out in his appeal to industry heads.

"Your incorporating the Confidence In A Growing America theme in your promotion will be a service, not only to the country and its economy, but to our industry and to your own organization.

"I certainly hope," Warner concluded, "that you will agree with me regarding the merits of this program and ask your publicity and advertising executives to take appropriate action."

ACE To Meet Distribs

NEW YORK—Emanuel Frisch, newly-elected chairman of the American Congress of Exhibitors, reported at a press conference that the committee on producer-exhibitor relations will send letters to distributor heads seeking individual meetings to discuss a variety of subjects such as runs, clearances, print shortages, etc.

This type of discussion was supposed to have been covered by a conciliation plan which came out of exhibitor-distributor meetings not too long ago. However, the plan doesn't seem to mean much, so now ACE is turning to individual discussions in the hope that more can be accomplished.

Questioned with regard to picture classification, Frisch was against it as was the executive committee of ACE unofficially. It seems that ACE decided some time ago that this and certain other items could best be handled by the Council of Motion Picture Organizations. ACE has not taken any official stand since.

List Aids Institutions

NEW YORK—Gifts totalling $2,600,000 to three distinguished New York artistic, educational, and religious institutions to endow a series of cultural activities were announced by Albert A. List, chairman of the Albert A. List Foundation. The gifts will be made by the Foundation and by List and his family. The recipients and the sum each will receive are:

Lincoln Center for the Performing Arts—$1,000,000; New School for Social Research—$1,000,000; The Jewish Theological Seminary of America and its Jewish Museum—$600,000.

First Theatre Response Brings 300 Orders For "Oscarcast" Press Kits

NEW YORK—The first mail response from exhibitors for MPAA-TOA Academy Awards promotional kits, brought in over 300 responses, it was disclosed by the two organizations.

The first order forms were mailed to TOA members and return mail brought specific orders from more than 300 theatres from all parts of the country, TOA and MPAA stated.

The kits, which are being prepared and distributed by the two organizations as an industry service for the April 17 "Oscarcast" which will be carried by the ABC television and radio networks, are being sold at a less than cost price of $3 each. All exhibitors, regardless of whether or not they have trade association affiliation, are being urged to promote the "Oscarcast" by utilizing the kits. Each kit contains a screen trailer, lobby posters, ad and scene mats, and a pressbook, along with other exploitation material.

Salesmen from all the major film companies will have pressbooks and order forms and will be taking orders. The actual kits will be in the Columbia exchanges all over the country by March 15, and will be shipped by the Columbia exchanges as quickly as orders are received.

The first owner of a single theatre to order, enclosing his $3 check, is Mahlon Inman of the Ritz, Nashville, Tenn.

Other orders included Wometco of Florida, West Side Valley of California, Paramount Gulf of Louisiana, Welworth of Minnesota, United Detroit and Northio of Detroit, Claughton of Florida, Standard of Milwaukee, Pacific Drive-In Theatres of California, Paul Vogel of Virginia and Ohio, all Loew's Theatres, Durwood of Missouri, Pitts of Virginia, the New England Division of Stanley Warner, Chakeres of Ohio, and Publix Great States of Illinois and Indiana.

The Interstate in Texas and the New England Theatres circuits of the American Broadcasting-Paramount Theatres organization are also supporting the "Oscarcast."

Jerry Zigmond, who is liaison between the AB-PT theatre circuit and its ABC television and radio networks, disclosed from Hollywood that these are the first two of what is expected to be complete AB-PT circuit support.



Foreign Critics Name Best

NEW YORK—United Artists has captured five of the seven awards for 1960 presented by the Film Critics' Circle of the Foreign Language Press of New York. Billy Wilder's "The Apartment" was selected the best American film of the year. "Tunes of Glory," a Lopert Pictures Corporation release in the United States and a United Artists release abroad, was named best English film. Burt Lancaster was named best actor for "Elmer Gantry." Otto Preminger was named best director for "Exodus." Stanley Kramer was named best producer for "Inherit the Wind."

The other two awards went to Elizabeth Taylor for best actress in "Butterfield 8" and to "Ballad of a Soldier" for best foreign film.

Indiana Ends "Slow" Time

INDIANAPOLIS — Governor Matthew E. Welsh signed a bill repealing a 1957 statute which fixed "slow" time as the legal time standard of the state for seven months of the year.

As a result of the repealer, each community will establish the "time" most suitable to its needs.

Continental Augments Staff

NEW YORK — Continental Distributing, Inc., has appointed three division managers and six new sales representatives to its sales staff, it was announced by Carl Peppercorn, vice-president in charge of sales.

James Frew has been named division manager of the southern territory, with Sydney Whiteman as branch manager of the Atlanta office and Milton Lindner as branch manager of the Dallas office.

Albert Kolitz has been appointed division manager of the West Coast territory, with Bernard Jaffee as sales representative of the Los Angeles office and Iz Weiner as branch manager of the San Francisco office.

Sheldon Tromberg is division manager of the east central territory, with Lee Heidingsfeld as branch manager of the Cincinnati office. Robert Allen replaces the late Mike Kassel in the Chicago territory, and Stanton Davis continues to head the New England and upper New State territory.

Pickus Urges Industry To Consider Classification

NEW YORK—Albert M. Pickus, president, Theatre Owners of America, and Eric Johnston, president, Motion Picture Association of America, met here with Pickus urging some sort of a "classification" system.

Meanwhile, two New York newspapers came out editorially against the Marano-Conklin bill calling for film classification and approved earlier by the lower house of the State Legislature.

The New York Herald-Tribune's editorial declared that "Papa and Mama Still Know Best" about the suitability of films for their offsprings; the Daily News described the Assembly-approved measure as "an entering wedge for what would grow into out-and-out statewide censorship of all kinds of entertainment."

Past Variety Chiefs Head Panel Sessions

NEW YORK — Five former international chief barkers will spearhead the five forum meetings which will be a highlight of the 34th annual convention of Variety Clubs International slated for the Fontainebleau Hotel in Miami Beach starting April 25.

The forum sessions, at which subjects calculated to enhance Variety tent operations are informally discussed, were a feature of the last two conventions, and will again be prominently featured at the upcoming sessions according to Variety's international chief Edward Emanuel and general convention chairman Bill Scully.

In addition to the five chairmen, each panel will consist of two other international officers. Variety's founder John H. Harris will head the session on public relations and will be joined by Gene Murphy of Las Vegas and Ray Bell of New York. The fund raising discussions will be chaired by George Hoover, now Variety's executive director, with international representatives Robert L. Bostick of Memphis and J. J. Fitzgibbons, Jr., of Toronto also on the panel.

Marc Wolf of Indianapolis has been designated to lead discussions on Variety tent social activities and membership, along with international representatives Joe Podoloff of Minneapolis and Morton Gerber of Washington, D.C.

Pittsburgh's George Eby, immediate past international chief barker, with fellow Pittsburgher Harry Kodinsky and C. J. Latta of London, England, will preside over meetings on finance and operations. The final panel on charity operations will be sparked by Jack Beresin and Ralph Pries, both of Philadelphia, and Tracy Hare of Miami.

N.J. Studies Marcus Plan

NEW YORK—Allied Theatre Owners of New Jersey named a committee comprising Richard Turtletaub, chairman; Jack Infald, Irving Dollinger, and president Sidney Stern, who will serve ex-officio, to study the Marcus merchandising plan and consider the possibility of adopting it for use in the state.

Also created was a committee to look into the trailer situation as it concerns Columbia and National Screen Service. Stern said that prices were the issue in the case of NSS and service in that of Columbia. Turtletaub is chairman of this committee, also, and serving with him will be Wilbur Snaper and another to be named.

The meeting heard a report on the increasing competition from 16mm in the territory, and Stern said information on the problem, gathered by ATONJ, will be presented to the American Congress of Exhibitors.

Charles E. McCarthy, executive secretary of COMPO, made a report on the censorship situation.

Fine Loses Perspecta Suit

NEW YORK—C. Robert Fine lost his $120,000,000 suit against Arthur M. Loew, Jr., MGM International, Paramount Pictures Corporation, and Warner Brothers, who had been accused of using the Perspecta Sound System developed by him without proper compensation.

After 10 days of trial, New York State Supreme Court Judge Henry Epstein dismissed the action against Paramount and Warners and directed a verdict in favor of Loew and MGM International.

Anti-Pay TV Forces Seek New War Chest

NEW YORK—Philip F. Harling, chairman of the Joint Committee Against Toll TV, announced that a half million dollars will be sought to continue the fight against pay-TV and especially against the Hartford test by Phonevision and RKO General that was recently given the green light by the Federal Communications Commission. The appeal for funds will not only go to exhibitors but to others who make up the Committee, such as labor unions, women's clubs, chambers of commerce, etc.

About $125,000 has been spent in the last eight years since the fight against Toll-TV has been in effect, with lawyer fees, engineering and economic surveys, travel expenses, etc., falling within the expenditure. This figure does not include amounts spent by others in the fight.

He revealed that the 12,000 word FCC opinion approving the Hartford test is being studied as to whether or not an appeal from the decision should be made and/or whether action against the FCC should be pursued in the proper Federal District Court. The reason for the hesitancy is that perhaps the pay-TV forces might welcome the six month delay that would be forthcoming were the appeal filed. The Court would be asked to rule on the unfair attitude of the FCC and that it disregarded important testimony presented by the theatre people at the hearings and was not neutral in its opinions as befits a government agency. He asserted that the Commission assumed that pay-TV was in the public interest without proper testing.

Meanwhile, action in the new Congress is being sought on two bills that have been filed by Representatives Emanuel Cellar and Cleveland Bailey which would serve to ban the charging of fees for television in the home whether received by wire or over the air because it is not in the public interest. The last Congress saw 117 Congressmen committed to vote for the bills then introduced.

MGM Sets Sales Plans

NEW YORK—Metro-Goldwyn-Mayer concluded a two-day sales meeting at the Astor Hotel keynoted to a series of important plans for future product.

All the company's domestic division managers and branch managers participated in the meetings with Joseph R. Vogel, president of MGM, and key home office executives.

Among the products which were reviewed for purposes of formulating sales and promotion plans were the road show release of "King of Kings"; the continuing engagements of "Ben-Hur"; and the national release of "Cimarron," "Gone With the Wind," "Gorgo," "Ring of Fire," "Two Loves," "The Green Helmet," "Atlantis, the Lost Continent," "The Secret Partner," "Morgan the Pirate," and "The Thief of Baghdad."

Also participating in the sales meetings were Robert H. O'Brien, MGM vice-president and treasurer; Benjamin Melniker, vice-president and general counsel; Burtus Bishop and Herman Ripps, assistant general sales managers; Morris Lefko, in charge of "Ben-Hur" sales, and his assistant Herb Bennin; Clark Ramsay, studio advertising manager; Dan Terrell, eastern publicity director; and other home office executives.

New "Tom-Jerry" Cartoons Set For Monthly Release

NEW YORK—Metro-Goldwyn-Mayer will once again release new "Tom and Jerry" cartoons, once a month beginning May 3, it was announced by Robert Mochrie, general sales manager, at the meeting.

For the past three years, the company has been reissuing the famous "Tom and Jerry" subjects which have been among the most popular and highly acclaimed cartoons ever made. Throughout the world, "Tom and Jerry Festivals," consisting of six or seven cartoons on one theatrical program, have been enormously successful.

Rembrandt Films, headquartered in New York, will produce the new series for MGM. William L. Snyder, Rembrandt's president, will be the producer and Gene Deitch will be creative director.

Pickman Seeks All-Industry Effort To Overcome Resistance To Change

KANSAS CITY, MO.—A call for a joint exhibitor-distributor effort to "overcome the resistance to change and accept and adopt new ideas, new concepts, new approaches, new attitudes, new practices" so that "our great industry will flourish anew," was issued at the United Theatre Owners' "Show-A-Rama" Convention by Jerome Pickman, Paramount Pictures vice-president and domestic general sales manager.

"The task that lies before us," Pickman said, "is to take down the sign which states 'Business as usual' and replace it with a sign that might say 'Better business under more imaginative circumstances'."

Pickman noted that in the four months since his appointment as Paramount's domestic sales head, "I have not had discussions with any exhibitors who do not have great faith and optimism about the opportunity of successfully and profitably operating their theatres in the future. In all of my discussions with exhibitors who represent large or small interests, each and everyone of them has been very 'upbeat' and 'bullish' about the future."

The past year and the first two months of 1961 have "conclusively proven that there is no boxoffice barrier with regard to the heights that grosses can soar when the attraction is right and it is properly sold and presented to the public."

Pickman's own optimism for the future is not based solely on the knowledge of the outstanding product being released by all distributors, he said. "I personally believe that the old bromide that existed in the past—'If you have a good picture you will do business and if you have a bad picture you will die'—is one of the most negative approaches possible and can only result in complacency, indifference, and lack of imagination on the part of all segments of our industry.

"The one lesson that we, at Paramount, learn every day is that we serve our customers and ourselves best by maintaining an attitude of flexibility, whereby exhibitors and ourselves consider and evaluate the product and jointly determine the best method of presenting that particular picture in that particular market—in other words, picture by picture, market by market merchandising.

"I am thoroughly cognizant of the fact that there is no perfect solution to any problem whereby all interested parties can have everything and give up nothing. However, the present and future successful state of our business, in my opinion, will be based primarily upon our flexibility and the flexiblity of our customers, so that all of us will be able to obtain maximum results on specific pictures released under specific circumstances in specific market areas."

Pickman said, "To be more specific, I am suggesting that not every picture made by my company be released in every market area in the United States in the future just as it has always been released in the past. I do not believe it is sufficient for any of us to assume an attitude that a picture will do only what it is destined to do by the appeal of the picture itself to the public. Collectively, we must consider methods whereby the same picture, with the same appeal to the public, can attain greater grosses for the theatre and, in turn, greater grosses for the distributor, which in turn, insures a product continuity of even more important and expensive attractions in the future.

"If we could evaluate with our customers each picture and each market, and amongst us apply an attitude of fair play with due regard to each other's problems as well as our own, I am firmly convinced that we can improve the boxoffice grosses for our customers on the same product that would normally be released and merchandised in the same routine conventional manner which has been in effect for so many years.

Md. TOA Honors Mitchum

NEW YORK—Film star Robert Mitchum has been selected by the Maryland Theatre Owners Association, a unit of the Theatre owners of America, to be the recipient of its annual "Personality of the Year" award, John G. Broumas, MTOA president, disclosed.

The award, given annually by the unit to the actor or actress it feels has not only been an outstanding boxoffice attraction during the prior 12 months, but also a personality who added glamor and prestige to motion pictures, will be presented to Mitchum at the president's banquet concluding the MTOA's annual convention at the George Washington Hotel, Ocean City, Md., on June 28.

Mitchum is also a resident of Maryland.

Nudist Film Brings Arrests

CHARLOTTE, N.C.—William Frank Lemmond, Jr., 25, owner and manager, Fox Drive-In, was arrested shortly after the 7 p.m., start of "Sun Lovers' Holiday," a nudist movie, and the film was confiscated.

Carson Jenkins, 24, projectionist at the drive-in, also was arrested.

They were charged with exhibiting an obscene and immoral picture.

After County Patrolman Bruce Abercrombie and W. S. Stegall made the arrests, Lemmond announced over the loudspeaker that the theatre had been closed and instructed customers to get their money back at the box office.

Lemmond said, "actually, the nudist pictures are less suggestive than some other pictures people take their families to see."

"I've always advertised my pictures so people would know they were nudist pictures and I wouldn't have a complaint from someone who brought his family, and then complained that he did not know what sort of picture it was," he said.

Benjamin Joins Mayfair

LOS ANGELES—William Benjamin, formerly San Francisco representative, Continental Distributing, Inc., is now the new sales manager here for Mayfair Pictures Company, distributors of foreign films.

St. Louis "Hoodlum Priest" Debut Launches "Fact Or Fancy" Argument

ST LOUIS—Controversy over the truthfulness of the film "The Hoodlum Priest," has resulted in two television interviews ond a lengthy editorial in the St. Louis Globe-Democrat following the movie's world premiere.

The newspaper's publisher, Richard H. Amberg, stated in a lengthy editorial: ". . . Father Clark is obviously more at home in the element of ministering to his flock than in the fast maneuvers of criminal lawyers and Hollywood script writers.

"Morris Shenker, a leading criminal attorney whose concern in the past has been more directed to keeping people out of jail than in aiding those released from prison, became a major factor in arranging for the motion picture.

"The Hollywood writers, who seldom have been deterred by facts, had a field day. All the emphasis and sympathy are applied to the criminal who shoots down the victim who sought to protect his life and property during a burglary, and very properly pays the death penalty, rather than to the victim or society.

"By astonishing coincidence, this is the way Shenker pleads to juries. And Hollywood strikes another blow in behalf of tepid justice and criminalty running rampant.

"In the course of all this the press, which has heaped great praise upon Father Clark, is libeled and people throughout the country will labor under the mistaken impression that St. Louis newspapers have abused the good priest and thrown obstacles in his way.

"We cannot speak for all St. Louis newspapers, but such is exactly opposite to the facts in the case of The Globe-Democrat.

"Our respect and admiration for Father Clark is undiminished. He is a very great man, indeed. He, too, has been wronged. His belief is just as different from the pity-the-criminal psychology and Hollywoodism as night and day. Perhaps that is the thing that makes Father Clark the fine and noble benefactor that he is."

In the same edition of the newspaper was a letter from George Killenberg, city editor of the paper, who charged: "How a good cause can be exploited was well illustrated Tuesday at the premiere.

"It must have been a great night for Teamster Boss James R. Hoffa, introduced and eulogized by criminal lawyer Morris Shenker to an extent that it was hard to realize that Father Clark was the one who founded Dismas House, and not Hoffa and Shenker.

"The movie had a villian that must have delighted Hoffa, who like most teamster leaders, feels he is being abused by the Justice Department and the press. In this case the Hollywood script writers with more than their usual lack of interest in facts used the press as the fall guys.

"The film, labeled as true, carries the caption in one advertisement that "A city howled for his scalp," meaning St. Louis wanted Father Clark's scalp.

". . . Nothing could be more untrue.

"St. Louis deserves a fairer shake than given by Hollywood script writers, who, if justice prevails, should certainly be welcomed on the Hoffa staff of press agents."

In an effort to get the participant's comments on the unfavorable newspaper publicity Parker Wheatley of KNOX-TV devoted two nights of his "Eye on St. Louis" program to interviewing those involved.



Harry Mandel, left, president, RKO Theatres, Inc., and William J. Heineman, United Artists vice-president, sign the contract in New York which set UA's "Judgment At Nuremberg" to open Dec. 19 at the RKO Palace, New York City, and the RKO Pantages, Los Angeles, on Dec. 22. Film is currently before the cameras.

Morris Shenker was interviewed first and said that he and Father Clark had tried hard to get the script writers to include another reporter to offset the bad impression the one used would give. He said the script writers refused to change the picture. "And, when the film company left St. Louis, they had nine hours of film. Father Clark and I hadn't seen the final film until the premiere," Shenker said.

He went on to say that although the film was not an accurate portrayal, it was an excellent movie, and he understood that writers had to fictionalize the story.

The following night, Father Clark and his superior, Father Fisher, were interviewed by Wheatley to find out their feelings about the movie and the editorial. Father Clark said that although he didn't like many parts of the movie and was particularly embarrassed at the reporter being cast so untruthfully, nevertheless he felt the movie would do a lot of good. "In the first place, Dismas House receives five percent of the gross, and we need money," Father Clark pointed out. He went on to say he hoped the movie would cause other cities to found Halfway Houses for criminals released from prison.

Father Fisher said the movie was true to Father Clark's philosophy "as far as it goes, but it leaves a good deal out."

Asked if they would do it again, knowing that the final result would be distorted, both men said an emphatic yes. They felt the good the movie would do would far outweigh the damage.

Industry PR Man Sues "Hoodlum Priest" Producers

ST. LOUIS—Actor Don Murray and Walter Wood, co-producers of "The Hoodlum Priest," are under subpoenas to appear here April 1 and give depositions in connection with a $150,000 suit filed against them.

The suit was filed by Irving Shiffrin, a free-lance public relations man, who claims it was he who interested Murray in the filming of the story, based on the work of the Rev. Charles Dismas Clark, S.J., of St. Louis.

Shiffrin said he told Murray about the story possibilities of Dismas House in 1956 when Murray was in town to promote "Shake Hands with the Devil." At the time, Shiffrin was working out of New York with United Artists. Currently, Shiffrin is in town promoting "Pepe" for Columbia. Shiffrin said he expected remuneration for the idea, which he has not received.

Circuit Court Judge John K. Regan issued the subpoenas and ordered the actor and Wood to produce copies of agreements and contracts made in connection with the filming of the motion picture.

First Division Returns To Handle Reissues

HOLLYWOOD—Harry Thomas announced reactivation of his First Division Distributors, Inc., which will now specialize with the reissue of selected combinations at least five years old. First to go out will be Allied Artists' "Friendly Persuasion" and "Wichita."

Thomas said he is negotiating with three other major companies for combinations and that he has a second AA combination, which he will announce soon. Six or eight combinations will go out annually.

Joining Thomas in the plan is Motion Picture Investors, Inc., who estimate a potential net of $800,000 to $1,500,000 per combination. The plan calls for FD to provide new sales design, new ads, trailers, posters, etc. and to handle sales of all first-runs, including circuits and key cities, after which the company leasing the films to FD will sell all subsequent runs. The companies owning the films will handle physical distribution. The first combo has been set for May playdates in Iowa, Nebraska, Arkansas, Oklahoma, and Minnesota.

Beverly Miller, owner of drive-ins and an officer of Motion Picture Investors, has been named by Thomas to head sales in the middle west and south. Three others to supervise sales in other sections of the country will be named soon.

"Dolce Vita" In Legit House

NEW YORK—"La Dolce Vita," the controversial film spectacle which has rolled up grosses totaling more than 20-million dollars and collected innumerable prizes during its European engagements, will have a limited run on a reserved seat basis beginning April 19 at Henry Miller's Theatre. It will be the first time the famous legitimate Broadway playhouse has ever housed a motion picture.

Negotiations were completed by Franklin F. Bruder, president of Astor Pictures International, and Everett N. Crosby, director of the company, with Gilbert Miller, owner of the theatre.

The limited Broadway run will be in the nature of a prestige pre-vue showing and will precede other key city dates that will not necessarily adhere to the reserved seat policy. "La Dolce Vita," which has a running time of three hours, will be presented 10 times weekly with matinees on Wednesday, Saturday, and Sunday.

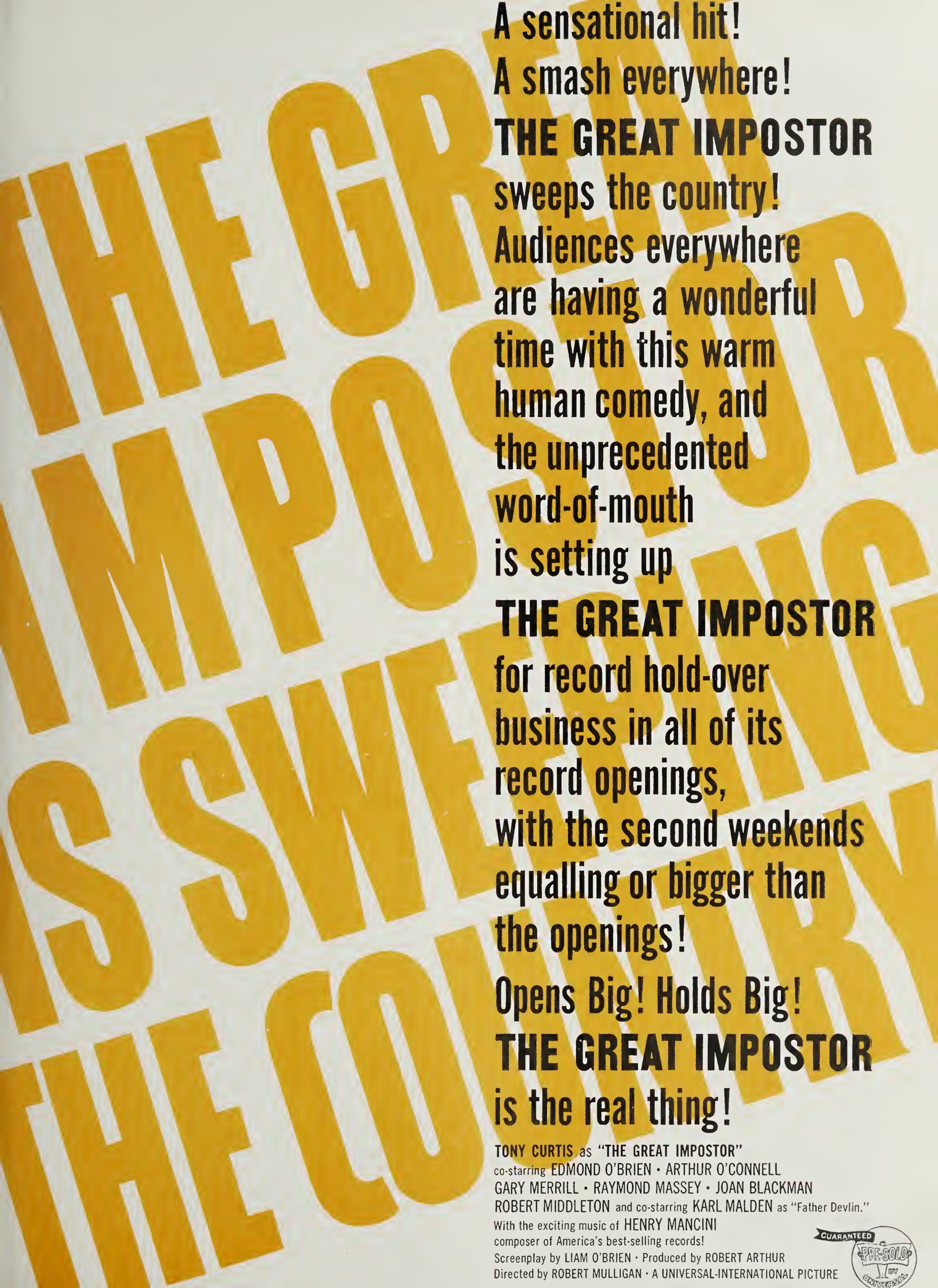
Boston will be the second American city to see "La Dolce Vita" when Benjamin Sack presents it there on April 26 at his Gary.

Filmgroup Has Birthday

BEVERLY HILLS, CALIF.—Roger Corman will mark the second anniversary of The Filmgroup with a national swing to all national distribution centers during the next two weeks.

Because of the scheduled celebrations of the young company's anniversary, Corman has postponed the start of Jules Verne's "Captain Nemo and the Floating City" to April 3.

The Filmgroup, organized by Corman as a production-distribution company, released four features in its first year and eight in its second.



A sensational hit!
A smash everywhere!
THE GREAT IMPOSTOR
sweeps the country!
Audiences everywhere
are having a wonderful
time with this warm
human comedy, and
the unprecedented
word-of-mouth
is setting up
THE GREAT IMPOSTOR
for record hold-over
business in all of its
record openings,
with the second weekends
equalling or bigger than
the openings!

Opens Big! Holds Big!
THE GREAT IMPOSTOR
is the real thing!

TONY CURTIS as **"THE GREAT IMPOSTOR"**
co-starring EDMOND O'BRIEN · ARTHUR O'CONNELL
GARY MERRILL · RAYMOND MASSEY · JOAN BLACKMAN
ROBERT MIDDLETON and co-starring KARL MALDEN as "Father Devlin."
With the exciting music of HENRY MANCINI
composer of America's best-selling records!
Screenplay by LIAM O'BRIEN · Produced by ROBERT ARTHUR
Directed by ROBERT MULLIGAN · A UNIVERSAL-INTERNATIONAL PICTURE

GUARANTEED PRE-SOLD BY UNIVERSAL



The NEW YORK Scene

By Mel Konecoff

ACADEMY NOTE: Roger Lewis, United Artists advertising and publicity vice-president and chairman of the MPAA's committee on promoting the Academy Awards, noted that for years the movies have sold cheesecake—now cheesecake will sell movies via sponsorship of the Academy Awards by Sara Lee, makers of cheesecake, and Procter and Gamble. He expects that this year's awards should come off extremely well, what with the outstanding cooperation being offered by the American Broadcasting Company, which will transmit the telecast and broadcasts; the efforts being put forth by the various committees on both coasts; the promotions being done on the local level by theatres; and the wholehearted cooperation by the Theatre Owners of America. The areas invaded by last year's efforts are continuing to pay off handsomely this year.

He frankly didn't know what stars would be available this year because of the commercial sponsorship, but he hoped that the top personalities have gotten the habit of showing as an industry contribution and that they will continue to do so.

Harry McWilliams, special consultant, reported that the Academy kits presently on sale contain all of the tools needed by theatremen to sell the event, and the trailer even has "Oscar" talking for the first time in history as well as some narration by Bob Hope. Scenes from previous award ceremonies are also to be found in the trailer, with the kits being available at the Columbia exchanges. Support is expected from exhibition as never before. Last year, 4,000 kits were sold and the year before saw 2,500 sold. Better figures are expected this year.

Maurice Bergman, special consultant, reported that Academy president Valentine Daves is sending out a letter to exhibitors thanking them for their support. Also, editorial support is being sought in papers throughout the country.

Al Floersheimer, public relations director for Theatre Owners of America, opined that support by his organization and by exhibitors is natural, and he hoped that this was just the start of working together on a lot of things.

Canada, incidentally, will see and hear the Awards via the Canadian Broadcasting Corporation at the same time.

AMERICAN RED CROSS: Over 100 leaders of the amusement field were guests at a luncheon sponsored by Spyros P. Skouras, president of 20th Century-Fox and chairman of the industry's drive at the St. Moritz Hotel.

ARC president Alfred M. Gruenther, USA ret., addressed the assemblage, urging greater effort so that needed funds would be available for all types of emergencies which are bound to arise. He thanked the motion picture industry for all that it has done in the past, and he hoped for continued support in the future. The goal of the New York area was placed at $5,500,000, which is 21 per cent more than was raised in last year's campaign, but no one seemed to know how much the motion picture industry is supposed to contribute to this sum.

Skouras thought that the aim of the industry should be to make every American a contributor.

Aboard the dais were Shelley Winters, Ina Balin, Theodore Bikel, Mrs. Mike Selsman, Julie Newmar, and Thelma Ritter.

KONGA'S DAD SPEAKS: Herman Cohen, dynamic young independent producer, is all set to hit the road over the next two months to sell his recently completed "Konga," which took almost a year to make in England. With regard to filming abroad, it's not as cheap as it's cracked up to be. He likes making pictures there because the financing is available, because he has complete autonomy, and because of the encouragement provided by government subsidies under the Eady Plan.

"Konga" cost close to a million dollars, with 50 per cent financed by Anglo-Amalgamated. Anglo will distribute in England, while American-International put up the balance of the money. It's A-I's most expensive picture, and they expect to spend $800,000 on the advertising campaign, with television being used quite a bit.

Some 500 prints will be made for the line-up of saturation bookings which get under way March 22 with 95 dates in the New England area; March 23 will see the film opening in 35 theatres in the Washington-Virginia area; March 24 will see it bow in 55 Interstate Theatres in Texas.

His next film will be "Aladdin and The Giant," to be made in Hollywood in May for release in August. Cohen felt that there was a tremendous market for gimmick exploitation pictures which can be seen by entire families. He admitted he has to concentrate on these since the top stars are out of his reach as an independent producer.

Cohen stated he was 100 per cent against classification, which is the same as censorship in his book and which he claimed was bad for the industry to the extent that it could set it back to the nickelodeon days. He claimed we haven't done badly thus far governing ourselves via the MPA's Production Code. He opined that it definitely was the problem of the parent to decide whether or not a child should see a film. He wondered why the solicitude of the various pressure groups did not extend to libraries where any adolescent can walk in and take out almost any book.

PRODUCTION DEPARTMENT: Stuart Millar and Lawrence Turman, co-producers of "The Young Doctors," reported that the film for United Artists release has been completed and that it should be ready for a fall release. It costs over a million dollars, and this was raised after the start of the film. The shooting took 39 days, with more than half the picture shot on actual locations in and around New York. One advantage was that capable actors are readily available from the Broadway shows and television. Another is that it costs less. They estimated that it would have cost twice as much had it been shot on the west coast, if all the hospital sets had to be reconstructed.

They reported that for the first time in history, the American Medical Association has extended cooperation on a picture, and this facilitated shooting in four hospitals in areas never before permitted.

They favor classification of pictures because they thought that there certainly were pictures around that they didn't want their children to see. They thought it impossible for parents to be informed about all pictures.

Hollinger, Baltin Set In Telemeter Posts

NEW YORK—The appointments of Hy Hollinger as public relations manager of the New York office of International Telemeter Company, and of Will Baltin as administrative assistant to the president, were announced by Louis A. Novins, president of the company, a division of Paramount Pictures Corporation.

Hollinger will work in close association with Paramount's advertising-publicity organization. He has resigned from the editorial staff of Variety, of which he has been a member for the past 10 years, to accept the new position with Telemeter. Previously, Hollinger had been a newspaper reporter and associated with Warner Bros. Pictures.



HOLLINGER



BALTIN

Baltin joined Telemeter as a staff executive in 1953. A pioneer in the television industry, he was one of the first TV newspaper columnists, and in 1940 was named managing director of DuMont's N.Y. TV station, WABD. From 1945 to 1950, Baltin served as executive secretary-treasurer of the Television Broadcasters Association. He joined Columbia Pictures in 1950 as TV consultant, and helped to organize the Screen Gems division, producing its first film series in 1951 and 1952.

Golden Seeks Fete Changes

WASHINGTON—Nathan D. Golden, U.S. Government delegate to the Venice Film Festival last year, and director of the Scientific, Motion Picture, and Photographic Products of the U.S. Department of Commerce, in a report to Dean Rusk, Secretary of State, suggested that international film festivals must revamp their rules if they are to continue to receive support from this country.

"One of the most urgent needs of American motion picture industry representation at all film festivals is the selection of representative quality films," Golden said.

"One method that might be evolved is to have U.S. entries culled from Oscar nominees," he said, adding that amendments should be made in judging and creation of jury panels.

Despite festival imperfections, Golden emphasized that the U.S. Government and film industry participation should be continued, for public relations and commercial advantages.

Fox Adds Two Directors

NEW YORK—Twentieth Century-Fox Film Corporation added two directors to its board, thereby increasing the total from 10 to 12.

One is John L. Loeb, prominent investment banker and senior partner of Carl M. Loeb, Rhoades & Co. The other is Milton S. Gould, New York lawyer who represents Treves and Company, a securities brokerage firm who have a substantial interest in 20th Century-Fox.

Johnston To Address Film Council Meeting

NEW YORK—Eric Johnston, president, Motion Picture Association of America, will speak at the opening session of the seventh annual conference of the Federation of Motion Picture Councils, it was announced by Mrs. W. Lashley Nelson, Jr., Federation president, and representing the Philadelphia Motion Picture Preview Group.

It was also announced that deputy commissioner Morgan Sheahan of the New York City Department of Commerce and Public Events will welcome the group in behalf of New York.

The program scheduled for March 16 and 17, at the Barbizon-Plaza Hotel, New York, includes a panel discussion featuring three leading exhibitors—Ernest Emerling, vice-president and national advertising director, Loew's Theatres; Eugene Pleshette, managing director, Brooklyn Paramount; and Emanuel Frisch, chairman of ACE and treasurer of Randforce Amusement Company. Presiding at the panel discussion will be Mrs. William G. Sullivan, first vice-president of the Federation and representing the Motion Picture Council of Greater Cleveland.

Working in cooperation with the Federation in setting up arrangements for the two-day session is Margaret G. Twyman, director of the MPAA community relations department, and Mrs. Marie Hamilton, MPAA film estimates director.

Va. Circuit Elects

RICHMOND, VA.—The following officers of The Neighborhood Group of Motion Picture Theatres were elected at a meeting held in the home office of the company: Morton G. Thalhimer, Sr., chairman of the board; Sam Bendheim, Jr., president; Morton C. Thalhimer, Jr., vice-president; Harold E. Wood, secretary-treasurer; Robert T. Barton, assistant secretary; and Sam Bendheim, III, assistant treasurer.

Thalhimer, Sr., is the founder of Neighborhood Theatres and has been its president since its birth over 35 years ago. During this time, not only has he become a noted exhibitor, but Neighborhood Theatres has grown to be one of the largest independent chains in the business.

The new president, Sam Bendheim, Jr., came with Neighborhood Theatres about two or three months after its inception. He has been with the company for 35 years. Before election to the presidency, he was executive vice-president. The company has grown so that it now operates 30 indoor theatres and four drive-ins.

Klein Named NT&T Prexy

NEW YORK—B. G. Cantor, chairman of the board of National Theatres and Television, Inc., announced the election of Eugene V. Klein as president of the corporation.

Cantor, until now president and chairman of the board, stated that he will now be able to devote his time exclusively to carrying out the corporation's diversification and expansion program.

U-I Drive Honors Rosen

PHILADELPHIA—Joe Rosen, U-I regional sales manager; and Carl Reardon, local sales manager, announced the launching of a sales drive in Rosen's honor which runs from March 26 to April 29. Area exhibitors have been urged to participate by booking U-I features and shorts during this period.

LONDON Observations

by Jock MacGregor



SOMETHING NEW in press interviews was staged by UA's Monty Morton. While the top London journalists washed down an excellent lunch with liqueur brandy, Otto Preminger interrupted his breakfast in New York for a question and answer session on "Exodus." The epic will follow "The Alamo" into the Astoria on May 9 and Otto foiled off leading questions about anti-British incidents in the book by suggesting they should wait until after that date. He claimed the picture was void of a political slant. Excited as Monty was over the prospects of handling this important production on a roadshow basis he was bursting with the news that "Facts of Life" had established a new West End record by taking nearly 2000 pounds (approximately $5600) in a day at the Odeon, Leicester Square.

THE TRADE is turning more and more to television for advertising its new product. A recent week-end saw commercials for "The Long and The Short and The Tall," "Midnight Lace," "Sundowners," and "The Full Treatment." Rank prefers 90 second plugs, but ABC favors short flashes which are repeated a number of times during the evening. For their own pictures, Associated British is now shooting special material suitable for TV flashes while still in production at the studios.

RANK IS CONVERTING the Odeons at Hove, Cheetham Hill, Southall, Kingswood (Bristol), and Warley and the Gaumonts at Streatham and Chatham into tenpin bowling centres during the next few months. Bowling centres are also planned by Rank for Southampton, Leeds, and Glasgow. The one at Streatham, with 40 lanes on two levels, will be the largest in the country. Licensed clubs for members are included in all schemes.

Meanwhile, Rank has given the Odeon, Bradford, an intensive face lift to bring it into line with a policy of presenting the best in entertainment allied to maximum audience comfort and luxury. "Tunes of Glory" was chosen for the reopening and actor John Mills attended the ceremony.

DESPITE ALL the talk about clamping down on film festivals, the European season is upon us. Raymond Stross' intensely interesting sex problem picture, "The Mark," which was made at the Ardmore (Ireland) Studios and will be distributed by Walter Reade in America, has been chosen as the official British entry at Cannes. From Berlin comes the urgent plea for any 1960 delegate still in possession of the key to last year's press box to return it immediately—the show must go on!

THAT LIVE WIRE producer-distributor-exhibitor, Kenneth Rive, who now has an interest in more West End theatres than anyone else, has got the wanderlust and is off in his search for the unusual. This time it is a round the world trip taking in New York, Cuba, Japan, Hong Kong, and points nearer home in Europe. In Tokyo, he will discuss co-production plans with the Shockiku directors whose product he already distributes in several markets. . . . The Association of Cine and Television Technicians, held a reception at the Criterion when Anthony Asquith was presented with an oil painting of himself to mark his many years as their president. . . . London critics were introduced to two comedians playing leads for the first time on successive days, Mexico's Cantinflas and Britain's Tony Hancock, and I should say the British boy survived the ordeal the better. He stars in Associated British' "The Rebel," and it looks as though here is another British comedian who is destined to steal international honors. His humor is good for high and low brow alike. "Pepe" was severely attacked because of its length and slender plot, but I attended the premiere and can only report that the evening dress audience lapped it up, often breaking into spontaneous applause.

"Total Merchandising" Springs Fox "Trapp"

NEW YORK—At a press and exhibitor conference, 20th Century-Fox vice president Charles Einfeld launched the total merchandising plan on the company's new release, "The Trapp Faimly." Einfeld pointed out that every motion picture today is an individual instance of big business at work.

"When you go into business with a million-dollar product, as each film we release is, you are automatically in big business. For each motion picture we invest as much or more than they do in the manufacture of many a product like corn flakes or whatever," Einfeld stated. "That is why each product we distribute must be handled as importantly and as totally as any other manufacturer."

With this in mind, 20th-Fox has devised the total merchandising plan which has been put into action on the test film, "The Trapp Family," with Gilbert A. Golden as catalyst in the experiment. Golden, long a top industry executive, reported to the conference the initial results of the test pattern.

"To test the total merchandising plan," Einfeld declared, "we deliberately did not take a tremendous project; we took rather a fine family entertainment."

Among those present at the conference were top exhibition executives, including Ernest Emerling, Loew's Theatres; Ed Goth, Stanley Warner; Blanche Livingstone, RKO Theatres; Lou Golding, Fabian Theatres; Cy Londner, Gene Santeramo, Jack Bokser, Jerry Savoie, Spyros Lenas, and Bill Zeilor, Skouras Theatres; and Irwin Gold, Randforce Theatres.

Exhib Suit Dismissed

ATLANTA—Federal District Judge William Boyd Sloan dismissed the case of Greene v. Atlanta Enterprises, Inc., et al. with prejudice when plaintiff's counsel failed to appear for a pretrial conference.

The claim for $1,500,000.00 was filed by William and Lavanda Ann Greene, operators of the Glen, Decatur, Ga., in 1955 against the major distributors, Wilby-Kincey, and other Atlanta and Decatur exhibitors.

Plaintiff was represented by George F. Ryan, the distributors by Robert S. Sams, and Wilby-Kincey by Colquitt Carter.



CANADIAN Highlights

By Harry Allen, Jr.

CHRISTOPHER R. B. SALMON was appointed president of Odeon Theatres (Canada) Ltd., while John S. Tory of Toronto is new chairman. Following a meeting of the company's board of directors, it was announced that John Davis, the deputy chairman and managing director of the Rank Organization Limited, who had succeeded Lord Rank as chairman of the board, expressed his desire to retire from the chairmanship, with the resulting election. Davis remains a director of the company. The directors filled an existing vacancy on the board by electing Edward G. Forsyth as a director of the company. Forsyth is assistant general manager of Odeon Theatres (Canada) Ltd.

Salmon, who was born and educated in England, has been a vice-president of Rank Organization of Canada, Ltd., since 1953. Salmon, who is married and father of two, served in World War II with the British Army, and holds a Military Cross. He was discharged with the rank of Lieutanent Colonel. He joined the firm of Peat, Marwick, Mitchell, and Co., Chartered Accountants, London, Eng., following the war. He was appointed secretary treasurer of the Rank group of Canadian companies in 1951 and elected a director in 1952. Forsyth was also born in England, educated in Ravensfield College, England. His father is James Forsyth, a leading executive of the British motion picture industry. He began his career in the motion picture industry with the publicity department, Gaumont British Picture Corp., served with the British Army, and came to Canada in 1952. Tory is a prominent corporation lawyer and is a director on the boards of 31 companies, as well as holding positions with educational, philanthropic, and hospital boards.

PAY-TV RECEIVED a slap in the face from former news director of the American Broadcasting Corp. John Daly, who is better known as the moderator of "What's My Line," claims that pay TV won't be able to offer better quality programming than free TV. In Toronto to make an appearance on a local TV show, he said he wondered just what programs pay TV was going to offer in the future. "Do they mean new movies? If so, what of their quality? I think there is more merit in the pre-1948 pictures shown on free TV than in the 1961 productions." He admitted that if pay TV were to succeed it would mean the end of network television because advertisers couldn't bid against the huge sums the coin-operated system might pay to artists and producers. . . . Something new in the way of entertainment is being offered by B and F Theatres, Ltd. in their Lansdowne, Toronto, house with weekly wrestling bouts. Once a vaude house, it has a deep stage which supplies ample room for an Olympic-sized ring. The spectators have a clear, unobstructed view of all the bouts. There are dressing-rooms and a complete candy bar with an Espresso coffee machine. The theatre is closed on Mondays, Tuesdays, and Thursdays, but offers Italian pictures on Fridays and Saturdays. Admission is one dollar. When it was discovered the patrons liked to go up to the stage, seats were sold for $2 on the stage. Every Tuesday night in the other 12 houses of the circuit, passes are offered to interest patrons in wrestling. . . . A Family Theatre Party Night has been introduced by Jack M. Fine in the Parliament, Toronto. All children who accompany an adult to the theatre are allowed free admittance and given free soft drinks and a free fan photo on Thursday nights. A family type of film is offered, and prizes promoted from district merchants are distributed. Three thousand heralds were distributed in the district which ordinarily plays a late sub-run picture. The idea increased business better than 50 per cent.

New Buildings For Hospital

NEW YORK—It was announced by the building committee of the Will Rogers Hospital that plans and specifications for the three new buildings to be erected on the hospital grounds at Saranac Lake, N.Y., will be sent to contractors for bids during the week of March 20. Ground breaking and the start of actual construction is slated for mid-April.

The three new buildings will provide housing for the doctors, nurses, and operational staff who are now living in space in the main building that is to be converted to increase the patient-capacity by as much as 25 per cent, and also to accommodate the enlarged new O'Donnell Memorial Research Laboratories. Under this planning, all hospitalization services and facilities are centralized under one roof in the main building.

Selig Takes N.Y. House

NEW YORK—Veteran exhibitor Seymour Selig has completed a deal whereby he will take over the operation of the Dale, Bronx, N. Y.

After extensive alterations and repairs, he will maintain a policy of first-run pictures and specialty productions.

The Dale will be represented by Thomas Pozin Associates as film booker and buyer.

Brenner Gets Hitler Film

NEW YORK—Joseph Brenner Associates will soon release the feature film, "After Mein Kampf," a picturized life story of Adolf Hitler.

The picture traces the early progress of Hitler from revolutionary days to his conquest of the Nazi government; from the days of Generals Roehm and Schleicher to the burning of the Reichstag and the mass murder of millions by Adolph Eichmann.

Arkansas Exhibs Urged To Fight Pay-TV Test

NEW YORK—Philip F. Harling, chairman of the Anti-Toll TV Committee of Theatre Owners of America and the Joint Committee Against Toll TV, called upon Arkansas exhibitors for a public relations campaign to stop the proposed test of Telemeter pay television in Little Rock, Ark.

In a letter to Bruce Young, president, Independent Theatre Owners of Arkansas, a TOA affiliate, Harling also urged Arkansas theatre owners to protest to the film companies against any sale of any product to pay TV, should the test actually take place.



Producer Joseph E. Levine recently received a genie-sized Aladdin's lamp upon his arrival in Rome for a preview of his latest spectacle, "The Wonders Of Alladin." Greeting him are Italian actresses Ivy Holzer, left, and Marta Melocco, who are featured in the film.

Levine Plans Caravan To Bally New Films

NEW YORK — A transcontinental "Joe Levine Showmanship Caravan," featuring elaborate exhibitor meetings in seven major cities, has been set by Metro-Goldwyn-Mayer to herald the summer release of "Morgan the Pirate" and "Thief of Baghdad" and the late fall distribution of "The Wonders of Aladdin."

The Caravan will be launched March 27 at a luncheon in New York at the Starlight Roof of the Waldorf-Astoria Hotel where MGM and Embassy will host approximately 400 exhibitors from the New England, New York, and Middle Atlantic states.

Subsequent meetings will be conducted at the Ambassador West Hotel, Chicago, April 3; the Dinkler-Plaza Hotel, Atlanta, April 4; the Statler-Hilton Hotel, Dallas, April 5; the Beverly Hills Hotel, Los Angeles, April 6; and the Fairmont Hotel, San Francisco, April 7.

Participating in the "Caravan" with Levine will be Robert Mochrie, MGM vice-president and general sales manager, and MGM's assistant general sales managers Burtus Bishop, Jr. and Herman L. Ripps.

Also Eddie Solomon, Embassy executive vice-president; Edward Feldman, publicity director; Robert Weston, advertising director; and Judson Parker, exploitation director.

George Jessel, the "Toastmaster General of the U.S.," will serve as toastmaster at each of the exhibitor conclaves.

At each of the meetings, Levine and his associates will display the elaborate advertising material which has been prepared for "Morgan" and "Thief," including ads, posters, accessories, pressbooks, trailers, and TV and radio spots, all of which will be available to theatre operators more than three months in advance of release.

Fox Leaves TV Firm

NEW YORK—It was announced by Television Industries, Inc., that Matthew Fox has resigned as president and director of the company so that he could devote his full time to Tolvision of America, Inc., a subscription television company.

It was also announced that Basil Estreich, senior vice-president has been elected president and chief executive officer. At one-time Estreich was on the staff of the anti-trust division of the U. S. Department of Justice.

Walter S. Mack, formerly president of Pepsi-Cola Corporation and presently a director of Television Industries, was elected a member of the executive committee.

ALBANY

The first membership meeting of Variety Club under new chief barker G. Brandon Donahue again took up the sale of the local club house at 326 State Street as well as the benefit for Camp Thatcher scheduled for the Strand reopening on April 5 . . . The Troy Armory, rather than a theatre, will be the area outlet for TelePrompter's closed circuit of the Patterson-Johannson heavyweight championship bout. The Armory seats 6,000 persons . . . John Wilhelm, 20th-Fox branch manager, has been elected president of the Saddlewood Home Owners Association in the Village of Colonie . . . Charles Rossi added Monday night to the previous three-day schedule at the Strand, Mechanicville, which he recently leased from James E. Benton, Benton Theatres . . . Cinerama will open March 24 at the New Hellman on a 10-screenings a week policy at $2.50 top.

ATLANTA

Fred Coleman, owner, Roosevelt Drive-In, is more than a little perturbed with the ad department of a local newspaper. It seems that during the recent cold weather that part of his ad notifying his patrons of the provision of heaters was left out. This was brought to the attention of the ad department and the next day in bold black letters his ad read "Heaters for your cat" . . . Mrs. Molly Puckett, Capital Releasing Corporation secretary, is on leave to await the arrival of the stork . . . J. W. Riley, Jr., Tennessee Eastman Recreation Club, director, at Kingsport, Tenn., is back at his office after a spell of illness . . . The Kirkwood, owned by Earl Hathcock, has closed due to poor business.

BOSTON

A group of 75 college students demonstrated at the Metropolitan and Paramount. They said they were not protesting the films being played at either house, only the American Broadcasting-Paramount theatres segregation policies in southern theatres. The demonstration was staged by the Emergency Public Integration Committee, and the group said it had notified the theatres they were going to picket and received permission from the police. The picketing was orderly. . . .

Frank C. Lydon, executive secretary, Allied Theatres of New England, went to Augusta, Me. to attend a joint session of the Legislature, which was addressed by Dr. John F. Sly, director of Princeton Survey, Princeton University. Dr. Sly discussed background for various existing taxes. Although Governor Reed has recommended an increase in the sales tax to four per cent, Dr. Sly suggested that the tax base be "broadened" to cover many exempt items such as "admissions" (and this was his top recommendation) and that the increase to be held to 3 per cent for this session. Maine members of Allied have been alerted to the situation and appropriate steps have been taken to keep abreast of day to day developments. If and when Dr. Sly's recommendation takes the form of a specific "admission" tax, a prearranged "grass roots" attack will be launched by key Allied men in the area under the direction of Robert M. Sternburg, president, Allied Theatres of New England. . . . Cantinflas (Mario Moreno) met the Boston press with John Markle, Columbia exploitation chief in Boston. Accompanied by his manager, Jacques Gelman, and Columbia representative John Thompson of Chicago, he went to see his picture, "Pepe," at the Gary. . . . Jane Fonda, film actress, who won the Laurel Award for the most promising screen debut, was honored by the Harvard Hasty Pudding Theatricals in Cambridge and was named "Woman of the Year." The young actress, daughter of stage and film star Henry Fonda, thus joined the ranks of Harvard's all time favorites, Mamie Eisenhower, Katherine Hepburn, and Grace Kelly.

NEW HAMPSHIRE NEWS — Colonial, Portsmouth, is showing extra after-school shows at 4:15 on Wednesday, Thursday, and Friday afternoons with children 35 cents and adults 75 cents. . . . Justus H. Beal, managing director, Jax Jr., Littleton, formerly operated by Interstate Amusement Company, was an usher and projectionist at this theatre in his high school days. . . . Scenic, Rochester, gave Three Stooges rings to all comers on a recent Saturday. . . . Pineland Hall, Center Ossipee, has been running scrambled words in its ads, the first five winners receiving passes.

BUFFALO

The Steuben, Hornell, has been leased to Dipson Theatres, Inc., according to word from James Macris, manager, Majestic in the same town. The Majestic is owned by Dipson, and the two theatres will be under the management of Macris. The Steuben will be closed for a short time after March 1 when the new operators take over, for redecorating and renovation. . . . Ardis Smith, drama and motion picture editor of the Buffalo Evening News, traveled to Toronto to cover the opening of the national company of "Fiorello," in the fabulous O'Keefe Center, where the company of 70 concluded a two-week engagement which began with an advance sale of $150,000 and box office total of an added $30,000 or so. The reason Smith went to Toronto was to try and give the local engagement a boost. The show will present two performances on the stage of Basil's Lafayette on March 15. The regular policy at the Lafayette is first-run film plays. . . . Charlie Funk of the Century had a tie-up with Sattler's on "The Millionairess," through which a "Look of a Millionairess" fashion outfit was placed in the store window, and entrants in the contest were asked to guess the total original retail prices of the various garments making up the ensemble. Entrants picked up entry blanks in the store's Junior Shop. The store gave the stunt and the picture some good space in their ads. . . . Les Pollock, manager, Loew's, Rochester, put on his annual Washington's Birthday cartoon and prize show at 10 a.m. at which time he gave away to the kids some $800 in prizes, promoted from Noah's Ark stores, and including six bikes. . . . Ben Weiner is in Buffalo working with George H. Mackenna, general manager, Basil's Lafayette, on "Dondi," which will be the Basil Circuit flagship's attraction at Eastertime.

CHARLOTTE

Two employes of the Uptown at Durham, N. C., were assaulted by a youth in the balcony who was asked to leave. The victims of the assault, for which the youth later was fined $25 in court, were Bobby Hughes, 20, and Rachel Lewis, 18. . . . A $25,000 damage suit was filed on behalf of a patron of the Lincoln, Winston-Salem, N.C., who claims she was seriously injured when a seat collapsed. The suit is directed against the Bijou Amusement Circuit of Tennessee, operator of the Lincoln. It was brought in U. S. District Court on behalf of Connie B. Kennedy by her father, the Rev. E. C. Kennedy, Wilkes County, N. C. The suit alleges that the girl was permanently injured, and her right leg especially damaged when a theatre seat, to which she had been directed by an usher, collapsed as she sat down.

CHICAGO

Bernie Mach, secretary-production manager, Filmack Trailer Company, has entered the Highland Park Hospital for medical treatment. Irving Mack, former Filmack president, and now a resident of Miami Beach, has temporarily returned to Filmack to fill in during his absence. . . . Mike Kavanagh, head, Michael Todd Theatre, here, is resigning to become head of Independent Booking Office in New York . . . The McCormick Place Theatre was completed in time for the Chicago Automobile Trade Association annual show. Seating 5,000 persons, it is the largest in the area with a stage 175 feet wide and 106 feet deep designed to provide space for everything from grand opera to pageants . . . The Blackstone, Dwight, Ill., has been completely remodeled under the supervision of Dick McDevitt, new manager who succeeds Mrs. Faye Calvin, who is now acting as cashier.

CINCINNATI

Allied Artists, where Milton Gurian has been branch manager since 1948, has moved to larger quarters on the ground floor of the Universal Exchange Building at 1628 Central Parkway. . . . Meyer Adelman, Philadelphia, president, States Film Service, was in to confer with an architect about plans for extensive remodeling of a recently purchased building on Wade st. in the Film Row area. . . . MGM's "Gorgo" opened to very good business in 22 area houses. The film has been booked into 45 other area houses for upcoming screenings. . . . Harold Moore, owner, Roxy, Clendenin, W. Va. and independent booker and buyer for area exhibitors, is in Staats Hospital, Charleston, W. Va. for a physical checkup. . . . J. E. Watson, former 20th-Fox publicist, and Gail Shepherd, formerly in charge of group sales for the downtown Capitol, are now handling these assignments for UA's "Exodus," which opens March 22 at the Valley as a hard-ticket attraction. . . . Ira Sichelman, recently named 20th-Fox branch manager, was in West Virginia to meet house owners and managers. . . . James Denton has sold the 500-seat Rohs, Cynthiana, Ky., to Lawrence McGill.

DALLAS

Albert H. Reynolds, vice-president and general manager of Claude Ezell and Associates, was awarded the third annual John H. Hardin award as "the outstanding personality in the Texas drive-in industry in 1960." Lee Sherron, Allied Artists, was awarded the "Booker of the Year" award. Both awards were presented at the closing session of the Texas Drive-In Theatre Owners Association meeting. Reynolds was the convention chairman, is a TDITOA director, and was elected second vice-president for 1961. . . . Sue Ane Langdon, who is to be seen in "The Great Impostor," paid a visit to Dallas on behalf of the U-I film which will open at the Palace. . . . "Gone With the Wind" will make its fifth visit to Dallas and is scheduled to open at the Majestic on March 30. The film opened in Dallas for its first appearance on Feb. 8, 1940, at the Melba, now the Capri, on a roadshow basis. . . . The Women of the Motion Picture Industry will present a style show in which their own members will serve as models. Members in charge include Dorothy Johns, Peggy Ames, Betty McDaniel, Frances Johnson, Joyce Pringle, and Joyce Smith. . . . Paul Rice and C. H. Beaver, Paramount office in Oklahoma City, were in at the local Paramount exchange for a sales meeting.

HOUSTON

Two Houston theatres were picketed by integration demonstrators again recently. About 35 young whites and Negroes paced in front of the Loew's State and the Metropolitan, downtown, demanding integration at the theatres. Five whites and a Negro picketed the same houses Saturday night. There was no violence either night. . . . Sue Ane Langdon, former Texan, returned on a quick visit of several Texas cities in connection with the showing of "The Great Impostor." . .. An outstanding group of Warner Brothers' pictures produced after 1950, recently made available for television showing, has been acquired by KPRC-TV for showing here.

JACKSONVILLE

The Academy Award nominations found Florida State Theatres team of advertising experts ready to jump into action to exploit nominated motion pictures currently on FST screens throughout Florida. . . . After 10 years of darkness, FST's Edison, Ft. Myers, reopened amid a blaze of lights with the southwest Florida premiere of "Ben-Hur." . . . Previous local runs of "Gone With The Wind" have all had their first-runs at FST's big downtown Florida, but FST's smaller new Center, also downtown, has been awarded the March premiere of this great screen attraction, and the Florida will move into action with showings of "The Alamo" after its run of "The Great Impostor," which received notable praise from President Kennedy. . . .

WOMPI members flocked to the home of Ann Dillon, FST home officer, for a combined buffet supper and membership drive meeting. Most of the WOMPIs showed up with Film Row friends who had been invited to join the active WOMPI group. Profits from the supper, prepared by Mrs. Dillon, went into the WOMPI fund for chartering one or more buses to carry members to the WOMPI's 1961 national convention in Charlotte. . . . A spectacular floor show by outstanding professional entertainers has been engaged for the industry dance and cocktail party to be co-sponsored by WOMPI and the Motion Picture Charity Club (the male counterpart of WOMPI) at the Hotel Roosevelt's grand ballroom the night of March 18. . . . Edna Nofal, Lake Forest drive-in staffer, has replaced Metro's Dot Edrington as a WOMPI board member. . . . Dawn Frock, Enid Kavan, and Joyce Malmborg were February birthday honor guests at a WOMPI party.

NEW HAVEN

Sperie P. Perakos, executive producer of Connecticut-based Norma Film Productions, reports completion, after three months in work, of filming operations on "Antigone" in Athens and other points in Greece. The attraction, which features an all-Greek cast, including Irene Papas (soon to be seen in Columbia's "The Guns of Navarone"), is to go into U.S. release shortly. Distribution plans are being discussed by Norma directors. Sperie P. Perakos is general manager of Perakos Theatre Associates, independent Connecticut circuit, and president of the Connecticut Drive-In Theatres Association. Neither the circuit or drive-in association is represented financially in "Antigone," he emphasized to MOTION PICTURE EXHIBITOR. "Whatever money has been contributed to the motion picture effort came from myself and other Connecticut sources." . . . Loew's Theatres, Inc., is completing a $100,000 renovation project at the College, New Haven, Conn., the program including new seats and seating arrangements, plus stage drape effects, painting, new mirrors, and floors. Sidney H. Kleper is resident manager. . . . New Haven Common Pleas Court Judge Norman M. Dube has rejected the appeals of two Post Drive-In, East Haven, Conn., employees, convicted of aiding "the production of a lascivious, sacrilegious, indecent, or immoral exhibition." Joseph McSweeney, acting manager, and John Mongillo, projectionist, were fined $100 (or $75 less than the fine imposed when convicted in East Haven Town Court last year), and $75 (the same penalty levied in the Town Court), respectively, for showing "For Members Only," described as a feature-length motion picture concerned with life in a nudist camp. State police arrested McSweeney and Mongillo after the attraction, distributed by Kingsley Productions, Inc., New York, concluded a 10-day run last October. . . . Richard Beebe, formerly manager, Falls, Chicopee Falls, Mass., has leased the long-shuttered Park, Westfield Mass., from the Gateway Company, Danbury, Conn., and is running motion picture policy Friday through Sunday. If future business warrants, he will resume a seven-day schedule. He is concentrating on quality reruns at the moment.

NEW ORLEANS

Local WOMPI are busy with their variety show presented around town for various charities such as the Home for Incurables, St. Anna's Infirmary, and Maison Hospitaliere. The show is under the direction of WOMPI honorary member Mrs. Harry Ory. The troupe is going across the lake to Mandeville, La., to perform for the patients in the Southeast Louisiana Hospital, where the WOMPI "adopted" a 12 year old girl. . . . Claude Bourgeois, Biloxi, Miss., and Edward G. Doerr, New Orleans, who operate a string of area theatres, planed to San Salvador to look over the situation there, anticipating the erection of a theatre. . . . Irving Wormser, New York, and James V. Frew, Atlanta, of Continental Distributing Company, accompanied by exploiteer Jim Moran, were in to plug "Hippodrome" . . . Mrs. Glynda Mesisco returned to Exhibitors Cooperative Service as secretary on the departure of Grace Wiegand, who moved over to Hodges Theatre Supply as bookkeeper. . . . H. Solomon, Columbia and Tylertown, Miss., theatre owner, returned to his McComb, Miss., home following a brief confinement here at Baptist Hospital. . . . Addy Addison, UA exploiteer, was busy escorting around Otto Preminger and party during his visit here. . . . A son was recently born to Beverly and Walter Blocker. She was formerly secretary at United Theatres home office. . . . Prat and Aucoin Theatres, whose home office is in Vacherie, La., closed the Fun, Lockport, La., and the Gayle, Raceland, La. . . . Joel Blustone did not renew his lease on the Ren Drive-In McComb, Miss., and the underskyer is closed until further notice.

PHILADELPHIA

Exhibitors are urged to send their March of Dimes collections checks in to headquarters at 2009 Chestnut Street . . . Irving Blumberg, Warners publicist, was back on the Street after a bout with surgery and pneumonia . . . Dave Rosen is justifiably proud of his nephew's son, Elliott, receiving a Machon Scholarship, and that he will spend the year, September, 1961—August, 1962 in Israel . . . Area Stanley Warner theatres showing the world heavyweight championship fight between Floyd Patterson and Ingemar Johansson via closed circuit television on March 13 were the Broadway, Kent, Logan, 69th Street, and Stanley, Camden, N. J. Seats were $5 including tax and were on a first come, first served basis. . . . H. A. Rovner, Jumbo and Benson, is confined to a Florida hospital. . . . Variety Club Tent 13 held a St. Patrick's Day dance at the clubrooms. . . . Mickey Greenwald, Columbia staff, announced her engagement to Louis Marino, not of the industry. Wedding date has been set for Sept. 9. . . . A press conference announcing the Warner Brothers-Fairchild Talent Search utilizing the Fairchild Cinephonic 8 home sound movie camera was held in The Constitution Room of the Sheraton Hotel on March 13.

PORTLAND

M. M. Mesher, Paramount, is vacationing in Honolulu with his wife, Harriet. The Meshers caught the last jet out before the airline strike. . . . Exhibitors and distributors held a dinner for Louis Amacher, retiring MGM branch manager, at the Western Club here. Amacher was presented with an electric rotisserie. He leaves MGM after 35 years service and 54 years in the film industry. Amacher started delivering two reelers to saloons here as a 13-year-old delivery boy and wound up his career handling the most costly film ever made, "Ben-Hur," which set a long-run boxoffice record at the new Music Box here. . . . Rex Hopkins, Fox-Evergreen manager here, has had the cast removed from his leg and is getting along now without crutches. Hopkins suffered two fractured legs in a fall from a ladder last fall while pruning a tree at his home. . . . Both The Oregonian and Oregon Journal will join in the Academy Award contest sponsored by Portland theatres. More than $1,000 in prizes will be offered to contestants who pick Oscar winners.

ST. LOUIS

The Bernie, Bernie, Mo., is reopening after being closed for more than two years. D. B. Barnhardt is the new owner. . . . Douglas Phillips has taken over the Town, Flora, Ill., and plans to open it soon. . . . Parkade Drive-In, Columbia, Mo., which was operated by Herbert Jeans, has been closed and dismantled. A shopping center is to be built on the site. . . . Woodrow Cole, United Artists, was installed as president of Front Office Employees Union, Local F-1. Other officers are Henry Zach, MGM, vice-president; Mary Sauerwein, MGM, recording secretary; Jane Smoller, Paramount, corresponding secretary; Marcella De Vinney, 20th-Fox, business representative; Mabel Schmidt, MGM, financial secretary; Fan Krause, MGM, treasurer; Mary Braun, 20th-Fox, guide. Serving on the executive board are Rita Brusselback, UA; Mary Braun, 20th-Fox; Richard Klages, UA; and Bill Lane, UA. On the board of trustees are

(*Continued on page 16*)

IT WON'T TAKE A FULL PAGE AD TO TELL YOU . . .
FILMACK
GIVES YOU The FASTEST and BEST
SPECIAL TRAILER
SERVICE YOU CAN GET ANYWHERE
1327 S. Wabash Chicago (5,) Ill.
ALWAYS GOOD!
ALWAYS ON TIME!

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

ALAMO (UA)
Rivoli, New York (*21,100) 19 wk. 96%
Alexandria, San Francisco (No Ave.) 11 " 91%
Palace, Chicago (*21,000) 11 " 93%
Midtown, Philadelphia (*13,700) 13 " 83%
Gary, Boston ($10,300) 9 " 95%
Roosevelt, Chicago ($21,000) 5 " 111%
Stanton, Philadelphia ($13,400) 3 " 104%
Paramount, Seattle ($12,300) 1 " 139%

BEN-HUR (MGM)
Saxon, Boston (**$10,270) 57 " 131%
Loew's State, New York (**$43,175) 67 " 107%
Boyd, Philadelphia (**$12,300) 60 " 169%
Todd, Chicago (No Ave.) 63 " Ave. $25,500
Coronet, San Francisco ($13,200) 63 " 136%
Blue Mouse, Seattle ($6,100) 56 " 150%
United Artists, Detroit ($9,500) 55 " 179%
Cooper, Omaha ($4,500) 47 " 152%
Brown, Louisville ($5,700) 23 " 221%
Loew's Midcity, St. Louis (No. Ave.) 28 Ave. $13,400
Capri, Boston ($8,100) 9 " 112%
Pageant, St. Louis ($4,100) 11 " 83%

BLACK SUNDAY (AIP)
Paramount, San Francisco ($15,200) 1 " 125%

BLUEPRINT FOR ROBBERY (PAR.)
Pilgrim, Boston ($9,500) 1 " 137%
Paramount, San Francisco ($15,200) 1 " 73%
St. Louis, St. Louis ($12,500) 1 " 76%
Omaha, Omaha ($7,700) 1 " 67%

BUTTERFIELD 8 (MGM)
Capitol, New York ($45,900) 11 " 92%
Warfield, San Francisco ($10,000) 5 " 127%
Orpheum, Boston ($12,400) 8 " 121%
United Artists, Louisville ($9,000) 4 " 122%
Chicago, Chicago ($28,100) 8 " 132%
Randolph, Philadelphia ($13,000) 10 " 112%
Adams, Detroit ($9,800) 12 " 111%
Loew's, St. Louis ($13,000) 6 " 113%
State, Omaha ($5,200) 5 " 108%
Music Box, Seattle ($5,700) 4 " 123%
Music Hall, Seattle ($7,100) 1 " 86%

CAN-CAN (20TH-FOX)
Rivoli, New York ($9,500) 32 " 222%
Gary, Boston ($9,000) 18 " 176%
Palace, Chicago ($21,000) 26 " 109%
Midtown, Philadelphia ($10,600) 26 " 114%
Ambassador, St. Louis ($8,500) 9 " 127%
Alexandria, San Francisco (No Ave.) 19 Ave. $13,500
Madison, Detroit (*$16,600) 20 " 118%
Paramount, Seattle (*$8,000) 8 " 104%
Pageant, St. Louis (*$2,800) 5 " 187%
Capri, Boston (*$9,000) 5 " 70%
Brown, Louisville (*$5,200) 12 " 164%
Omaha, Omaha ($7,700) 1 " 84%
Palace, New York ($22,500) 7 " 145%
Fifth Avenue, Seattle ($7,900) 2 " 99%
Fox, St. Louis ($14,300) 2 " 100%
Fox, San Francisco ($12,300) 2 " 94%

CIMARRON (MGM)
Stanton, Philadelphia ($13,400) 7 " 70%
Raido City, New York ($163,100) 3 " 73%

CIRCLE OF DECEPTION (20TH-FOX)
Victoria, New York ($19,000) 2 " 78%
Fifth Avenue, Seattle ($7,900) 1 " 64%
Rialto, Louisville ($8,300) 1 " 61%
St. Louis, St. Louis ($12,500) 1 " 60%
Omaha, Omaha ($7,700) 1 " 60%
Paramount, Boston ($16,800) 1 " 64%

CRY FOR HAPPY (COL.)
Forum, New York ($19,700) 1 " 112%

DAY THEY ROBBED THE BANK OF ENGLAND (MGM)
Fox, Detroit ($12,600) 1 " 84%

EXODUS (UA)
Warner, New York ($21,900) 12 " 246%
Saxon, Boston ($18,400) 11 " 185%
Cine Stage, Chicago (No Ave.) 12 " Ave. $28,000
Boyd, Philadelphia ($21,700) 5 " 146%
Mercury, Detroit ($14,300) 4 " 196%
Alexandria, San Francisco ($12,500) 4 " 191%

FACTS OF LIFE (UA)
Orpheum, Boston ($12,400) 3 " 119%
Stanley, Philadelphia ($18,700) 4 " 93%
Loew's Midcity, St. Louis ($11,300) 4 " 91%
Michigan, Detroit ($20,300) 2 " 109%
United Artists, Louisville ($9,000) 3 " 144%
Chicago, Chicago ($28,100) 4 " 126%
Music Hall, Seattle ($7,100) 2 " 89%
Astor, New York ($25,900) 4 " 123%

FERRY TO HONG KONG (20TH-FOX)
Fox, Detroit ($12,600) 1 " 62%

FEVER IN THE BLOOD (WB)
Orpheum, Seattle (No Ave.) 1 " Ave. $3,009
Paramount, San Francisco ($15,200) 1 " 72%
Randolph, Philadelphia ($13,000) 2 " 90%
Roosevelt, Chicago ($21,000) 3 " 60%
St. Louis, St. Louis ($12,500) 1 " 99%
Mary Anderson, Louisville ($6,100) 1 " 63%
Palms, Detroit ($24,800) 1 " 69%

GO NAKED IN THE WORLD (MGM)
Chicago, Chicago ($28,100) 3 " 71%
Loew's, St. Louis ($13,000) 2 " 71%
Brown, Louisville ($8,700) 1 " 63%
State, Omaha ($5,200) 1 " 116%
Warfield, San Francisco ($10,000) 1 " 90%
Adams, Detroit ($9,800) 1 " 92%
Fox, Philadelphia ($14,800) 1 " 95%

GOLD OF THE SEVEN SAINTS (WB)
Paramount, San Francisco ($15,200) 1 " 74%
St. Louis, St. Louis ($12,500) 1 " 75%
Orpheum, Omaha ($8,700) 1 " 92%

GORGO (MGM)
Fox, Philadelphia ($14,800) 3 " 109%
Fox, Detroit ($12,600) 2 " 193%

GRASS IS GREENER (U-I)
Astor, New York ($25,900) 7 " 116%
Memorial, Boston ($17,900) 5 " 87%
Fox, Philadelphia ($14,800) 7 " 100%
Ambassador, St. Louis ($10,700) 4 " 130%
Mercury, Detroit ($14,300) 6 " 81%
Orpheum, Omaha ($8,700) 3 " 84%
Kentucky, Louisville ($7,600) 4 " 82%
United Artists, Chicago ($20,800) 6 " 119%
Golden Gate, San Francisco ($19,700) 3 " 84%
Music Hall, Seattle ($7,100) 1 " 92%

GREAT IMPOSTOR (U-I)
Memorial, Boston ($17,900) 3 " 157%
Orpheum, Omaha ($8,700) 1 " 115%

HAND IN HAND (COL.)
Normandie, New York ($8,000) 4 " 100%

HOODLUM PRIEST (UA)
Loew's, St. Louis ($13,000) 1 " 175%

INHERIT THE WIND (UA)
Astor, New York (*$27,100) 10 " 77%
United Artists, San Francisco ($13,500) 2 " 71%
Fox, Philadelphia ($14,800) 3 " 86%
Paramount, Seattle ($12,300) 2 " 58%
Capri, Boston ($8,100) 7 " 86%
Esquire, St. Louis ($12,500) 6 " 86%
Roosevelt, Chicago ($21,000) 3 " 70%
T-L Krim, Detroit ($5,200) 3 " 127%
Mary Anderson, Louisville ($6,100) 1 " 69%

LITTLE SHEPHERD OF KINGDOM COME (20TH-FOX)
Rialto, Louisville ($8,300) 1 " 85%
St. Louis, St. Louis ($12,500) 1 " 61%

LOOK IN ANY WINDOW (AA)
Fox, Detroit ($12,600) 2 " 99%

MARRIAGE GO-ROUND (20TH-FOX)
Paramount, New York ($32,700) 5 " 86%
Fox, San Francisco ($12,300) 1 " 84%
Viking, Philadelphia ($7,000) 3 " 122%
Fox, Detroit ($12,600) 1 " 97%
Rialto, Louisville ($8,300) 2 " 78%
Fifth Avenue, Seattle ($7,900) 3 " 91%
Omaha, Omaha ($7,700) 1 " 77%
Metropolitan, Boston ($11,600) 1 " 138%
Ambassador, St. Louis ($10,700) 3 " 68%
Oriental, Chicago ($27,000) 2 " 71%

MILLIONAIRESS (20TH FOX)
Paramount, New York ($32,700) 2 " 72%
Fifth Avenue, Seattle ($7,900) 1 " 89%
T-L Krim, Detroit ($5,200) 2 " 100%
Ambassador, St. Louis ($10,700) 1 " 61%

MISFITS (UA)
Capitol, New York ($45,900) 5 " 112%
Coliseum, Seattle ($8,600) 3 " 147%
Palms, Detroit ($24,800) 4 " 95%
Orpheum, Boston ($12,400) 4 " 138%
Warfield, San Francisco ($10,000) 4 " 167%
Randolph, Philadelphia ($13,000) 5 " 103%
Loew's, St. Louis ($13,000) 4 " 122%
Admiral, Chief, Skyview, Omaha (No Ave) 3 " Ave. $11,000
United Artists, Chicago ($20,800) 5 " 121%
United Artists, Louisville ($9,000) 2 " 106%

101 DALMATIANS (BV)
Palace, New York ($22,500) 4 " 138%
Metropolitan, Boston ($11,600) 3 " 201%
State-Lake, Chicago ($25,000) 4 " 110%

PEPE (COL.)
Criterion, New York ($27,300) 11 " 122%
Gary, Boston ($10,300) 3 " 146%
Stanley, Philadelphia ($18,700) 3 " 128%
Chicago, Chicago ($28,100) 3 " 177%
St. Francis, San Francisco ($13,200) 1 " 206%

PLEASE TURN OVER (COL.)
Esquire, Chicago (*$9,800) 4 " 98%
Beacon Hill, Boston ($8,300) 7 " 98%
Shady Oak, St. Louis ($1,000) 6 " 189%
T-L Krim, Detroit ($5,200) 3 " 115%
Brown, Louisville ($8,700) 2 " 61%

SANCTUARY (20TH FOX)
Paramount, New York ($32,700) 2 " 81%

SAVAGE INNOCENTS (PAR.)
Palms, Detroit ($24,800) 1 " 60%
Esquire, Chicago ($13,500) 3 " 61%
Ambassador, St. Louis ($10,700) 1 " 75%
Fifth Avenue, Seattle ($7,900) 1 " 76%

SONS AND LOVERS (20th FOX)
Todd Cinestage, Chicago (*$14,900) 4 " 72%
Gary, Boston (*$15,400) 2 " 62%
Victoria, New York (*$10,700) 4 " 179%
Omaha, Omaha (*$6,300) 1 " 55%
Trans-Lux, Philadelphia (*$7,300) 4 " 73%
T-L Krim, Detroit (*$5,000) 5 " 128%
Beacon Hill, Boston (*$5,800) 2 " 101%
Pageant, St. Louis (*$2,800) 3 " 125%

SPARTACUS (U-I)
DeMille, New York (*$13,700) 22 " 228%
McVickers, Chicago (*$16,200) 21 " 109%
Astor, Boston (*$8,700) 19 " 140%
Goldman, Philadelphia ($12,800) 17 " 105%
Madison, Detroit ($16,000) 18 " 111%
Music Box, Seattle ($5,700) 10 " 166%
Esquire, St. Louis ($12,500) 11 " 120%
United Artists, San Francisco ($13,500) 11 " 139%

SUNDOWNERS (W.B.)
Radio City, New York ($163,100) 6 " 100%
Paramount, San Francisco ($15,200) 3 " 110%
Metropolitan, Boston ($11,600) 3 " 112%
Palms, Detroit ($24,800) 2 " 79%
Omaha, Omaha ($7,700) 2 " 85%
Mary Anderson, Louisville ($6,100) 5 " 90%
Roosevelt, Chicago ($21,000) 3 " 99%
Music Hall, Seattle ($7,100) 2 " 100%
Fox, St. Louis ($14,300) 2 " 126%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

*INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

SWISS FAMILY ROBINSON (BV)
Normandie, New York ($8,000) 6 " 125%
State, Omaha ($5,200) 7 " 174%
State-Lake, Chicago ($25,000) 7 " 121%
Loew's Mid-City, St. Louis ($11,300) 5 " 112%
Fox, San Francisco ($12,300) 5 " 128%
Metropolitan, Boston ($11,600) 3 " 148%
Ohio, Louisville (No. Ave.) 7 " Ave. $8,100
Music Hall, Seattle ($7,100) 5 " 96%
Midtown, Philadelphia ($10,400) 6 " 129%
Michigan, Detroit ($20,300) 4 " 114%

UNDERWORLD U. S. A. (COL.)
Pilgrim, Boston ($9,500) 1 " 67%

VILLAGE OF THE DAMNED (MGM)
Paramount, San Francisco ($15,200) 2 " 115%
Loew's Midcity, St. Louis ($11,300) 1 " 89%
State, Omaha ($5,200) 1 " 100%
Coliseum, Seattle ($8,600) 1 " 117%

WACKIEST SHIP IN THE ARMY (COL.)
St. Francis, San Francisco ($13,200) 4 " 119%
Fox, St. Louis ($14,300) 3 " 106%
Oriental, Chicago ($27,300) 5 " 100%
Coliseum, Seattle ($8,600) 4 " 129%
Stanley, Philadelphia ($18,700) 4 " 68%
Michigan, Detroit ($20,300) 3 " 99%
Memorial, Boston ($17,900) 3 " 100%
Orpheum, Omaha ($8,700) 1 " 74%
Forum, New York ($19,700) 3 " 100%

WHERE THE BOYS ARE (MGM)
Warfield, San Francisco ($10,000) 5 " 89%
Loew's, St. Louis ($13,000) 3 " 88%
Music Hall, Seattle ($7,100) 1 " 78%
Viking, Philadelphia ($7,000) 5 " 164%
United Artists, Louisville ($9,000) 4 " 108%
Adams, Detroit ($9,800) 5 " 100%
Radio City, New York ($163,100) 4 " 70%
State, Omaha ($5,200) 2 " 131%
Oriental, Chicago ($27,000) 4 " 100%
Orpheum, Boston ($12,400) 1 " 170%

WIZARD OF BAGHDAD (20TH-FOX)
Fox, San Francisco ($12,300) 1 " 65%
Fox, Detroit ($12,600) 1 " 67%
Rialto, Louisville ($8,300) 1 " 60%
Oriental, Chicago ($27,000) 2 " 60%

WORLD OF SUZIE WONG (PAR.)
Radio City, New York ($163,100) 4 " 103%
Paramount, Seattle ($12,300) 8 " 95%
Grand Circus, Detroit ($13,000) 11 " 143%
Paramount, Boston ($16,800) 9 " 92%
Golden Gate, San Francisco ($19,700) 8 " 91%
Arcadia, Philadelphia ($13,200) 11 " 103%
Woods, Chicago ($25,100) 11 " 100%
Kentucky, Louisville ($7,600) 5 " 91%
Fox, St. Louis ($14,300) 4 " 127%
Orpheum, Omaha ($8,700) 3 " 111%
Omaha, Omaha ($7,700) 1 " 77%

ST. LOUIS (Continued from page 14)

Jackie Marcellini, AA; Jean Dolan, Warners; and Josephine Gollub, Warners. . . . Preston, Salem, Mo., has closed. . . . Harry Hopkins, branch manager, MGM, was to be in New York for sales meetings March 6 and 7. . . . Ticket sales for the charity premiere of "The Hoodlum Priest" held at Loew's State were reported to be good. Tickets were selling for from $10 to $100. Dismas House, the subject of the film which was shot locally, has been featured recently in a number of national magazine articles.

SALT LAKE CITY

The roadshow engagement of "Exodus" is set for the Villa, March 22 . . . The closed circuit televising of the Patterson-Johannson heavyweight championship fight March 13 will be held at the Utah at $3.50 and $5 admission. If demand warrants, the television may be taken to an additional city theatre . . . "Pepe" is coming to the Uptown rather than the Villa as first announced . . . A midnight spook show of "Black Sunday" was held at both the Lyric and Hyland.

SAN ANTONIO

Taps were to sound for "The Alamo" on Sunday, March 5. The $12,000,000 Batjac production, filmed in Todd-AO and Technicolor, winds up its long run at the Woodlawn after 20 weeks. More than 150,000 patrons attended its 225 performances, from all sections of the state, from seven foreign countries, and 43 states including Alaska and Hawaii. . . . Albert H. Reynolds, vice-president and general manager, Claude Ezell and Associates, was in the city looking over the local theatres of the circuit. . . . Sue Ane Langdon was in the city on behalf of "The Great Impostor." Miss Langdon formerly resided in Texas and attended school at Kingsville and Denton, Tex. . . . Oscar Narvaez, Towne Twin Drive-In, and D. Long, Fredericksburg Road Drive-In, were among those attending the recent convention of the Texas Drive-In Theatre Owners Association. . . . Eva Gabor paid a visit to the city as a highlight of the "Rhapsody of Steel" week at Joske's. The film, "Rhapsody of Steel,' is shown once each hour. . . . A camera crew



Miiko Taka, in Philadelphia for promotional activities in conjunction with the opening of Columbia's "Cry For Happy," Goldman's Randolph, is shown presenting to Robert Putnam, recruiter in charge of Lebanon, Pa., the Navy's "Recruiter Award of the Month," while Commander C. W. Sebring, officer in charge of recruiting in the area, looks on.

from Leonard Anderson Associates, Inc., New York, arrived at Kelly AFB to shoot scenes for a film titled "Sky Power." . . . The Archdiocesan Council of Catholic Men, representing Catholic Men's groups in 32 south Texas counties, has endorsed stand-in demonstrations at movie theatres. A resolution endorsing the demonstrations, in which groups of white and Negro youths have sought to integrate movie houses, was approved Sunday at the Council's annual convention in San Antonio. Demonstrations have been held recently in San Antonio, Austin, Houston and Dallas. The counties in the archdiocese have 380,000 Catholics, a spokesman for the council said. "We recognize that the stand-in action as recently practiced can be one approach—and as such, can be legally and morally good—to effect just desegregation of races or ethnic groups in the social and economic area of our community," the resolution said. "We view as a fiction the opinion of some that segregation is a local custom and a significant practice of the community," it said. . . . Bill Chambers, manager, Plaza, El Paso, Tex., is celebrating 25 years in the theatre business and 25 years with Interstate Theatres. He started at the Wigwam, now the State, early in 1936. He has been at the Plaza since 1951. . . . H. C. Johnson has returned to his Rice, Eagle Lake, Tex. He has had the theatre leased for several years but has taken over the operation personally. . . . One of two youths arrested for a robbery has been identified as the bandit who robbed the Bronco Drive-In, El Paso, Tex. . . . Fred C. Tockle is offering his Cowboy Drive-In at Fabens, Tex., for sale . . . The Capri, formerly the Ellanay, operated at El Paso, Tex. by the Trans-Texas Theatres Circuit, has been reopened following a remodeling project. Earl Podolnick is head of the circuit, while Bill T. Bohling is local manager. . . . Sympathy is being extended to Gordon R. Jones, Sr., on the death of his mother who was 83. Jones is projectionist at the State, El Paso.

SEATTLE

The recent Variety Week saw the presentation of several awards for outstanding service to Variety. The John Hamrick Inspirational Trophy went to Jack J. Engerman and Zollie Volchok, both of Northwest Releasing. The Gene Murphy award, an honor cup, for a non-member organization outside of Variety who made the greatest contribution, went to Morrie Alhadeff, representing the Washington Jockey Club at Longacres. . . . In other Variety News, Jim Keating, who is in the beauty supply business, won the gin rummy tournament and the trip to Las Vegas . . . "Gone With the Wind" is being reissued by MGM and will open at the Music Hall here March 24 and at the Music Box, Tacoma, and the Post, Spokane, on March 29. . . . "Ben Hur," which ended its 56-week run at the Blue Mouse, drew waiting lines in its final days, with a substantial boost in ratings for its wind-up week. It will reopen the last week of March with Easter bookings in the Seattle suburban theatres of Lewis and Clark, Magnolia, and Lake City; also in Anchorage and Fairbanks, Alaska, as well as in smaller eastern and western Washington cities, including Olympia, Ephrata, Moses Lake, Everett, and Bremerton. . . . The Capital, Walla Walla, has been closed, leaving Mid-State with one hard top and one drive-in operating. . . . Frank Elrod is a new booker at MGM, having been transfered from the Los Angeles office. . . . "Exodus" was launched by an invitational screening and opened at the Blue Mouse. . . . The Hi-Line, a neighborhood independent, drew 705 movie-goers on Washington's birthday for an 11-hour program. Nine full-length films were shown, including "Road Racers," "Headless Ghost," "Rock All Night," "The War of the Colossal Beast," "Drag Strip Riot," "Terror From the Year 2000," "Submarine Sea Hawk," "The T-Bird Gang," and "Wasp Woman."



Jill Haworth is seen dancing with a teenager during an interview on the Milt Grant Show, WTTG-TV, while in Washington, D. C., recently for personal appearances in connection with the opening of UA's "Exodus" at the Uptown.



DRIVE-IN ISSUE

In This Issue:

Kansas City 'Empire' Refurbishing *Pages PE-6, 7*

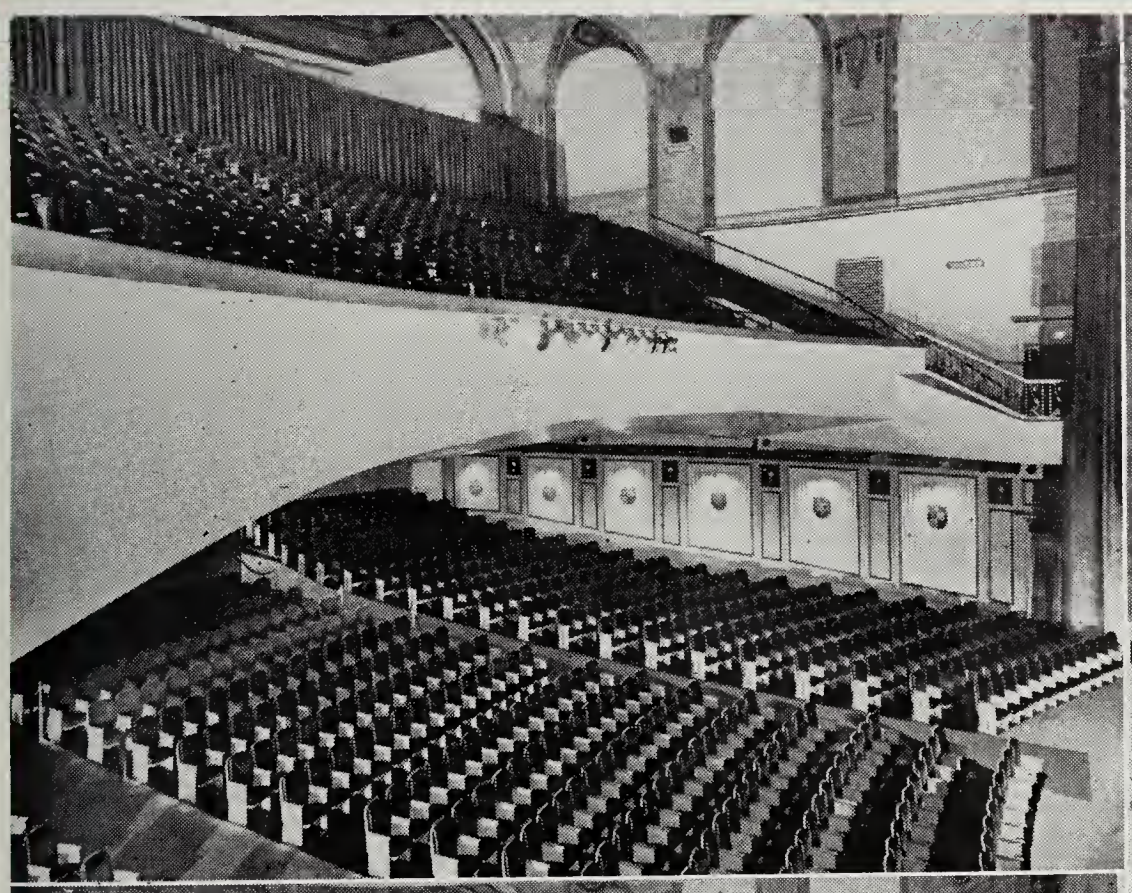
Late Closing for Concession Stands *Page PE-8*

NAC & Texas D-I Convention *Page PE-12*

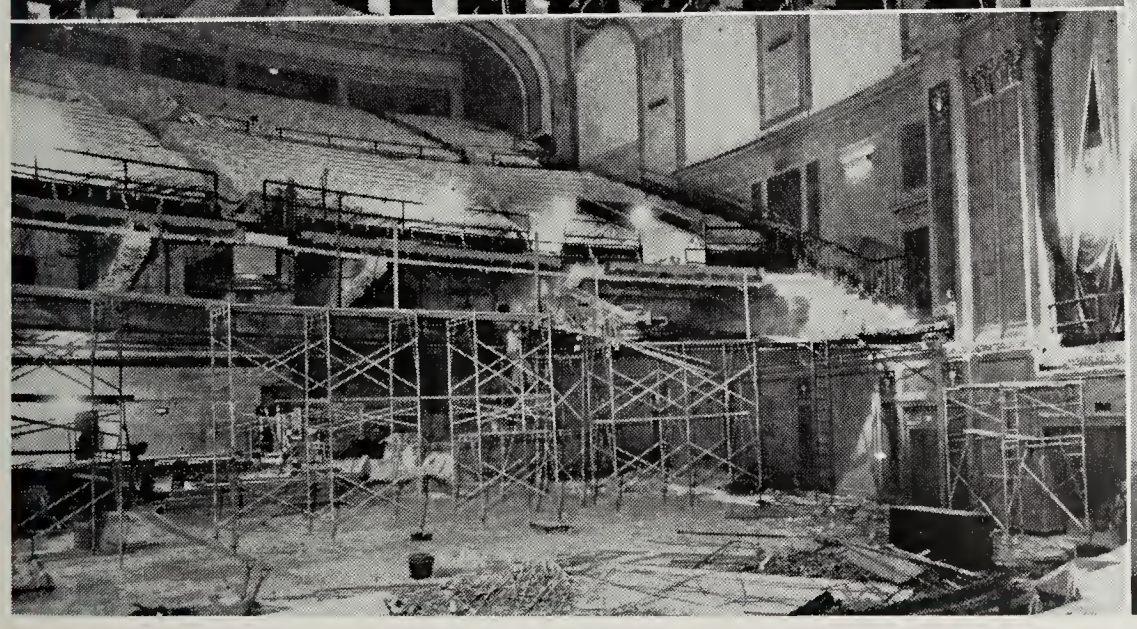
Circular Cinerama Theatre *Page PE-14*

New Products *Page PE-16*

PHYSICAL THEATRE • EXTRA PROFITS









Cover photo shows before and after shots of the recently reopened Kansas City 'Empire' which underwent extensive remodeling and refurbishing. The 1260 seat house opened on a hard ticket engagement of "Exodus" and is fully equipped for all types of film presentations, from 35 mm to Cinerama. The Empire's large stage can also be converted in a few hours to handle live stage presentations.

Volume 16 Number 3
March 15, 1961

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.



FREE SALES AIDS TO BOOST PROFITS!

Boost profits at your refreshment stand with these pre-tested sales aids...all yours FREE from The Coca-Cola Company

1 FREE! Mobile Popcorn Displays! Continually in motion, to catch your customers' eyes for your biggest profit makers—popcorn and Coca-Cola!

2 FREE! Illuminated Ledge Signs! Eye-catching, sales-building ledge signs, 3 ft. long, and fully illuminated! Space on right for your own sales message!

3 FREE! Musical Tapes . . . to take advantage of the profit-laden pre-show and intermission periods. 1-hr. of recorded hit tunes plus 2—15 min. segments, with appetizing sell on your food items. Issued monthly.

4 FREE! Survey of Your Beverage Dispensing Equipment! When the survey is completed, you are furnished a *personalized* report on how to improve your service and profit!

To order your sales aids, see your representative for Coca-Cola or write: Mgr., Theater and Concessions, Department S.T., The Coca-Cola Company, P. O. Drawer 1734, Atlanta 1, Ga.

ANOTHER EXAMPLE OF THE YEAR-ROUND MERCHANDISING SUPPORT YOU RECEIVE FROM THE COCA-COLA COMPANY.

THE MOST POWERFUL PROJECTION LAMP BY FAR

NOW SAVES ONE/THIRD ON CARBONS!

NEW JOINED POSITIVES ELIMINATE ALL STUBS



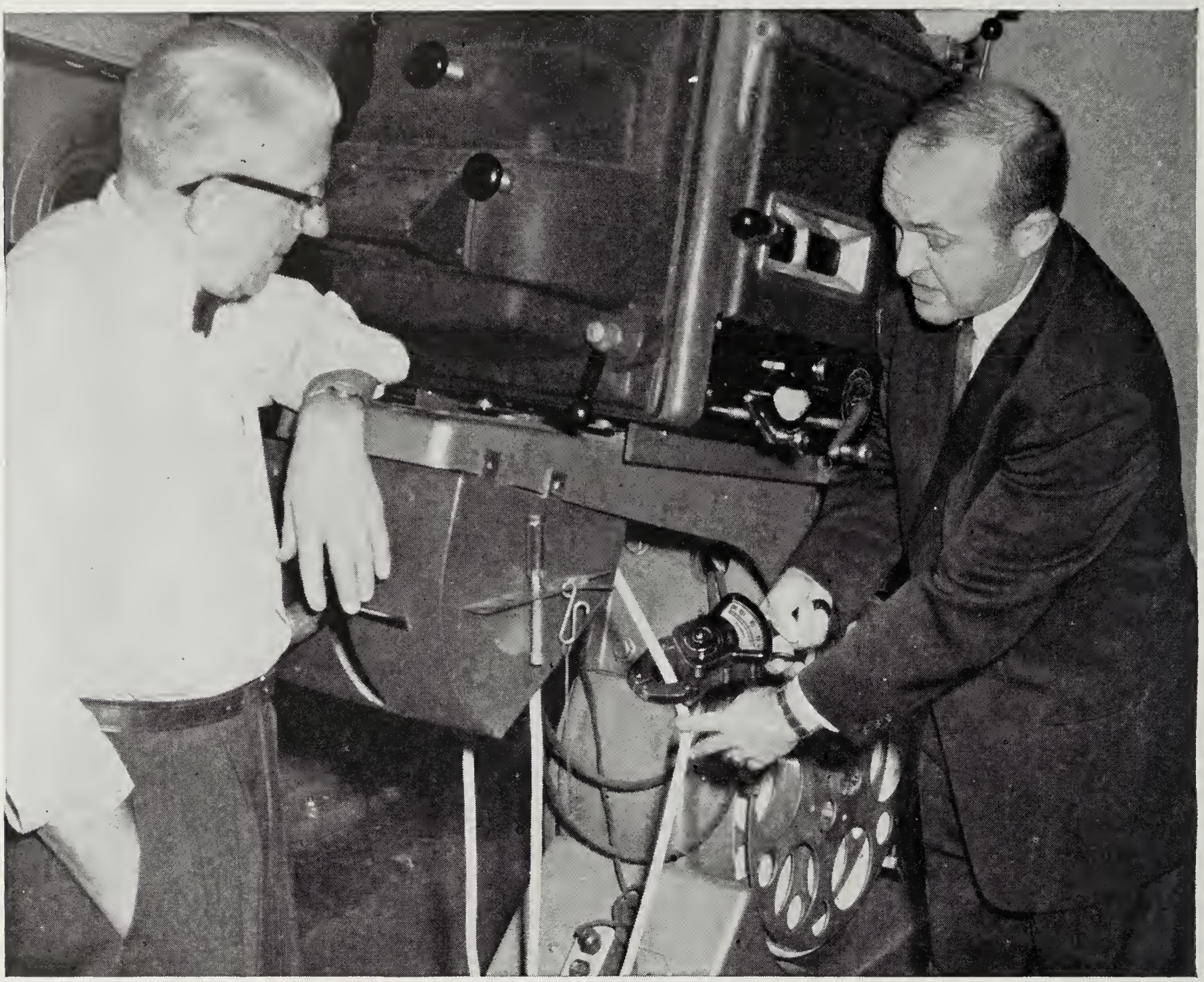
Projects double the light of any lamps using 16-1/2" reflectors, 51% more than lamps using f 1.7 - 1.8 lens. Employs giant 21-inch reflector, the largest ever used. Fully automatic arc crater positioning system is standard at no extra cost.

NATIONAL THEATRE SUPPLY — A GENERAL PRECISION COMPANY

NATIONAL THEATRE SUPPLY COMPANY

Branches Coast to Coast

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION



YOUR NATIONAL CARBON ENGINEER...

Sells you the best product—gives you the best service!

The illustration shows a NATIONAL CARBON Sales Engineer using a "Tong-Test" ammeter for taking direct ammeter readings to determine quickly and accurately the A-C or D-C readings for any lamphouse.

Without interrupting the show, the readings are made by simply snapping the ammeter around the lead wires carrying current to the positive and negative carbons.

This is just one more modern tool carried in each sales engineer's service kit to help him assist you on any lighting problem and to help you realize the ultimate in picture quality.

Use "National" projector carbons and call on NATIONAL CARBON for free technical service. For details, ask your NATIONAL CARBON supply dealer or write National Carbon Company, Division of Union Carbide Corporation, 270 Park Avenue, New York 17, New York. IN CANADA: Union Carbide Canada Limited, Toronto.



This "Tong-Test" ammeter — equipped with interchangeable scales — is another of the many precision tools carried in each NATIONAL CARBON Sales Engineer's Kit.

"National" and "Union Carbide" are registered trade-marks for products of

NATIONAL CARBON COMPANY

UNION CARBIDE

EDITORIAL

Get Set for Summer!

There's nothing like a few warm days after the prolonged cold of winter to remind us of the problem of summer heat. If your theatre is not equipped with air conditioning, now is the time to act; if you have already had air conditioning installed, now is the time to have the compressors overhauled, the blowers checked, and all necessary repairs made.

Needless to say, air conditioning in the motion picture house has become an essential part of operation. This applies to both indoor and outdoor theatres, where the use of air conditioning is confined to the lounge and concession areas.

For the exhibitor who has not installed an air conditioning system to date, we remind him that installation cannot be rushed, for careful planning is a must if long life and trouble-free operation is expected.

When considering the installation of a system, several factors should be kept in mind. It is imperative that a competent engineer establish what type of unit will best serve your purpose. It will almost always prove a false economy to attempt to establish tonnage capacity, duct routing, etc., yourself. Avoid the "do-it-yourself" method and seek the help of professionals and you will be rewarded in the long run.

Most engineers will give free estimates and advice. Though initial installation costs may run slightly higher, continued operation with a minimum of trouble will more than offset the expense.

Another factor to consider is the question of individual units for the lobby, auditorium, lounge, and other areas. Installations can be arranged so that peak loads can be met by diverting units to assist in cooling the auditorium area.

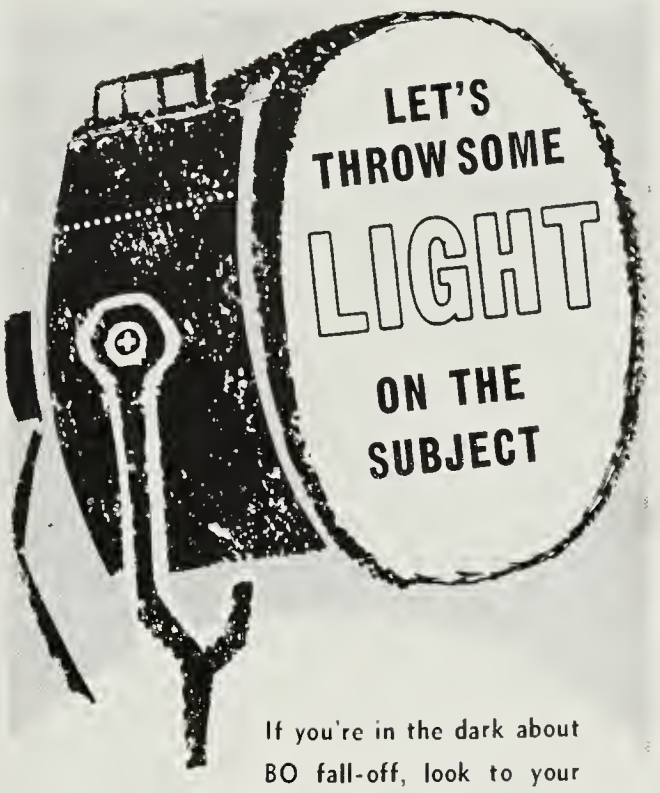
Also, a multi-unit assures the operator that in the event of failure of one unit, others can continue to operate while repairs are made on the unit out of service. The auditorium should be given first preference if there is some doubt as to which area to air condition first. Nothing will lure the patron out to the theatre more than the prospect of sitting in cool, air conditioned comfort on a hot summer night.

In drive-in theatres, often neglected regarding air conditioning installations, it should be remembered that the concession area is the big money maker and deserves to be made as comfortable as possible, both for the patron, and the stand help. Profit-wise, the air conditioner will de-humidify the air and remove most of the objectionable odors of frying and cooking, which can decrease sales. It will also soothe short tempers if crowding and waiting in lines during peak periods occurs.

Remember that the motion picture theatre popularized air conditioning to the extent that industry and the man on the street have become accustomed to it. If your theatre has not yet installed air conditioning, or if your present units are in a state of poor repair, now is the time to act, not when the mercury soars and your patrons flock to the cool comfort of your competitors theatre.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

AL DEPROSPERO, Editor



If you're in the dark about BO fall-off, look to your seats. Lumpy, uncomfortable seats can keep patrons away in droves. Let us tell you how our quick, economical seat rehabilitation will keep your cashier busy selling tickets. And you won't miss a single performance!

NOW AVAILABLE
The NEW "VINYL-foam" SEAT CUSHION



More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

WRITE, WIRE OR PHONE ALPINE 5-8459

MANUFACTURERS
Foam Rubber & Spring Cushions, back and seat covers.



DISTRIBUTORS
Upholstery fabrics and general seating supplies.

THEATRE SEAT SERVICE CO.
A Division of
MASSEY SEATING CO.
160 Hermitage Avenue
Nashville,
Tennessee

Changeable Letters
STANDARD or BALLOON
Attraction Boards Available. Write for Literature and Prices.
The BALLANTYNE CO.
1712 Jackson St. Omaha 2, Nebr.



Kansas City 'Empire' Reopens After Facelifting

Versatility is probably the word which best describes Kansas City, Missouri's new Empire theatre.

When the house, previously known as the RKO Missouri Theatre, reopened under new management last December it was prepared to offer theatre goers not only all top quality films from 35mm to Cinerama but also stage productions—concerts, floor shows, and other "live" entertainment. The Empire's large stage is equipped with 60 T-block lines, complete lighting facilities, orchestra pit and dressing rooms.

The 70 X 30 foot Walker Hi Gain motion picture screen which the management claims is the largest in the nation, was specially built to collapse, fold and store on stage within two and one half hours.

Adaptability is also the keynote in seating which is convertible to any of three house capacities: 800, 1,300 or 2,100.

The Empire is located in the heart of Kansas City's business district and presents to passers-by a terra cotta faced brick and stone front. The theatre's presentations are promoted through special art work exhibited in the 5 X 3 foot outside display frames.

The interior color scheme is predominantly gold with yellows and whites accenting the gold in the lobby and foyer walls and blending into various shades of gold in the auditorium. The walls are covered in monk cloth drapery material, foil and cork paper. The ceilings are done in "blue charcoal" and are set off handsomely by the lacquer-colored Great Western stage curtains and draperies.

The Alexander Smith carpets are blue with specially loomed medallions of blue and white.

The lower level and mezzanine rest rooms were all rebuilt and refurnished with shades of gold and orange predominating in the ladies' rooms while in the men's rooms greens, blues and whites are featured.

Augmenting the richly furnished interior are special decorative fountains with running water, both in the outer lobby and on the main staircase. Another special feature is the stereophonic sound system which is carried through to the mezzanine and lobby. Hollis Jack was in charge of all interior and exterior decorating while Rod Cofran handled all interior art work. Architects for the new construction and remodeling were Northern, Hamlin and Palmer.

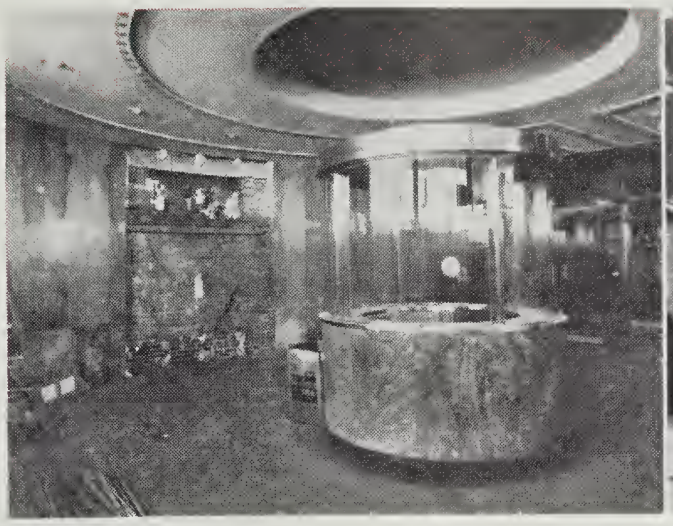
The main floor projection booth contains such new equipment as Phillips projectors, capable of showing all 35 mm and 70 mm productions, including Todd-A-O and Cinerama; Christie silicon rectifiers; Neumade 70mm power and hand rewinders; Neumade

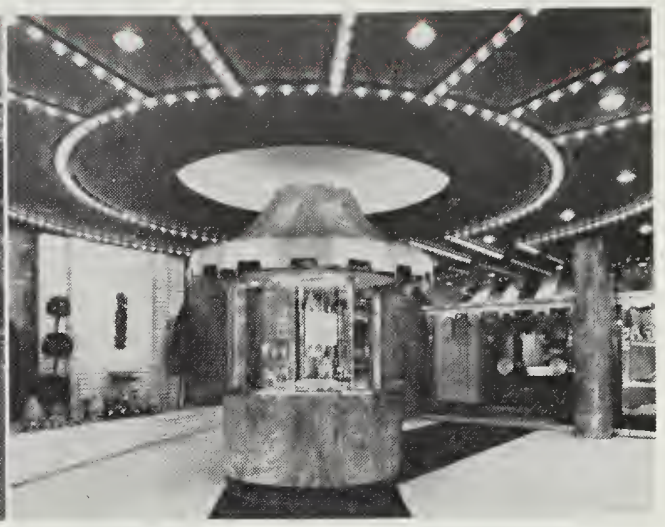
(Continued on Page PE-21)

PHYSICAL THEATRE

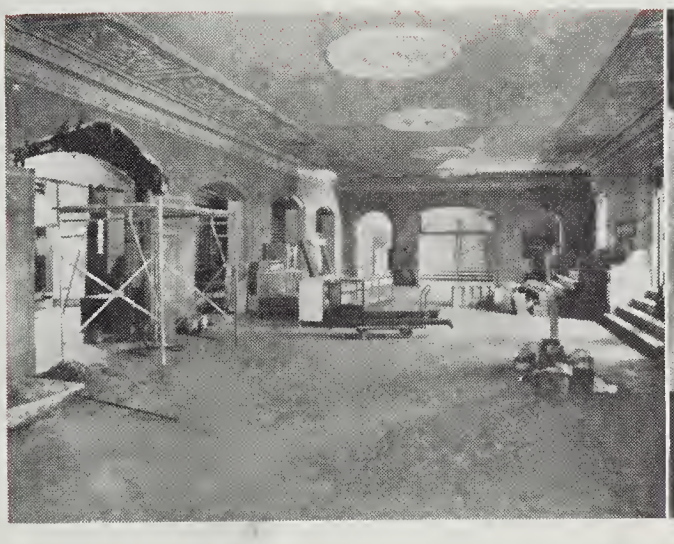
Vol. 16, No. 3 **March 15, 1961**

Box Office • Shown at right are before and after shots of the box office and outer lobby of the new Empire Theatre. The modern treatment given the outer lobby creates a pleasant, informal air heightened by shrubbery, and a specially constructed decorative fountain with running water. Another fountain was used on the Empire's staircase. For hard ticket runs, such as "Exodus," the box office remains closed and tickets are sold on the upper level ticket office of the theatre. But opened or closed, the canopy topped, glass surrounded box office dominates the outer lobby area.



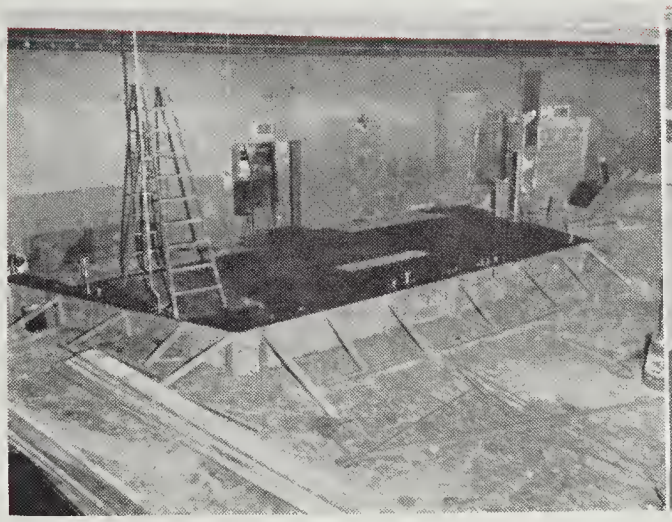


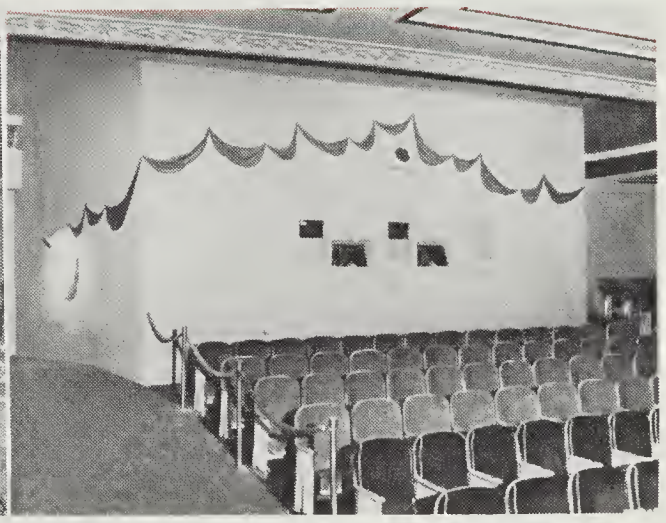
Lobby • Here again, are before and after shots of the inner lobby of the Empire. The specially loomed rug, by Alexander Smith, shows the gold and white medallions of the Chain in the center of the lobby area. The same canopy effect, with stripped covering, that was used in the outer lobby box office, was used in the inner area to give decorative continuity to the house. Well lit display areas are available for publicizing coming attractions within the lobby, and face the newly constructed concession stand. The solid blue carpet is protected from wear and tear due to heavy traffic around the stand by inlaid flooring.





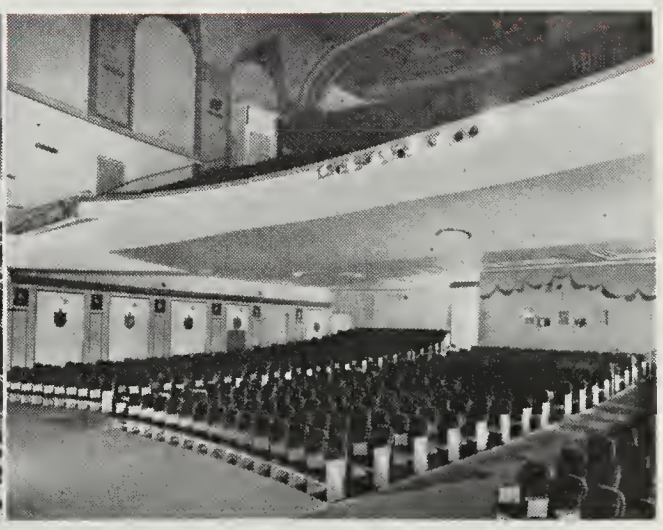
Booth • The booth of the new Empire, completely equipped to show any type presentation, houses Phillips 35/70mm projectors, Todd A-O equipment, National Constellation lamps, Christie Silicon amplifiers, and Newmade power and hand rewinds. The completely rebuilt booth allows adequate working space, and has a separate rear door so that as little sound escapes the booth as possible. The Phillips machines were specially imported from Holland, and National Theatre Supply Co., supplied the 170 Model lamps. ISCO T-Kiptagon 2.5 lenses are being used.





Auditorium • The Empire, originally the "Mainstreet" house back in the twenties, had, at one time, the largest seating capacity of any theatre in Kansas City with 3200 chairs. Present seating capacity has been reduced to 1260, to insure perfect seating arrangement for the special presentations of the coming season. Painted surfaces were finished in shades of gold, and the huge traveller curtain in a lacquer finish. The curtain is said to measure 120 feet plus, and to be the largest in the world. Only six other cities in the U.S. have theatre facilities to match those found in the Durwood Empire.





EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theaters, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

AL DEPROSPERO, Editor — March 15, 1961

Late Closing Means Higher Sales

ONE of the great advantages of using automatic vending machines in indoor theatre concession operations is that the machine never "closes." It has also been found that many theatre patrons enjoy using vending machines to purchase certain types of concession stand wares, especially soft drinks.

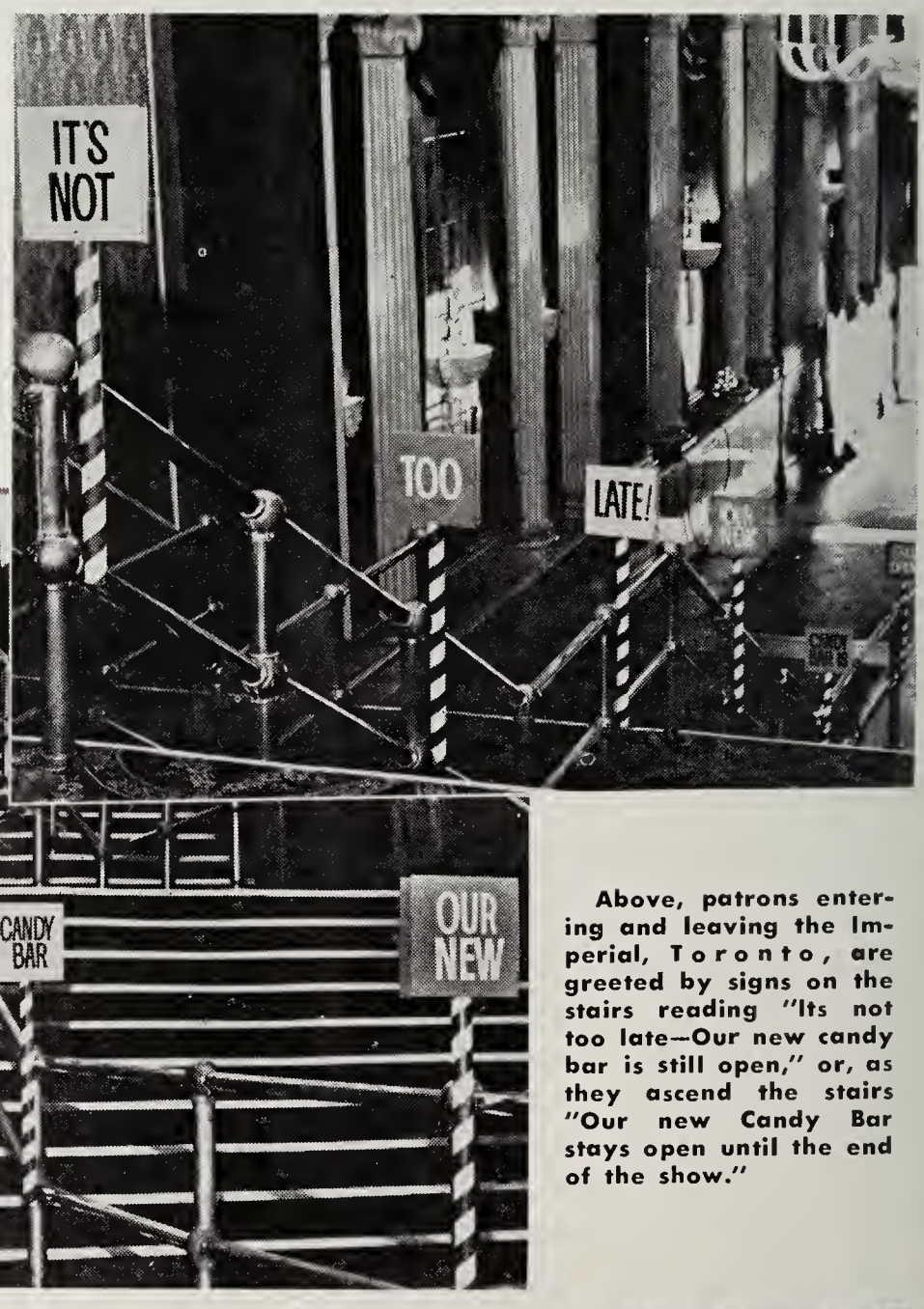
However, this article is concerned with the possibility of keeping the theatre concession stand open after hours, that is, after the normal closing time.

After many houses looked to automatic vending as the solution to capturing late hour sales, they discovered that vending machines used in conjunction with concession stand sales proved more effective.

This is one reason why the drive-in concession operation far outstrips the indoor operation in annual gross. With a full line of candies, foods, and soft drinks, all available until the patron leaves the premises, the moviegoer is encouraged to catch a last minute snack at the theatre, rather than at home, or on the way home.

The same principle can be applied to the indoor house; providing the patron with the broad selection of items offered by the concession stand until the theatre doors are

(*Continued on Page PE-20*)



Above, patrons entering and leaving the Imperial, Toronto, are greeted by signs on the stairs reading "Its not too late—Our new candy bar is still open," or, as they ascend the stairs "Our new Candy Bar stays open until the end of the show."

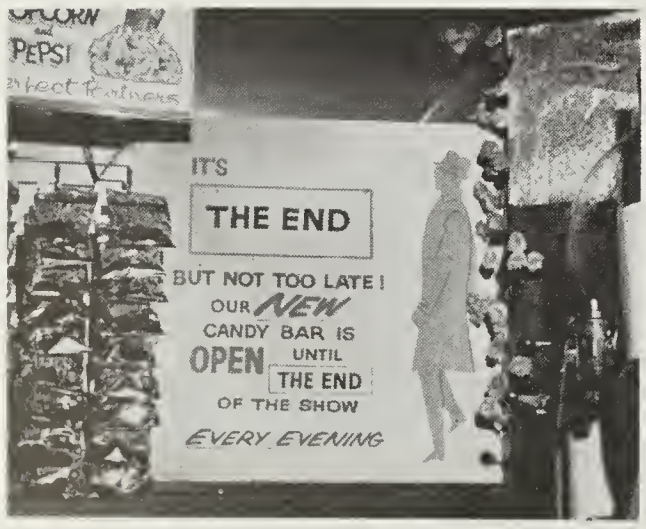


Photo above shows signs placed on the concession stand of the Imperial Theatre, Toronto, advertising the new policy of keeping the concession stand open late every night. This policy has helped the theatre to increase concession stand grosses at little additional cost.

Photo shows a back bar display at the Toronto house's stand encouraging patrons to use the refreshment stand facilities later in the evening. This use of concession stand in combination with automatic vending machines can mean larger concession grosses for the indoor house.





Above, Imperial Theatre management has created rack cards to be prominently displayed, also advertising the late closing policy.

THE FRESHER REFRESHER

Royal Crown Cola

more profit per gallon than any other national brand



Check these 3 profitable points:

1. Most successful kiddy show program ever offered. (Want to see some testimonials? Just ask.)

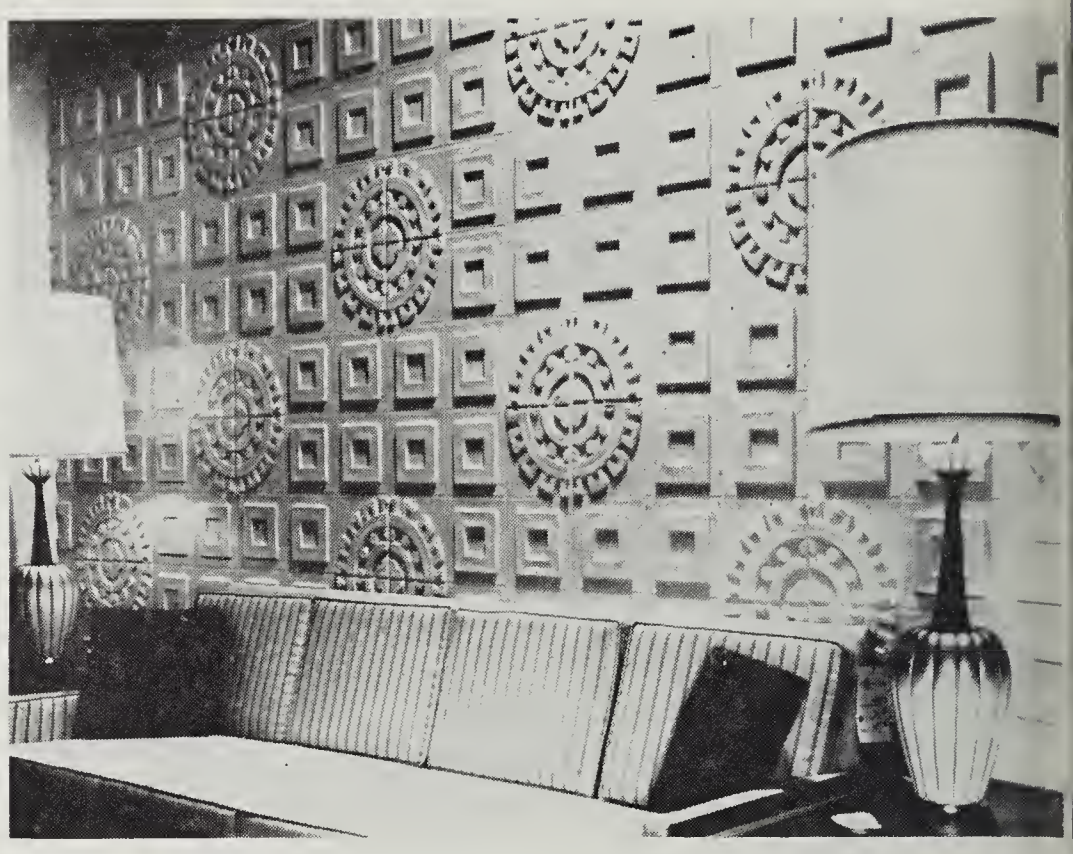
2. Lowest-priced nationally advertised cola syrup. (Check our price and see.)

3. Handsome jug-return allowance. (Are you getting one? Why not?)

RC's Program of Profit is backed up by local service and the best possible selection of flavor syrups plus nationally-known Royal Crown Cola. One-source buying means less bookkeeping for you, too. Easy and profitable. Give your neighbor, the Royal Crown Cola bottler, a call. Or write to:

ROYAL CROWN COLA CO. · COLUMBUS, GEORGIA





Decorative Vinyl Wall Coverings

Pure Vinyl Will Not Support Combustion, Can be Used For Lobby, Rest Room, and Lounges in Indoor Houses

A HIGHLY decorative 3-dimensional vinyl wall covering that has wide potential in decoration of the theatre lobby and confection areas, where unusually textured wall surfaces are desired, is available for refurbishing and new theatre usage.

One of the most striking patterns in the new line offered by the Decro-Wall Corporation, Yonkers, N.Y., is called "Peruvian Stone." It duplicates in authentic detail ancient Peruvian stone carvings that would make an excellent backdrop for the highly contemporary lounge furniture now in vogue. The primitive squares and sunburst designs which are characteristic of ancient Peruvian architecture have been reproduced with all the texture of the original stone. The pattern may be used to highlight a single wall of a room, such as a lounge wall, to create the illusion of solid carved stone wall.

In response to the demand for designs that blend with the contemporary mood in furnishings, Decro-Wall also offers an unusual pattern called "Harlequin." It is, as its name suggests, a geometric pattern of triangular form. This particular 3-dimensional wall covering has been designed to catch the light from every angle as it is reflected throughout the room. This effect gives the illusion of ever changing patterns of lights and shadows. Different effects may be achieved by the random coloring of individual triangles within the patterns.

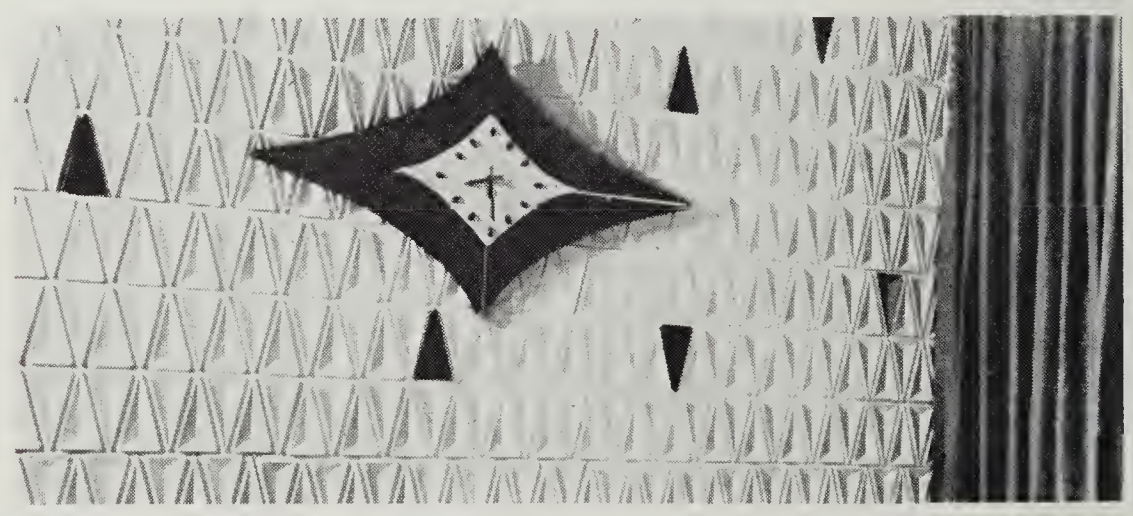
The brick patterns, with which the name Decro-Wall is particularly associated, has been supplemented by an additional wall covering called simply "Used Brick." This pattern reproduces all the rich warmth and character of actually used brick walls so popular today in interiors. It comes in white as well as colorful shadings of used bricks. The depth of the mortar lines adds to the character of this brick, recommending its use with contemporary decor as well as early American.

All of the Decro-Wall coverings are made of 100% pure rigid vinyl which will not support combustion. The panels are stain resistant and can be easily washed with soap and water, or any detergent, making the material especially suited for high traffic areas where non-washable wall coverings are impractical. Despite the textured surface, Decro-Wall is non-porous and easily cleaned.

This wall covering comes in sheets of 18″ by 30″, that are pre-interlocked to assure a continuity of pattern.

Installation

Most patterns are available with pre-pasted, pressure sensitive adhesive already on the back. Other patterns are applied with an easy to use adhesive, and may be easily installed by the most inexperienced persons. No special wall preparation is necessary so that this wall covering may be used to cover a multitude of wall problems. Regarding the cost of this type wall surfacing, it is comparatively low. The manufacturer states that it compares in price with most moderately priced wall papers.





It will pay you to talk to the man who knows the soft drink business best!

Talk to your Pepsi bottler! Whatever your soft drink needs, your Pepsi bottler's the man to fill them. He knows the soft drink business best, because that's the only business he's in. He's got the product—the equipment—and the know-how to give you a smoother-working, more profitable operation. Deal with one source. Dial one number. Call the man who can do more for you. It will pay you to talk to your Pepsi-Cola bottler!



"Pepsi-Cola" and "Pepsi" are registered trademarks of Pepsi-Cola Company, Reg. U.S. Pat. Off.

NAC and Texas Drive-In Owners Meet in Dallas

A large and appreciative audience participated in the NAC Southwest Regional Conference at Dallas, February 9, held in conjunction with the annual convention of the Texas Drive-In Theatres Association.

Augie J. Schmitt, Houston Popcorn & Supply Co., executive vice president of NAC was general chairman, assisted by Chas. E. Darden, Chas. E. Darden Company, Richardson, Texas and Kendall Way Modern Sales and Service, Inc., Dallas.

Bruce Douglas, King Candy Co., Fort Worth represented NAC on the topic, "New Program for Candy." Russell Fifer, executive director of NAC presented ideas on how to "Move That Merchandise".

A demonstration was conducted at the Buckner Blvd. Drive-In Theatre showing procedure for preparing hot dogs in advance for rush periods.

Jack Veeron, city manager of Bordertown Theatres El Paso gave the drive-in owners some tips on successful concession stand operation, as follows: "In the lull after the holidays is a good time to plan ahead in all areas for the next twelve months. What's your attendant uniform situation? Are all counter attendants dressed alike? Could more pride in their appearance be inspired in your snackbar crew? How's their salesmanship? Do they know the foods, specialties and money makers? Most important, **do they know how to plug them?** Can they build up an order through leading questions?

After checking each worker against these questions, ask yourself the most important one—are you able to transmit all this information to your help? Can you install the pride in each one which will make him or her the best possible asset to your business? That is, can you do this and manage a steady business at the same time?

In our theatres we started a campaign a couple of months ago. We called it the job of 'Telling and Selling.' We introduced the 'Four Magic Questions.' When the customer comes in we ask him or her the first magic question: 'Buttercorn, Sir?' At the next station he will be asked the second magic question, "Bar-B-Q-Sandwich, Sir?" At the next stop he is asked, "Medium or Large Drink?" We never mention the small size. At the last stop (the cashier) he is asked, "Cigarettes or Candy, Sir?"

These four questions are a must in our theatres and have increased over-all sales by about 12%. The four magic questions can be changed to other suitable items. . . . We also have our promotions and specials.

"Specials" have become a well established part of the American scene. It does not have to be complicated. The special can be cleverly advertised with such simple implements as a felt marking pen in bright color and some pieces of heavy poster board. Specials may also be lettered on small cards which may be slipped into clear plastic badges and worn by the personnel in the snackbar. Change your specials often! Keep your place lively. If things are in a slump, dream up a "special." "

Kendall Way, of Modern Sales and Service, gave some ideas from his past experiences on the topic: "Employee-Most Important Person". He said "No one's job is more important than that of the concession attendant. A cashier can sell only two tickets to two people. In many instances attendants talk with more people than the Manager. Alertness and enthusiasm are most important. Theatres derive good will and maximum sales from gracious treatment by attendants. Word-of-mouth advertising applies to the concession business—people will talk about good or bad service, or quality to friends."



The Southwest Regional Meeting of the National Association of Concessionaires was held in conjunction with the Annual Convention of the Texas Drive-In Theatres Owners of America. In the picture left to right, Russell Fifer, executive director of NAC; Al Reynolds, Bordertown Theatres, Dallas, Texas, convention chairman; A. J. Schmitt, NAC executive vice president and chairman of the Regional Meeting; and Ben Waldman, executive secretary of TDTOA.

Pepsi-Cola Plans Big Push For '61

"Now It's Pepsi For Those Who Think Young" will be the theme of Pepsi-Cola's 1961 advertising-promotional campaign, it was announced by Philip B. Hinerfeld, vice-president, advertising for Pepsi-Cola Co.

Total advertising-promotional expenditures for the campaign by Pepsi-Cola and its bottlers are budgeted at $34,000,000, a company record.

The new theme replaces Pepsi's "Be Sociable" campaign, in use since May 1, 1958.

The change in basic theme is but one of several innovations in the 1961 campaign including:

1. Greatest use of local newspaper and broadcast media in the company's history; more than 1,100 daily newspapers will be used by Pepsi's more-than 500 bottlers in local and area advertising programs, as an adjunct to the national mutli-media umbrella.

2. The use of dramatic photography as art work, replacing former line drawings in advertisements, and the scheduling of full-page, four-color national magazine bleed insertions.

3. A new song titled—"The Pepsi Song" —to the tune of "Makin' Whoopee!" with specialized Pepsi lyrics. This replaces the "Be Sociable" refreshment song, introduced in May, 1958.

4. Pepsi's re-entry into television, using the following: an April evening hour-long variety spectacular, a regular half-hour weekly program series, and program participations on the three major video networks.

5. An accelerated program in radio, using all four major networks supplemented by use of local stations by bottlers, and backed by strong promotional efforts on the part of the bottlers and local outlets.

6. First time use of national magazines' regional editions to advertise Pepsi's new lemon-lime drink, Teem, now found in over 173 markets.

Change Represents Transition

Discussing the change in advertising theme, Mr. Hinerfeld said "The 'Now It's Pepsi For Those Who Think Young' campaign represents a logical step in the extension and development of the Pepsi-Cola image. It marks another advance in Pepsi's program for total acceptance and availability.

"The campaign takes advantage of the cumulative effect of Pepsi-Cola's advertising in recent years. The 'Now It's Pepsi' theme gives the enthusiastic, good humored approach that has characterized Pepsi's advertising over the past few years an added dimension—it appeals to young families and to those who 'think young'.

"And, today, all America thinks young. American society places a premium on youth, the maintaining of youth, the image of youth,

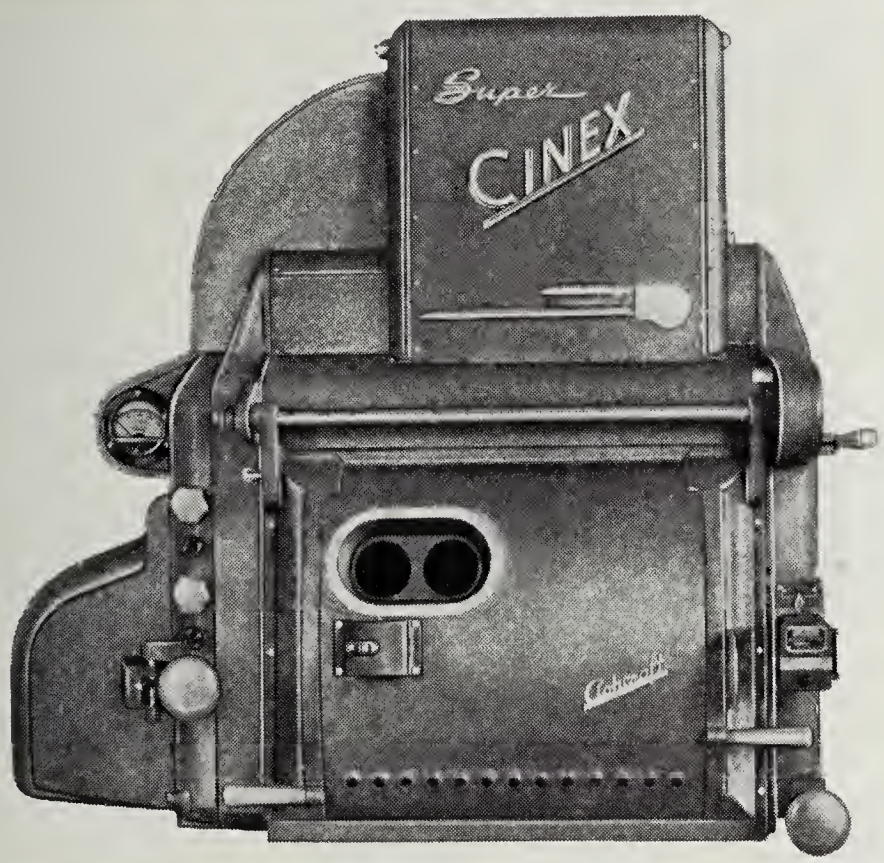
(*Continued on Page PE-20*)

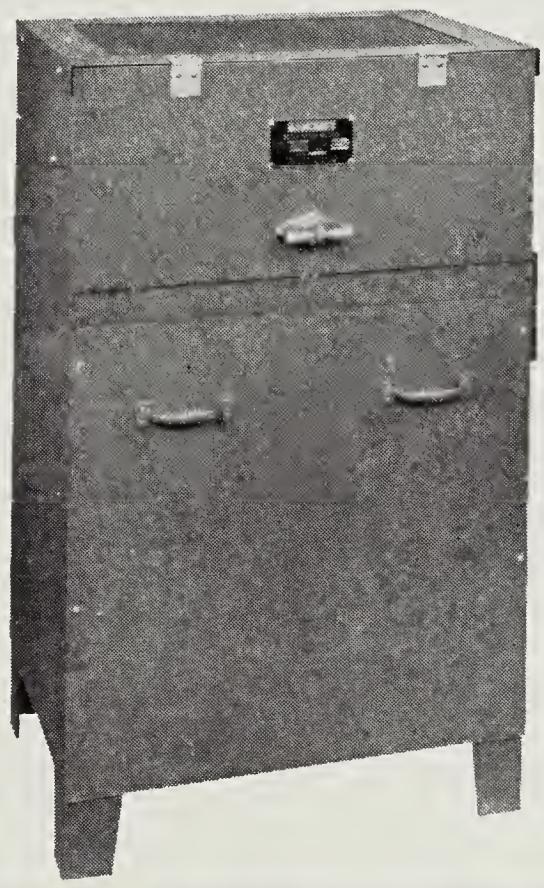
CINERAMA SELECTS . . .

Ashcraft

PROJECTION LAMPS AND RECTIFIERS

FOR 70 NEW THEATRES





In "the largest single order for motion picture theatre equipment ever given out" . . . it is noteworthy that ASHCRAFT Projection Lamps and ASHCRAFT Hi-Reactance 12 phase Rectifiers were the only equipment of the kind on the order. Thus 70 new Cinerama theatres join an ASHCRAFT-equipped group of theatres that includes every leading theatre on Broadway and practically every leading theatre in the free world.

■ *For lighting systems of incomparable brightness, efficiency and dependability . . . there are no substitutes for Ashcraft products.*

C. S. **ASHCRAFT**
MANUFACTURING CO., INC.
36-32 38th STREET LONG ISLAND CITY 1, N.Y.

Circular Cinerama Theatre to Open March 10, in Downtown Denver

What promises to be the most unique and radically different theatre in America opens to the public in Denver, Colo., Friday March 10. It is the new circular-shaped, million dollar Cooper, first house to be designed and built exclusively for Cinerama presentation.

Ultra modern in design and architectural conception, the new theatre makes a bold break from tradition with its arena form of seating which will serve to merge audience and screen into a unified whole.

The new theatre is being built by the Cooper Foundation of Lincoln, Neb., a charitable and educational organization established in 1934 by the late Joseph H. Cooper, longtime theatre owner and former partner of Paramount Pictures, Inc. The foundation owns, and through management subsidiaries, operates, fifteen theatres in Colorado, Nebraska, Oklahoma and Missouri.

The new Cooper Cinerama theatre will seat 850 persons on the main floor and mezzanine. The house will have its own parking plaza for 350 cars. Reserved seats will be the policy with seven evening performances and three matinees weekly. Prices will be $1.65 to $2.50 for afternoons and $2.25 and $2.50 for evenings, with one price prevailing for all seats at each performance.

The Cooper's Cinerama screen, largest of its kind ever installed, will be 100 feet in length with a 146° arc, the limit of human vision. Entrance to the round auditorium will be through a spacious lobby and foyer. Lounges and rest rooms will be on both levels of the auditorium.

The architect of the startling new theatre is Richard L. Crother and the general contractor, The Berglund-Cherne Construction Co. Cinerama engineers have been working with them since start of the project.

Norman Nielsen, of the Cooper Foundation organization, who has been in Denver several months supervising construction and opening details, will be managing director of the new operation. Before coming to Denver, Neilson was in charge of the Foundation's Oklahoma City Cooper theatre. He is a native of Omaha and started his theatre career with the RKO circuit in that city.

Kenneth E. Anderson is General Manager of the Cooper Foundation with headquarters at Lincoln, Neb., and has the over-all responsibility for operations of the Foundation's properties.

The Cooper Cinerama theatre is located on South Colorado Boulevard in semi-suburban Denver, and in the heart of the city's largest peripheral shopping, motel and dining region. The Boulevard is the main north-south traffic artery and the theatre is conveniently accessible by freeways and boulevards from all parts of metropolitan Denver which now has a population in excess of 800,000. The location is also adjacent to all major high-traffic transcontinental highways, an important factor in drawing attendance from neighboring states as well as all sections of Colorado.

As Cinerama has not been seen in the Rocky Mountain or Plains regions surrounding the mile-high city, the Cooper will start its presentations with "This is Cinerama," first of the Cinerama shows to be produced, and will follow with the others in order of release. Each program is expected to play for a full year or longer, with attendance drawn not only from the metropolitan area and other Colorado cities but from a radius of several hundred miles in all directions.

With this regional draw in mind the management has already established box-offices and reserved seat ticket agencies in fourteen Colorado, Wyoming and Nebraska cities and will establish others in Colorado and New Mexico tourist centers as the summer visitors season begins.

The unusual design of a round theatre is also expected to make the house a tourist attraction.

The new Denver Cooper will be the 16th theatre in the Cooper Foundation's chain. The Foundation is administered by a group of prominent Lincoln, Neb., business and professional men, and profits are devoted to stated objectives which includes scholarships and fellowships in various fields of higher learning, research work in cancer and heart disease and a continuing program of dairy cattle development working primarily through the 4-H Clubs. Financial assistance is also given to special community projects. Funds are distributed almost exclusively in areas where the Foundation's properties are located.

Popcorn Industry Claims Biggest Sales in History

Popcorn sales during the last six months of 1960 registered a lusty 21.8% increase over the same period of 1959, according to the Popcorn Institute.

Coincidentally, members of the Institute, meeting recently in Chicago, saw a review of 1960—the most successful year of publicity and promotion in the industry's history.

The popcorn story was carried to some 270,000,000 consumers through print media alone (newspaper and national magazines) and many millions more were reached through the Institute's release of material on popcorn to radio and T.V., as well as through several cooperative advertising tie-ins with major advertisers of related food products.

William E. Smith, institute executive director, told members that "the ever-increasing coverage which the Nation's press has given to popcorn is undoubtedly due in large part to the consistency of the industry's program over recent years—a consistency which snowballs the effectiveness of your efforts with each passing year."

Approved for 1961 was a substantial increased product promotion program designed to pre-sell popcorn to a larger mass of consumers than ever before.

Officers of the Institute for 1960, were re-elected to another term.

Kodak Sales For 1960 Were Highest To Date

Total sales and earnings of the Eastman Kodak Co for 1960 were the highest to date, up moderately over 1959, the company's best previous year, Thomas J. Hargrave, chairman, and William S. Vaughn, president, reported today.

Consolidated sales of the company's U.S. establishments last year totaled $944,761,249. Net earnings were $127,062,103, about 2 percent above the 1959 total of $124,680,064. The earnings were equal to $3.30 per common share against $3.23 in 1959, based on the 38,382,246 shares now outstanding. Net earnings were 13.4 percent of sales in 1960, compared with 13.6 percent in 1959.

Larry Davee Accepted As Pioneer Member

Larry Davee, president of Century Projector Corp. as well as president of the Theatre Equipment & Supply Manufacturers Asso. has been accepted for membership in the Motion Picture Pioneers, Inc.

Mr. Davee was a member of the original group at the Bell Telephone Laboratories that developed the Western Electric disc and photographic methods of recording and reproducing sound. As a staff member of E.R.P.I. he was manager of the recording work on World Broadcasting Co. during which time the first high speed master copper plating was initiated and the first use of homogeneous recording materials such as Vinelite was made for phonograph records.

His active interest in the Society of Motion Picture and Television Engineers is well known, having been chairman of a number of committees and active participant in the setting of American Standards, sound recording and reproduction as well as projection room practices.

Mr. Davee contributed to the development of the Waller Gunnery Projectors, Cinerama, Cinemiracle, and the perfecting of methods for obtaining peripheral vision in motion picture theatres. His most recent innovation announced by Century Projector Corporation was the all-transistorized professional motion picture theatre sound systems.

American Seating Names Kornbluth Special Mgr.

Martin Kornbluth, eastern division mgr. for American Seating Co., Grand Rapids, Mich., has been named Manager of Special Projects by the company. This is a new position in which Mr. Kornbluth, a veteran of 38 years with the firm, will analyze and assist American Seating in special and major seating projects throughout the world.



Mr. Kornbluth is a noted authority in the seating industry. He has worked with many prominent people in show business, including Adolph Zukor, Marcus Loew, William Fox, and George White. Seating installations in which Mr. Kornbluth has participated have included the United States Capitol Building, Yankee Stadium, Polo Grounds, Radio City Music Hall, Yale University, Yonkers Raceway, New York Stock Exchange, the S. S. United States, the National Art Gallery, many theaters, churches and schools as well as dozens of federal buildings in the so-called "Triangle" of the District of Columbia.

Mr. Kornbluth, a native of North Dakota, has advised on the installation of educational seating in Hong Kong, Durban, Johannesburg, Calcutta, Lima, Bogota, London and in other major cities of the world. His office will continue to be in New York.

BEST SPEAKER VALUE EVER... MORE FEATURES! LESS COST!



- Durable compact construction!—Rugged die-cast aluminum... long-lasting enamel finish over zinc chromate!
- Tamper-proof!—Stainless steel, Phillips head screws used throughout!
- Floating speaker unit! — reduces shock... minimizes magnet shifting... simplifies replacement!
- Weatherproof Alnico V 1.47 ounce Aluminum voice coil 4" speaker!
- Exclusive taper tab silver contact connections ...eliminates troublesome soldered connections ...never corrode!

*Unpainted straight cord

- Perforated aluminum speaker cone protector!
- Recessed volume control!
- Finished in Hammertone Gray and Metallic Blue! Also available unpainted.
- Choice of straight or Koiled Kord!
- Competitively priced! — proven performance ...excellent sound response!

Simplex

IN·A·CAR **SPEAKER**

call your National man...

NATIONAL THEATRE SUPPLY COMPANY *Branches Coast to Coast*

HOME OFFICE • 50 PROSPECT AVE., TARRYTOWN, NEW YORK

SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

NEW PRODUCTS

. . . that have Theatre interest

Safety Treads to Update Worn, Slippery Stairs

New Super Stairmaster aluminum safety treads recently developed by Woolster Products, Inc., offer an easy method of updating



worn slippery stairs.

The aluminum treads are 9″ wide with a beveled back and fit all steps up to 13″ wide. The base of the tread is heavy-duty aluminum with ribs of diamond-hard abrasive providing an anti-slip walking surface. Lengths up to 12 feet are available from the manufacturer.

Where stair surfaces are worn or 'dished out', stairs are first leveled with a special 'Plastic Mix Leveling Compound' made specially for the job, then capped with the new heavy-duty treads, providing a safe walking surface.

Quick, easy installation eliminates closing off stairs for extended periods of time, and installation can be performed by your own maintenance staff.

Further details can be had by writing the manufacturer, Wooster Products Inc., Wooster, Ohio, who will forward a bulletin containing complete information.

Coke Has Lantern Display For Refreshment Bars

Belief in strong promotion at the point of sale has resulted in a new lighted lantern display for Coca-Cola in theatre lobbies at refreshment bars.

For many years, the Coca-Cola Co. has used a vigorous combination of national advertising, sales promotion and point of sale



material to become the leader in the soft drink industry.

This new lantern display, manufactured for The Coca-Cola Company by Neon Products, Inc., Lima, Ohio, is of bright plastilux and attracts attention to the availability of Coca-Cola in theatre lobbies. It is mounted on a three-foot high metal pole right on the bar where popcorn, candy and other items are sold. Two sides of the lantern encourage purchases in addition to Coca-Cola—such as popcorn, candy, gum, etc.

New Popcorn Machine Line From Star Manufacturing

A newly styled and engineered line of both floor and counter popper-warmers has been introduced by Star Manufacturing Co. of St. Louis. The high capacity popcorn machines, ranging from 8 oz. to 16 oz. kettles were unveiled during Star's annual sales meeting.

Five models are immediately available to cover every space and volume requirement, Star reports. They are: Model 95, 16 oz. kettle floor unit; Model 55, 12 oz. kettle floor unit; Model 56, 12 oz. kettle counter unit; Model 87, 8 oz. kettle floor unit; and Model 88, 8 oz. kettle counter unit.

The line has been completely restyled to give operators greater traffic-stopping power. High visibility red and white plastic dome and front band are brilliantly illuminated for maximum merchandising impact. A fluorescent lamp inside the cabinet sheds a soft golden glow to enhance the already tempting appearance of the popped corn.

The manufacturer emphasizes that all these units are designed with thermostatically controlled kettle permitting the most inexperienced person to serve appetizing, perfectly popped corn within minutes. The high capacity Model 95 also incorporates an automatic electric oil pump which requires only a touch on the button to produce uniform, exact amount of heated seasoning for a large kettle full of delicious popcorn.

The new line was previewed for the complete Star sales organization. Dan Kelso of C. R. Frank Popcorn Company discussed the potential for popcorn sales through operator-outlets of all types. He pointed out that Star now has over 30,000 popcorn machines in field use, and predicted a practical sales goal of several times this figure as increasing numbers of outlets come to appreciate the extremely high profit margin available with a quality popcorn operation.

REDUCE LIGHT LOSS

with the New Long-Service

First-Surface (front coated)

Tufcold Dichroic Mirrors

1 Projected light is reflected from the front surface and without passing through the glass twice as with second surface mirrors.

2 Maintain maximum screen illumination, reduce film buckle and improve focus. No emulsion blistering regardless of the power of the arcs.

3 Show less coating deterioration or pitting by ejections from the arc than second surface reflectors.

NEW reflectors afford the lowest cost way to picture brightness. How long since you last replaced yours? You should do so regularly.

Write for data on correct sizes and type for your lamps.

THE STRONG ELECTRIC CORPORATION

21 CITY PARK AVENUE • TOLEDO 1, OHIO

Manufacturers of Reflectors for 25 Years

New Nyracord Floor Tile Defies Ordinary Abuses

A new floor tile, for commercial and institutional use, which is said to afford unequalled resistance to wear, scoring, denting and puncturing, has just been announced by American Mat Corporation, Toledo, Ohio.

Made of the recently developed compound, Nyracord, this tile not only withstands heaviest foot traffic, but even defies destruction by spikes, cleats and skates. Resilient, it silences footsteps, is exceptionally slip resistant, wet or dry, and is easy to keep clean.

Known as Mardi Gras tile, it is being produced in five colors—colors which go all the way through the material so as not to show wear, with a "confetti" or stippled design. It is available in a choice of thicknesses and sizes.

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex Projection Lamps, 12 Phase Rectifiers
- ☐ **BALLANTYNE CO., The** Dub'l-Cane In-Car Speakers, Attractian Boards, Changeable Letters
- ☐ **CARBONS, INC.,** Lorraine Carbons
- ☐ **CASTLEBERRY'S FOOD CO.,** Pit-Cooked Barbecue
- ☐ **COCA-COLA CO., THE,** Coca-Cola
- ☐ **EPRAD,** "Master" Speakers, Heaters, Car Counters, Junction Boxes
- ☐ **HEYWOOD-WAKEFIELD,** Airflo Theatre Chairs
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL CARBON CO.,** "National" Carbons
- ☐ **NATIONAL THEATRE SUPPLY,** Simplex In-A-Car Speakers, National Ventarc Prajection Lamps
- ☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco 70/35mm Projectors
- ☐ **PEPSI-COLA CO.,** Pepsi-Cola
- ☐ **PRESSWELD, INC.,** "Track Rabbit" Midget Cars
- ☐ **RINGSDORFF CARBON CORP.,** Diamond Carbons
- ☐ **ROYAL CROWN COLA CO.,** Rayal Crawn Cola
- ☐ **STRONG ELECTRIC CORP., THE,** U.H.I. Arc Lamps, Reflectars, Universal Arc Slide Projectars
- ☐ **WAGNER SIGN SERVICE, INC.,** Attraction Panels and Letters

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE

LIST ITEMS_____

_____

_____

_____

_____

ISSUE OF MARCH 15, 1961

Name .....

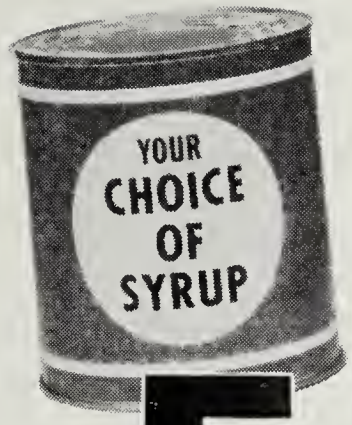
THEATRE .....

ADDRESS .....

CITY, STATE .....

MOTION PICTURE EXHIBITOR

246-48 N. Clarion St., Philadelphia 7, Pa.



This Can Be Your Most Profitable Promotion!

ONE GALLON FOUNTAIN

SYRUP OF YOUR CHOICE

FREE!



WITH EACH CASE OF . . .

Castleberry's®

PIT-COOKED

BARBECUE

YOU BUY DURING CASTLEBERRY'S

"Sandwich 'N Free Drink" Spectacular

MARCH 15 thru MAY 31, 1961

YOU ALSO GET A

FREE!

CUSTOMER-PROMOTION KIT

Specially Designed To Get Them Out Of Their Cars And Into Your Consession To Buy And BUY!



Full-Color Film Trailers On Castleberry's Barbecue Sandwiches Also Available To Theatre Concessions!

MAIL COUPON NOW FOR FULL DETAILS!

Castleberry's Food Co.
Box 1010, Augusta, Ga.
Gentlemen: Please rush full details of your "Sandwich 'N Free Drink" Spectacular to:

NAME:_____

FIRM NAME:_____

ADDRESS:_____

CITY:_____ STATE:_____

MY DISTRIBUTOR'S NAME:_____

DISTRIBUTOR'S ADDRESS:_____

Litton Industries Sales Up 40 Per Cent For Half

BEVERLY HILLS, CALIF. — Six-month sales of $108,202,000, a 40 per cent increase over the same period a year ago, were announced today for Litton Industries by Charles B. Thornton, president and chairman of the board. Sales for the same period last year were $77,401,000.

Before-tax earnings for the period totaled $8,559,000 with net earnings, after provision for federal and foreign taxes of $4,111,000, amounting to $4,448,000 or a 37 per cent increase over last year's $3,248,000.

Earnings per share for the first half amounted to $1.03 for the 4,267,171 shares of common stock outstanding. After adjustment for the 2½ per cent stock dividend in October 1960, the comparable earnings for the first six months last year were 83 cents per share.

perfect comfort in any position with self-adjusting...

AIRFLO

Every seat becomes "best in the house" with AIRFLO Loges. The ultimate in comfort, AIRFLO features spring seat and spring back, and the added luxury of sponge-rubber upholstered armrests. Floating spring base shown below, a feature offered only by AIRFLO, will make your theatre famous for comfort. Write today for free, full-line catalog.



ROCKING CHAIR ACTION
Exclusive spring-base mechanism keeps proper pitch, seat-to-back, no matter how occupant shifts position.



HEYWOOD-WAKEFIELD
EST. 1826

HEYWOOD-WAKEFIELD • PUBLIC SEATING DIVISION
MENOMINEE, MICHIGAN

Illinois Owner Lauds Slides For Drive-Ins

Oscar A. Brotman has discovered so many uses for a slide projector at his Oasis drive-in near Chicago, that he considers it an integral part of his booth equipment and progam presentation.

"In fact, it is difficult to believe that a first-run drive-in theatre can operate without one," says Mr. Brotman.

A few of the principal uses to which he puts this equipment include the presentation of song slides. A tape was made, with appropriate music spaced ten seconds between songs, for gag slides. Standard old time melodies are intermixed with the latest pop tunes, "most of the younger generation, having never seen song slides, get a big kick out of them" says Mr. Brotman. "Slides tell them to open their car windows and sing loudly. They do just that."

During the projection of coming attraction trailers he projects a date strip at the bottom of the screen. It makes the trailers much more effective, inasmuch as the date is on the screen throughout the trailer, not just at the beginning or end.

Sales at the concession area are promoted thoughout the evening and a reminder slide that "the snack shop is closing in ten minutes" gets a rush of business that might otherwise be lost.

Merchant advertising is sold for screen presentation. These ad slides are confined to a ten-minute interval, but the charges run well into five figures every year, which is important extra revenue to any theatre.

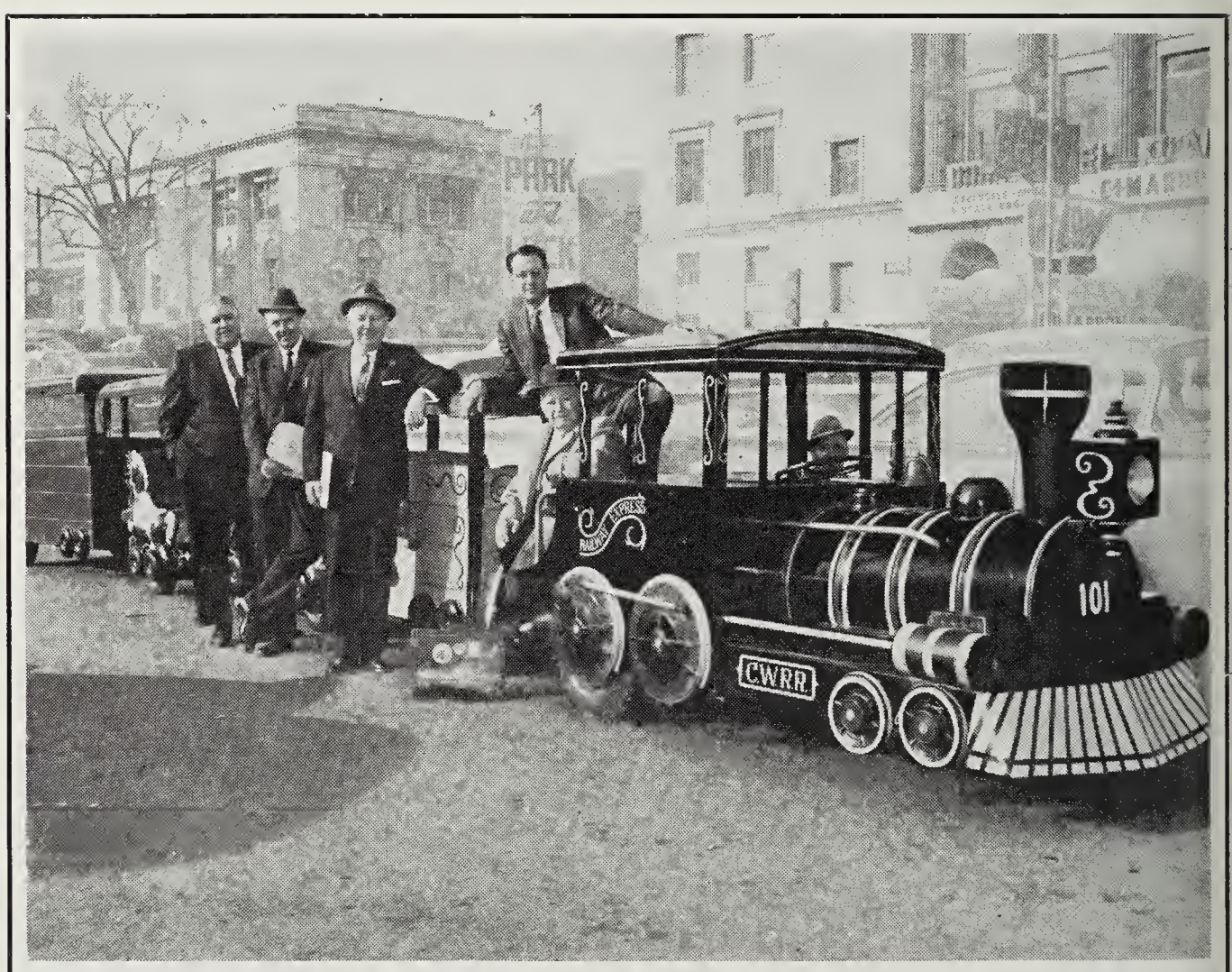
During the projection of titles and credits, and black and white film, a colored gelatin wheel is used to embellish screen attractiveness. A colored curtain, or screen surround is projected during the running of shorts.

Pictures of patrons in the concession area are taken with Polaroid Transparency film and shown on the screen the same night.

On Saturdays Mr. Brotman projects slides urging patrons to go to church Sunday.

"There is no question that the Strong Universal Slide Projector is a must in a drive-in theatre," says Mr. Brotman. Reports from other drive-in operators using slide projectors tell of many other uses, such as calling doctors during the show, showing pictures of lost children, the taking of Polaroid pictures in the downtown shopping area, passing out cards urging attendance and awarding prizes to those whose pictures are projected on the screen. The awarding of prizes of tickets and refreshments to those whose picture is taken in the concession area increases sales for those using this service.

Some exhibitors project the pictures the night they are taken, while others project them on the next change of feature, figuring it to draw return business.



Officers and directors of the United Theatre Owners of the Heart of America in Kansas City, Mo., adjourned a recent meeting to a nearby downtown parking lot to examine a new rubber-tired train for drive-in theatres, as demonstrated by C. W. Ahrens of Miracle Equipment Company, Grinnell, Iowa.

The train, consisting of a locomotive, three cars and a caboose will carry 16 adults or up to 25 children, has a permanent, chip-resistant finish and is battery powered with an automatic safety brake. It's top speed is 25 mph and it needs no special installation, track or anything except a reasonably hard surface to run on.

Pictured with the train are, from left, Jay Wooten, Hutchinson, Kansas; C. W. Ahrens, exhibitor; Bev Miller, Missouri and Kansas drive-in operator; Woodie Barritt (without hat), Wichita, Kansas, drive-in operator and president of UTO; and N. B. "Cress" Cresswell, UTO executive secretary.

Theatre Confections Gets New Concession Stands

The Smalley theatre in Johnstown, New York, has turned over the operation of its concession stand to Theatre Confections, Inc.

Philip Kates, of Theatre Confections, also announced that his organization recently placed a new concession operation in the Strand Theatre, reopened a short time ago under the managership of Duane Marks, with candy, pop corn, drinks and vending machines.

The North Park Theatre, Buffalo, N.Y., also reopened recently with great success under Lou Levitch, former Schine manager. Theatre Confections Inc. has outfitted the North Park with complete concession facilities operated by concession stand attendants.

Vending machines were also added to supplement sales after the refreshment stand is closed.

Theatre Confections, Inc. is now in the process of taking over the refreshment facilities at the State Theatre, Merchantville, N.Y.; Capitol Theatre, Whitehall, N.Y. and the Capitol Theatre, Ballston Spa, N.Y. Kates said he expects concession earnings to more than double at these theatres, which until now offered primarily vending machine services.

Multi-Clean Announces Improved Mop Treatment

A new and improved mop treatment called "Super Floor Dressing" has been developed by Multi-Clean Products, Inc., St. Paul, Minnesota.

According to the manufacturer, a quick daily dust mopping with a dust mop treated with Super Floor Dressing will pick up dust and leave a thin, hard film which is extremely resistant to black marking by rubber or other materials. It also improves the anti-slip properties, adds lustre, and extends the wearing life of the wax.

Since it cleans and picks up free dust at the same time that it polishes and preserves, there is no need for sweeping compounds.

Super Floor Treat is a clear, light amber colored liquid which can be used safely on any type floor which has been properly sealed or treated. It has a faint but pleasing aroma and creates no fire hazard. It is said to contain a special active additive which makes mops easily laundered to restore their original fluffy, clean, "new-mop" appearance.

Super Floor Treat is also available with HR-7, a powerful germicide which destroys most bacteria on contact and greatly reduces the spread of dust-borne disease. By preventing development of bacteria in the mophead, it also eliminates unpleasant mop odors. Further information on Super Floor Dressing may be obtained from local distributors or by writing to Multi-Clean Products, Inc., St. Paul 16, Minnesota.

Canteen Co. to Dispense Metrecal From Machines

Automatic Canteen Co. of America will dispense Metrecal low calorie liquid meals in its vending machines under an agreement announced recently with the Edward Dalton Co., a division of Mead Johnson & Co., which produces Metrecal.

Maurice Glockner, Automatic Canteen vice president, said the refrigerated vending machines will stock 8-ounce cans of liquid Metrecal. Three flavors, chocolate, vanilla and butterscotch will be offered initially. Glockner said distribution will be nationwide.

New Cater Cup Available

Sutherland Division, KVP Sutherland Paper Company, has announced a new tall-style, non-handle Cater Cup for hot drinks This new cup of commercial weight is designed to meet the needs of restaurants, schools, theatres, and drive-ins. It is ideally suited for all in-plant use and for carry-out service.

The new Cater Cup is sturdily constructed and is dubl-cote plastic lined to protect the flavor of all hot drinks. It is attractively printed in a golden diamond design. Supplied in 8-oz. size, embossed snap-tite lids are available for use with it.

Hotpoint Develops Small Oven

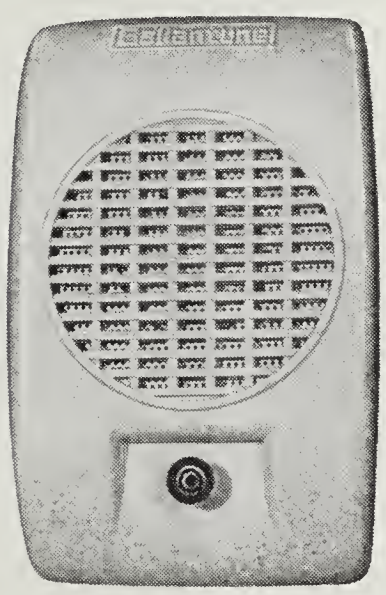
Hotpoint Commercial Equipment Department, Chicago, recently announced the availability of a new light-duty counter oven designed for use in small drive-in operations.

The versatile oven has many competitive advantages, being ideal for both baking and roasting. It offers accurate temperature control from 200F to 500F, and will make such items as pizza for approximately 25 persons.

Its compact size permits versatile installation, on or under counter, or recessed in back-bar wall. The new oven has brushed chrome finish on front, sides, and top. It also features a picture window and interior lighting. Standard equipment includes a minute minder and two baking racks. A removable Corplate deck is available as an accessory for pizza production. Porcelain lining and removable door facilitate cleaning. Hotpoint's Calrod heating units in this oven are sheath-type with no open coils.

Ballantyne Dub'l Cones

TIME TESTED! PROVEN!

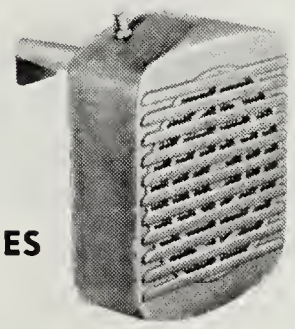


"200 Dub'l Cone speakers in use 8 years without any trouble at all." says Marvin Sands
Operator of the Star-Lite Drive-In Theatre
RD #5, Tunkhannock, Pa.

"After 7 seasons with Dub'l Cones we've had no maintenance costs, only 4 speakers needed reconing." says H. A. Anderson
Operator of the Bel-Air Drive-In Theatre
St. Ansgar, Iowa

Famous Ballantyne Dub'l Cones are unequalled. Proteeted from shoek, pressure, weather and water. Permanently positioned magnet. No shifting—no voiee eoil drag. Die-east aluminum ease with reinforeed grill openings, removable hanger clip, and enclosed volume control. Construetion gives exeeptional fidelity in range and reeeption. Outer eone adds a mellow richness resulting in tone quality unsurpassed in any other speaker. Equipped with perforated aluminum speaker guard.

F SERIES



Here's economy overflowing with quality at the lowest priee ever for so mueh. Die-east aluminum case. Reinforeed speaker grill. Calibrated air ehamber gives fidelity of range. Plug-in eonneetors for simplified serviеing — done in a matter of seeonds. Equipped with perforated aluminum speaker guard.

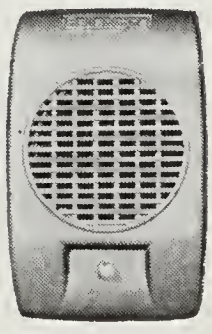
O SERIES—Has all the features of the "F" Series plus a powerful 1.47 oz. magnet. Equipped with perforated aluminum speaker guard.

Z SERIES



New Ballantyne "Z" Series Dub'l Cones with drop-in outer eone and perforated aluminum speaker guard are amazingly low prieed. Plenty of other features, too — plug-in terminals permit simplified post serviеing, two serews to loosen, repair or replace without special tools — no soldering, no glue, and in a matter of seeonds. Die-cast aluminum case with reinforeed speaker grill.

W-E SERIES



Full size die-east aluminum case equipped with perforated aluminum speaker guard and calibrated air ehamber. .8 oz. permanently positioned magnet — no shifting of magnet, no voice coil drag. Continual top performanee. Shoek rubber eushion mounting. Tamper-proof reinforeed grill. Plug-in wiring for serviеing right at post.

E SERIES — Tops in single eone speakers. 1.47 oz. magnet. Equipped with perforated aluminum speaker guard.

The Ballantyne Company
1712 JACKSON ST. OMAHA, NEBRASKA

Get ALL the Box Office Receipts You Should with...



ALL ELECTRIC "WATCHDOG" CAR COUNTER

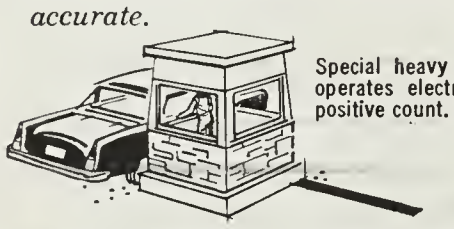
Only $149.50 Per Lane

Does just what you want . . . counts cars accurately. Designed the way you want . . . fool-proof, tamper-proof.

Easy to install, it only counts when a car passes through . . . is *not controlled* by cashier.

All electric for dependability and trouble-free operation. Contains *no* tricky electronic gadgets or trouble-some pneumatic devices. All parts inside-mounted in rugged housing with key lock.

Simple basic design, plus high quality parts, make it *unmistakenly accurate.*



Special heavy duty mat operates electrically for positive count. 6 ft. long.

SOLD NATIONALLY THRU THEATRE SUPPLY DEALERS

E P R A D

1214 Cherry St. • Toledo, Ohio

SPEAKERS · HEATERS · CAR COUNTERS · JUNCTION BOXES

WAGNER ... the most widely used ATTRACTION PANELS AND LETTERS

Wagner Sign Service, Inc.

218 S. Hoyne Avenue • Chicago 12, Illinois

PEPSI CAMPAIGN

(*Continued From Page PE-12*)

young vigor and the youthful approach," he said.

"Less than three weeks ago America inaugurated the youngest elected President in its history. The average age of his cabinet is also the youngest ever. At Pepsi-Cola, the average age of our top management team is under 46 years of age," Mr. Hinerfeld declared.

Mr. Hinerfeld stated that the new program has been designed to do a better selling job on the product itself by placing more illustrative and copy emphasis on refreshment, taste, and involvement of the product in every-day activities. He pointed out that all Pepsi advertisements "asked for the order", using the "Pepsi Please" tagline.

Discussing Pepsi's new record use of television, he said "There were several reasons for our re-entry into television. First, is the growth and reach of television, which now goes into 46,200,000 million homes. Second, to help launch the Pepsi Song, it was necessary to have words plus music. In effect, the new look and new sound of Pepsi-Cola called for new use of expressive media to put the idea across. Hence, the timing was perfect for widespread use of television", he said.

Mr. Hinerfeld pointed out that the new "Think Young" program will provide a better theme on which the company's bottlers can coordinate their own local advertising-promotional programs with the national effort.

"It is the bottlers who will keep this program in balance with the greatest localized newspaper and broadcast advertising campaign they have ever planned. These strong local newspaper and broadcast schedules will fill a specialized niche in Pepsi-Cola's total marketing program as the company makes a strong bid for leadership in the soft drink industry", he concluded.

Pepsi Song Uses 'Pops'

"Makin' Whoopee!", written in 1928, introduced by Eddie Cantor in the show, "Whoopee" that year, and a popular show business "standard" ever since, will furnish the new "Pepsi Song".

Pepsi lyrics have been written for a variety of radio and television spot announcements and will sung by Joanie Sommers, 20-year old Warner Brothers recording star.

An innovation is the preparation of localized and regional lyrics for bottler spot radio announcements, and public service cut-ins, covering sports, weather, traffic and social news, as well as individualized lyrics for various bottle sizes and Pepsi packaging. Pepsi is now available in a variety of bottle sizes, cans and non-return bottles in franchise areas across the nation.

Widespread TV Effort

Pepsi, one of TV's earliest network advertisers, will signalize 1961 with a full scale re-entry into the video medium.

Listed among the company's video plans is an hour-long variety spectacular, "Young At Heart", to be presented in April over the full NBC-TV Network. The program will star

(*Continued on Page PE-22*)

Late Closing

(*Continued From Page PE-8*)

closed, and cashing in on the lost sales during late, or closing periods.

Publicity for the late closing can be taken care of by point of purchase displays, signs posted throughout the theatre, as was done in the Imperial, Toronto, or by announcement on the screen.

The costs for personnel, etc., involved in the later operations of your concession stand will be far offset by the extra profits gained.

The management of the Imperial reported favorable gains in concession stand grosses shortly after the new system was put in operation and publicized. Costs for the late closing of the stand were a mere $11.90, for help, for the additional hours. This expense was easily covered by the additional sales made in these hours, especially on the weekends.

Meter Developed In Germany For Night Heat Adjustment

Can different day and night rates break a long-established pattern of unequal consumption, thereby easing the lot of utility operators, building managers, and tenants?

The city fathers of Oberhausen, a city in the Ruhr Basin of Germany, think so. To avoid breakdowns of the municipal heating plant during peak-demand hours, they have installed 47 new double-tariff Pollux BTU meters similar to the one shown here.

These meters, recently developed in Germany and now available in the United States, make it possible to charge more for day than for night heating (or the reverse) because they have two separate counters. This is expected to change the Oberhausen habit of turning heat off completely at night and then on again, full force, during the "getting-up" hour of 6-7 a.m.

Other German cities have begun to install Pollux BTU meters as a means of providing better service for consumers and avoiding headaches for utility operators and building managers.

In the United States this meter is expected to be useful in many residential and commercial building management situations because of its ability to measure exact consumption during different specified periods. It has been introduced into this country by Air Conditioning Equipment Corporation.

Helmco Lacy Announces Hot Cholocate Dispenser

With a flasher lighted front sign and a revolving top sign, the new Helmco Lacy Hot Chocolate Dispenser combines light, color, and motion to spark counter sales.

Modern styling, with attractive hammered cocatone finish, plus small 11" x 11" space requirements make this unit a highly effective volume builder.

The unit features an eight quart removable bowl, double action agitator, factory set thermostat, and two-way cut-off switch for ice tea service. Base is recessed for saucer which serves as "drip tray."

Guaranteed for 1 year, the unit weighs only 22 lbs., and is rated at 115V, 520W.

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples

Lorraine ORLUX Carbons

CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

Ballantyne Extends Credit Plan to Indoor Operators

Recognizing that good equipment will make a good theatre even better in terms of public acceptance and financial stability, the Ballantyne Co. has announced that their well accepted "Buy Now-Pay Later" plan for purchase of equipment has been extended to indoor theatres. The plan has formerly been available exclusively to drive-ins.

This is a no down payment purchase plan for operators of theatres who need a minimum of $500 of Ballantyne amplifiers, projectors, soundheads or other needed theatre equipment. The equipment will be shipped on receipt of the order and paid for in six equal payments, with no interest or carrying charges and no payment for 60 days following the shipment.

In making the announcement, Ballantyne President Robert Hoff stated, "We've been in the theatre business for many years, both as operators and as manufacturers. We recognize that when established theatres need equipment they too may have a ready-cash problem. Yet these theatres have survived, and we have every reason to believe that with new equipment they will be even more successful. There is no question about it, it is a proven fact."

"Better equipment improves boxoffice receipts by making good movies even better," he said.

Hoff added "Their credit is good with us. The speakers and other equipment will be packed and shipped as soon as Ballantyne receives their contract, and they'll pay later in the year."

The offer applies on any order totalling $500 or more; $500 is just a minimum. Any amount may be ordered under the plan—an entire theatre may be re-equipped.

For further information, write to The Ballantyne Co., 1712 Jackson Street, Omaha, Nebraska.

DURWOOD EMPIRE

(*Continued From Page PE-6*)

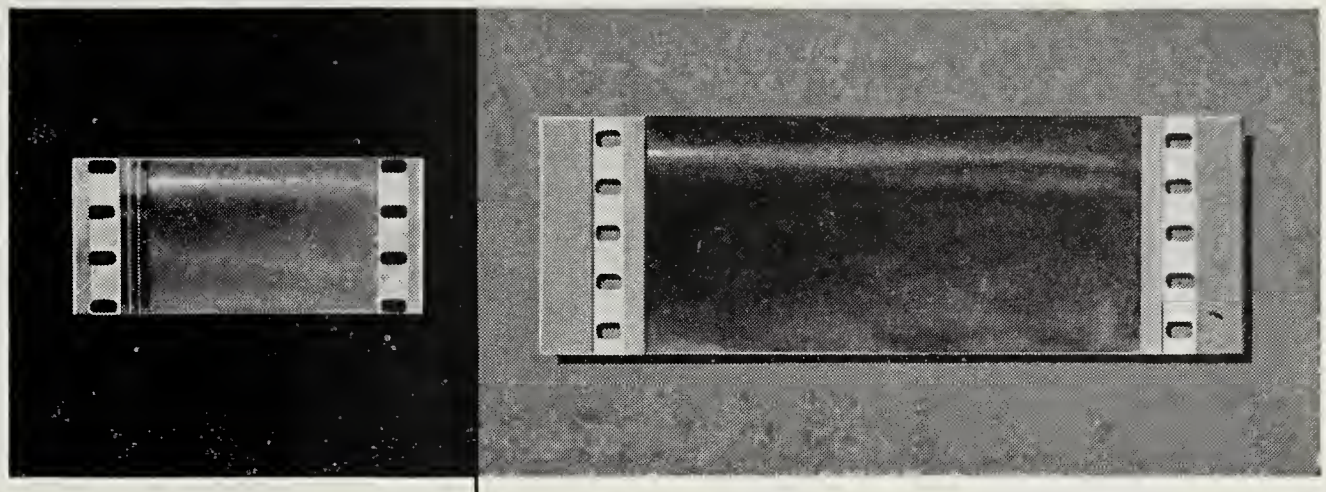
cabinets; ISCO-T-Kiptagon 2.50 lenses and National Constellation 170 projection lamps. The sound is reproduced through a Simplex system supplied by Altec.

A Kansas City investment group, the Fourteenth and Main Corporation, purchased the theatre building last September and leased it to Durwood Theatres, Inc. The Fourteenth and Main Corporation listed the cost of the building at $1,000,000 and the cost of the equipment at $50,000. The equipment cost is exclusive of 250 tons of air conditioning.

Total cost of improvements was listed at $2,941,000. The renovation included not only the theatre itself but also the building's ground floor shops fronting on Main St., the entire Fourteenth St. facade and all second and third floor office space.

Stanley H. Durwood, president of Durwood Theatres, Inc., stated that the house will be operated on a reserved seat "road show" basis exhibiting only exclusive engagement motion pictures, primarily in the top quality 70 mm category.

OPTICAL ILLUSION?



OF COURSE NOT!

The film on the left is regular 35mm film shown *actual size*. On the right is 70mm film, also actual size. Even though 70mm film is only twice as *wide* as 35mm film...the actual image area is about 3½ to 5 times larger! To project an image of the same size on the screen...the larger film is blown up only a fraction as much as the smaller film. And the aperture for 70mm film allows several times more light to pass through!

When you look at the 2 film sizes side by side, it's easy to understand why the tremendous difference in sharpness and brightness between 35mm and 70mm is *not* an optical illusion. And it's also easy to understand why most of the great boxoffice attractions of today are being released in the 70mm process. *Is your theatre equipped to show them?*

Norelco projection equipment is now available through your favorite theatre supply dealer.

Norelco UNIVERSAL 70/35mm PROJECTORS

NORTH AMERICAN PHILIPS COMPANY, INC. MOTION PICTURE EQUIPMENT DIVISION
100 EAST 42ND STREET, NEW YORK 17, NEW YORK • TELEPHONE: OXFORD 7-3600

"SHOWMANSHIP IN ADVERTISING"

Now ONLY $4.00

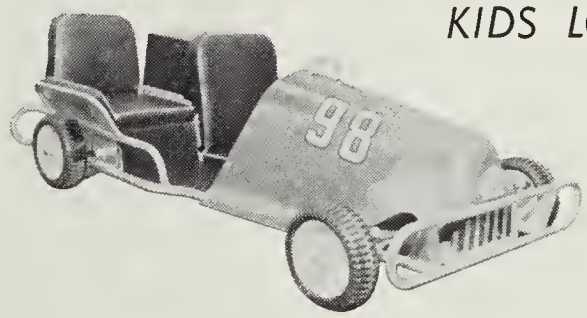
Price Slashed from $7.50

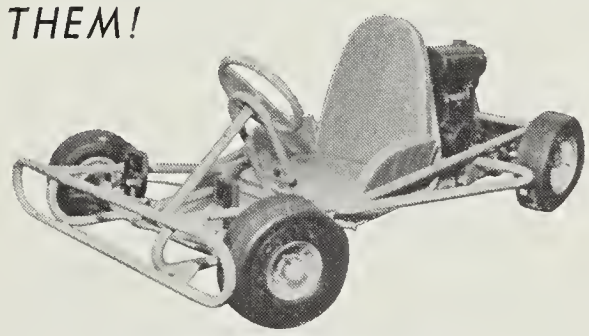
Order your copy, NOW, while they last!

PLUS BUSINESS for DRIVE-INS — DAY or NIGHT

WITH THE **"TRACK RABBIT"** MIDGET CARS

KIDS LOVE THEM!





SUPERVISED DAYTIME RACING
RACES FOR AWARDS AND TROPHIES CAN BE HELD DURING DAYLIGHT HOURS. YOUR PROFITS INCLUDE THE SALE OF CARTS, RACING HELMETS, GOGGLES, ETC., PLUS REFRESHMENTS FOR SPECTATORS, ENTRY FEES, ETC.

BIG PROFITS IN CONCESSION RIDES
WHAT YOUNGSTER COULD RESIST DRIVING ONE OF THESE MIDGET RACERS AROUND THE TRACK! SPECIAL CONCESSION MODEL WITH BUILT-IN SAFETY FEATURES AVAILABLE. MOM OR POP CAN DRIVE THE 3-7 YEAR OLD.

TRACKS ARE SPRINGING UP ALL OVER THE COUNTRY. PUT ONE IN AT YOUR DRIVE-IN OR ELSEWHERE AS A RENTAL TRACK OPERATION. TRACK PLANS, CARS, AND COMPLETE INFORMATION (INCLUDING AN INSURANCE PACKAGE) AVAILABLE TO HELP YOU SET UP A MONEY-MAKING ATTRACTION.

WRITE—WIRE OR PHONE

PRESSWELD, INC. • SEBRING, OHIO

PEPSI CAMPAIGN

(Continued From Page PE-20)

Jane Powell, be produced by Bob Wells, and will emanate "live" from Hollywood.

In addition, the company will participate in major evening prime time programming on all three national networks, starting March 5. Programs selected include "Americans", "Laramie" and "Outlaws" over NBC-TV; "Cheyenne", "Islanders" and "Asphalt Jungle" over ABC-TV; and "Aquanauts" over CBS-TV.

Beginning in October, Pepsi will sponsor the "The Jane Powell Show" a weekly half-hour family comedy series, starring Jane Powell.

Network Radio Programs

Pepsi, always a big radio advertiser, will continue strong radio activities during 1961 over all four major networks with announcements, participations and widespread use of the new Pepsi Song.

The schedule will start in February and run at a peak of 110 spots each week over all four major networks. During the warm weather months, full scale spot schedules are planned on ABC's "Flair", NBC's "Monitor" and selected prime time participations on CBS and Mutual Radio Networks.

Photography in Ads

Strikingly dramatic photography by Bert Stern, showing young people in modern situations with ice-cold Pepsi an integral part of their fun, will be the focal point of four color, bleed national magazine insertions scheduled for Life, Look, The Saturday Evening Post, Progressive Farmer and Ebony magazines.

Copy is keyed to the "think young-active people" philosophy, with greater emphasis on product than ever before. The Bert Stern photography will also be used for Pepsi's outdoor and newspaper activity.

A further magazine innovation will be the use of national magazine regional editions to advertise Teem, the company's lemon-lime drink introduced in April, 1959.

The first of twelve four-color Teem insertions showing the drink with food, is scheduled for the Kansas-Nebraska-Iowa-Missouri edition of "The Saturday Evening Post".

Local Bottler Drive

Following basic plans announced at a New Orleans convention of The Pepsi-Cola Bottlers Association, local bottler newspaper and broadcast programs are in their final stages and will be scheduled to coincide with the national advertising effort by the parent company.



MAY WE BE OF HELP?

√ **Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.**

ADVERTISING ACCESSORIES
- . . . Attraction Board
- . . . Banners, Flags
- . . . Display Cases, Easels
- . . . Letters, Silhouette
- . . . . Marquees
- . . . Marquee Letters
- . . . Poster Frames
- . . . Posters, Heralds
- . . . Signs
- . . Trailers

AIR CONDITIONING
- . . . Air Conditioning Systems
- . . . Air Filters
- . . . Blowers
- . . . . Diffusers
- . . . Fans

CONCESSIONS
- . . . Bags
- . . . Barbecue Products
- . . Beverages
- . . Beverage Dispenser, Fountain
- . . Boxes
- . . Bun Warmers
- . . Butter Dispenser
- . . Candy
- . . Coffee
- . . Coffeemaker
- . . Chocolate Drink
- . . Chocolate Drink Dispenser
- . Concession Stand
- . Concessionaire
- . . Canned, Prepared Foods
- . . Cups
- Cup Dispenser
- . Food, Frozen
- . . Food Preparation Equipment
- . . Fountains
- . . . Gum
- . . Hamburger Grills
- . . Hot Dog Machines
- . . Ice Cream
- . . Ice Cream Cabinets
- . . Ice Cream Dispensers
- . . Ice Machines
- . Malt, Shake Machines
- . . . Nuts
- . . Pizza Equipment & Supplies
- . . Popcorn
- . . Popcorn Seasoning
- . . Popcorn Warmers
- . Popcorn Machines
- . . Refrigeration Units
- Soft Drinks
- Snow Cones

COIN VENDING MACHINES
- . . Candy Vender
- . . Cigarette Vender
- . . Coffee Vender
- . . Coin Changers
- . . . Drink Vender, Cup
- . . . Gum Vender
- . . Hot-Cold Cup Venders
- . . Ice Cream Vender
- . . Juice Vender
- . . Milk Vender
- . . Nut Vender
- . . Popcorn Vender
- Sandwich Vender

DECORATION • FURNISHING
- Carpets
- . . . Carpet Cushion
- . . . . Curtains, Stage
- . . . Curtain Controls & Track
- . . . Decorators, Designers
- . . . Draperies
- . . . . Drink Fountain
- . . . Fabrics, Wall
- . . . Flooring
- . . . Lounge Furniture
- . . . Mats, Rubber
- . . . Paint
- . . . . Sand Urns
- . . . Stage Rigging
- . . . . Tile
- . . . . Traffic Control

HEATING
- . . . . Fans
- . . . . Furnaces
- . . . . Heat Pumps
- . . . . Humidifiers
- . . . . Insulation, Thermal, Acoustic

LIGHTING
- . . . . Aisle Lights
- . . . Batteries
- . . . Color Wheels
- . . . . Dimmers, Controls
- . . . Directional Signs
- . . . . Emergency Light
- . . . Spot & Flood Lights
- . . . Switchboards
- . . . Transformers

MANAGEMENT
- . . . . Theatre Forms and Systems, Personnel Training
- . . . . Uniforms

PROJECTION
- . . . . Aperture Plates
- . . . . Blowers, Lamphouse, Porthole
- . . . . Carbons
- . . . . Carbon Saver
- . . . . Changeover
- . . . . Dowsers
- . . . . Film Cabinets
- . . . Film Cement
- . . . Film Coolers
- . . . Film Magazines
- . . . Film Reels
- . . . Film Rewinders
- . . . Film Splicers
- . . . Lenses
- . . . Motor Generator
- . . . Projectors
- . . . Projection Arc Lamp
- . . . Projector Parts
- . . . Pedestals
- . . . . Rectifiers
- . . . Reel End Signals
- . . . Reflectors
- . . . Rewinds
- . . . Rheostats
- . . . Screens
- . . Sound Equipment
- . . Sprockets
- . . . Television, Theatre
- . . . Transformers

SAFETY SUPPLIES
- . . . Door Hardware
- . . . . Exit Devices
- . . . Fire Alarms
- Fire Extinguisher
- Fire Hose
- . . . . Kick-Push Plates
- . . . . Ladders

SANITARY SUPPLIES
- . . . . Carpet Cleaners
- . . . . Deodorants-Disinfectants
- . . . . Floor Cleaners
- . . . Hand Dryers
- . . . Mops—Brushes
- . . . . Soap Dispenser
- . . . Upholstery Cleaner
- . . . . Vacuum Cleaners

SEATING
- . . . Auditorium Seats
- . . . . Drive-In Seating
- . . . Seat Covers
- . . . Seat Cushion
- . . . . Seat Reconditioning
- . . . Upholstery Material

SOUND EQUIPMENT
- . . . . Amplifiers
- . . . Inter-Coms
- . . . Exciter Lamps
- . . . Microphones
- . . . Pre-Amplifier Cabinet
- . . . Public Address System
- . . . Sound Equipment, Theatre
- . . . Sound Heads
- . . . Sound Service Companies

TICKET OFFICE
- . . . Admission Signs
- . . . . Boxoffices
- . . . Cash Control Systems
- . . . Change Making Machines
- . . . . Coin Sorters
- . . . . Tickets
- . . . Ticket Boxes
- . . . . Ticket Machines
- . . . . Ticket Registers
- . . . . Turnstiles

DRIVE-INS
- . . . . Admission Control Systems
- . . . . Attraction Lights
- . . . . Benches
- . . . . Directional Lights
- . . . Dust Control Systems
- . . . . Fences
- . . . Fireworks
- . . . . Floodlights
- . . . . Insect Controls
- . . . . Flares, Light
- . . . . Heater, In-Car
- . . . . Miniature Trains
- . . . . Paint
- . . . . Picnic Table
- . . . . Playground Equipment, Rides
- . . . . Pools, Swimming
- . . . . Post Lights
- . . . Quarter Midget Racers
- . . . . Ramp Lights
- . . . . Screen Facing
- . . . Screen Paint
- . . . . Screen Towers
- . . . . Seats, Walk-In Patron
- . . . . Speakers, In-Car
- . . . . Speaker Cords
- . . . . Speaker Cover
- . . . . Speaker Posts
- . . . Speaker Repair
- . . . Sweepers
- . . . Underground Cable

Without charge or obligation, please send me additional information on above items that are checked:

Name ..... **Theatre** .....

Address ..... **City, State** .....

Check items, fill in coupons, tear off on dotted line and mail to

MOTION PICTURE EXHIBITOR
246 N. CLARION ST., PHILADELPHIA 7, PENNA.

Have you remodeled your theatre recently? Redecorated?
Put in new seats, carpets or furnishings?
New Marquee or lobby? We would like to know about it.
Just drop us a card or letter with details—photos if available.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



MARCH 15, 1961 SECTION TWO
VOL. 65, NO. 15

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Joi Lansing—4685 (3-16-60)—Okay programmer
BLUEBEARD'S TEN HONEYMOONS—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horrer meller
6009 **CALTIKI, THE IMMORTAL MONSTER**—MD-75m.—John Merivale, Didi Sullivan—4773 (12-7-60)—Science fiction for the duallers
HELL TO ETERNITY—MD-132m.—Jeffrey Hunter, Patriola Owens—4729 (8-17-60)—High rating war entry
HEROD THE GREAT—D-93m.—(EC; Totalscope)—Edmund Purdom, Sylvia Lopez—4773 (12-7-60)—Another Italian-made spectacle—Italian-made; dubbed in English
6014 **HEROES DIE YOUNG**—MD-76m.—Erika Peters, Scott Borland—4789 (2-8-61)—Lower half war meller
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
LOOK IN ANY WINDOW—D-87m.—Paul Anka, Ruth Roman, Alex Nicol—4785 (1-25-61)—Satisfactory programmer has exploitable angles
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
6008 **PLUNDERERS, THE**—W-94m.—Jeff Chandler, Dolores Hart—4765 (11-9-60)—Interesting western should appeal to action fans
6006 **RAYMIE**—D-73m.—David Ladd, Julie Adams, John Agar—4757 (10-12-60)—Programmer for family trade
6013 **SERENGETI SHALL NOT DIE**—DOC-84m.—(EC)—Produced by Michael Grzimek and Dr. Bernhard Grizimek—4789 (2-8-61)—Good documentary on Africa
6003 **SEX KITTENS GO TO COLLEGE**—C-94m.—Mamie Van Doren, Tuesday Weld, Marty Milner—4769 (11-23-60)—For the lower half
6010 **TORMENTED**—MD-75m.—Richard Carlson, Juli Reding—4773 (12-7-60)—For the lower half

COMING FEATURES IN ORDER OF RELEASE

Jan. **UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian-made
Mar. **DONDI**—David Janssen, Patti Page, David Kory
May **OPERATION EICHMANN**—Werner Klemperer, Ruta Lee

COMING

ARMORED COMMAND—Howard Keel, Tina Louise
BIG BANKROLL, THE—David Janssen, Mickey Rooney, Dianne Foster
BIG WAVE, THE—Sessue Hayakawa—Japanese-Made
BLOODY BROOD—Barbara Lord, Jack Bett
BRIDGE, THE—Volker Bonnet, Wolfgang Stumpf—German-Made
DAVID AND GOLIATH—(WC; C)—Orson Welles, Ivo Payer
TIME BOMB—Curt Jurgens, Mylene Demongeot
TWENTY PLUS TWO—David Janssen, Jeanne Crain, Dina Merrill

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **AMAZING TRANSPARENT MAN, THE**—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction
501 **ANGRY RED PLANET, THE**—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
505 **BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
602 **BLACK SUNDAY**—MD-84m.—Barbara Steele, John Richardson—4793 (2-22-61)—Satisfactory horror programmer—Italian-made—Dubbed in English
503 **CIRCUS OF HORRORS**—MD-90m.—(Spectra-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
509 **GOLIATH AND THE DRAGON**—MD-90m.—(Colorscope)—Mark Forrest, Eleanora Ruffo—4777 (12-21-60)——Spectacle should do okay when actively sold—Italian-made; dubbed in English
502 **HOUSE OF USHER, THE**—MD-78m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
408 **JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
508 **JOURNEY TO THE LOST CITY**—MD-95m.(C)—Debra Paget, Paul Christian—4765 (11-9-60)—Exploitable spectacle for the program
603 **KONGA**—90m.—(EC)—Michael Gough, Margo Johns—4793 (2-22-61)—Okay science fiction programmer—English
507 **PORTRAIT OF A SINNER**—D-96m.—Nadja Tiller, Tony Britton—4785 (1-25-61)—Adult love story should interest women in particular—English
504 **WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

TO BE REVIEWED

HAND, THE—Derek Bond
MASTER OF THE WORLD—(C)—Vincent Price
OPERATION CAMEL—Nora Hayden, Louis Renard
REPTILICUS—(C)—Bodil Miller
TWO FACES OF DR. JEKYLL—(Megascope; C)—Paul Massie, Dawn Addams

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small det. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Absent-Minded Professor, The		Misc.
•Ada		MGM
Adventures of Huckleberry Finn	A1	MGM
Alamo	A1	UA
•All Hands On Deck		Fox
•All In A Night's Work	A3	Par.
All The Fine Young Cannibals	A3	MGM
All the Young Men	A2	Col.
Amazing Transparent Man	A1	A-I
And Quiet Flows The Don	B	UA
Angel Wore Red, The	A3	MGM
Angry Island		For.
Angry Red Planet	A2	A-I
Angry Silence, The	A3	For.
•Animals On The Street		UA
Aparajito	A1	For.
Apartment, The	A3	UA
•Armored Command		AA
As The Sea Rages	A2	Col.
•Atlantis, The Lost Continent	B	MGM
Atomic Submarine	A2	AA

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

•Back Street		U-I
Ballad Of A Soldier	A2	For.
Barefoot Mailman, The—RE	A1	Col.
•Battle At Bloody Beach		Fox
Battle In Outer Space	A1	Col.
Battle of Blood Island		Misc.
Battle Of The Sexes, The	A2	For.
Because They're Young	A2	Col.
Bellboy, The	A2	Par.
Belles And Ballets		For.
Bells Are Ringing	A2	MGM
Between Time and Eternity	B	U-I
Beyond The Time Barrier	A1	A-I
•Big Bankroll, The		AA
Big Chief, The		For.
Big Deal On Madonna Street, The	A3	For.
•Big Gamble, The		Fox
•Big Wave, The		AA
•Big Show, The		Fox
•Bimbo The Great		WB
Black Sunday	A2	A-I
•Blast Of Silence		U-I
Blitzkrieg		For.
•Blood and Roses		Par.
•Bloody Brood		AA
Bluebeard's Ten Honeymoons	B	AA
Blueprint For Robbery	A2	Par.
Born Yesterday—RE		Col.
Boy and the Pirates, The	A1	UA
Boy Who Stole A Million, The	A1	Par.
•Breakfast At Tiffany's		Par.
Breakout		For.
Breath of Scandal, A	B	Par.
Breathless	C	For.
•Bridge, The		AA
•Bridge To The Sun		MGM
Brides Of Dracula, The	A2	U-I
Butterfield 8	B	MGM

C

Cage Of Evil	A2	UA
Caitiki, The Immortal Monster		AA
Can-Can	B	Fox
•Canadians, The	A2	Fox
•Cape Fear		U-I
Captain's Table	A3	Fox
Career Girl		Misc.
Carmen Comes Home		For.
Carry On Nurse	B	For.
Carthage In Flames	B	Col.
Charley Moon		For.
Chartroose Caboose		U-I
Chasers, The		For.
Cimarron	A1	MGM
Cinderella	A1	Par.
Circle of Deception	SP	Fox
Circus of Horrors	B	A-I
•Claudelle Inglish		WB
•Cleopatra		Fox
Code Of Silence		Misc.
College Confidential	A3	U-I
•Colossus Of Rhodes, The		MGM
Come Back Africa		Misc.
Come Dance With Me	C	For.
•Come September		U-I
Confess, Dr. Corda		For.
Conspiracy Of Hearts	A1	Par.
Cool Wind In August, A		Misc.
Cossacks, The	A1	U-I
•Counterfeit Traitor, The		Par.
Cover Girl Killer	A3	For.
Crack In the Mirror	B	Fox
Crowded Sky, The	A3	WB
Crowning Experience, The	SP	Misc.
Cry For Happy	B	Col.
•Curse Of The Werewolf		U-I

D

Dark At The Top Of The Stairs, The	A3	WB
David and Bathsheba—RE	B	Fox
•David and Goliath		AA
Day They Robbed the Bank of England	A1	MGM
•Days Of Thrills And Laughter		Fox
Dead One, The		Misc.
•Deadlock		Par.
Desert Attack	A1	Fox
Desire In The Dust	B	Fox
•Devil At 4 O'clock, The		Col.
Devil's Commandment, The		For.
Dinosaurus	A1	U-I
Dog, A Mouse and A Sputnick, A		For.
•Dondi	A1	AA
Don Quixote—USSR	A2	MGM
•Double Trouble		Fox
Dreams		For.

E

Electronic Monster, The	B	Col.
Elephant Walk—RE	A2	Par.
Elmer Gantry	B	UA
End of Innocence	A3	For.
Enemy General, The	A2	Col.
Entertainer, The	B	For.
Esther And The King	B	Fox
Expresso Bongo	C	For.
Exodus	A3	UA

F

•Fabulous World of Jules Verne		WB
Facts Of Life, The	A3	UA

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names
508 **AS THE SEA RAGES**—D-74m.—Maria Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad
449-R **BAREFOOT, MAILMAN, THE**—MD-83m.—(SuperCinecolor)—Robert Cummings, Terry Moore—4753 (9-28-60)—Interesting program for duallers—Reissue
430 **BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English
423 **BECAUSE THEY'RE YOUNG**—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target
BORN YESTERDAY—C-103m.—Judy Holliday, Broderick Crawford—4797 (3-8-61)—Highly entertaining adult comedy reissue—Reissue
CARTHAGE IN FLAMES—MD-95m.—(TC; TE)—Anne Heywood, Jose Suarez—4785 (1-25-61)—Historical spectacle for the program—Dubbed in English—Italian-made
CRY FOR HAPPY—C-110m.—(CS; EC)—Glenn Ford, Donald O'Connor, Miiko Taka—4785 (1-25-61)—High rating, laugh-loaded comedy has names and angles
428 **ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler
505 **ENEMY GENERAL, THE**—MD-74m.—Van Johnson, Dany Carrel—4729 (8-17-60)—Counter espionage meller for duallers
507 **FAST AND SEXY**—(TE; TC)-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves
HAND IN HAND—D-75m.—Loretta Parry, Philip Needs, John Gregson—4777 (12-21-60)—Interesting drama for the program—English
516 **HELL IS A CITY**—MD-96m.—(HammerScope)—Stanley Baker, John Crawford—4761 (10-26-60)—Good cops 'n' robbers thriller for the program—England
512 **I AIM AT THE STARS**—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited
519 **JAZZ BOAT**—CMU-90m.—(CS)—Anthony Newley, Anne Aubrey—4769 (11-23-60)—For the program—English
426 **KILLERS OF KILIMANJARO**—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program
513 **LET NO MAN WRITE MY EPITAPH**—D-106m.—Burl Ives, Shelley Winters—4753 (9-28-60)—Unpleasant but gripping drama has angles
424 **MAN ON A STRING**—MD-92m.—Ernest Borgnine, Coleen Dewhurst—4693 (4-13-60)—Good spy yarn
429 **MOUNTAIN ROAD, THE**—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action
450 **MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows
504 **NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS; EC)—Belinda Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy
510-R **ON THE WATERFRONT**—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue
PASSPORT TO CHINA—MD-75m.—Richard Basehart, Alan Gifford—4797 (3-8-61)—For the lower half
PEPE—C-195m.—(Panavision-CS-TC)—Cantinflas, Dan Dailey, Shirley Jones—4781 (1-11-61)—Highly entertaining
518 **PLEASE TURN OVER**—C-86m.—Ted Ray, Jean Kent—4757 (10-12-60)—Plenty of laughs in cute comedy—England
SOLID GOLD CADILLAC, THE—C-99m.—Judy Holliday, Paul Douglas—4797 (3-8-61)—High rating comedy reissue—Reissue
511 **SONG WITHOUT END**—D-129m.—(CS; EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt
503 **STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies
427 **STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program
501 **STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama
514 **SURPRISE PACKAGE**—C-100m.—Yul Brynner, Mitzi Gaynor—4757 (10-12-60)—Entertaining comedy
SWORD OF SHERWOOD FORREST—MD-80m.—(EC; Megascope)—Richard Greene, Sarah Branch—4786 (1-25-61)—Robin Hood rides again—English
502 **13 GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable
THREE WORLDS OF GULLIVER, THE—100m.—(Superdynamation; EC)—Kerwin Mathews, Jo Morrow—4773 (12-7-60)—Enjoyable fantasy loaded with youth appeal
431 **TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half
UNDERWORLD, U. S. A.—MD-99m.—Cliff Robertson, Dolores Dorn—4793 (2-22-61)—Good crime meller for the program
WACKIEST SHIP IN THE ARMY, THE—C-99m.—(CS; EC)—Jack Lemmon, Ricky Nelson—4774 (12-7-60)—Amusing service comedy
509-R **WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissue

COMING FEATURES IN ORDER OF RELEASE

Feb. **WARRIOR EMPRESS, THE**—(CS; C)—Kerwin Mathews, Tina Louise
Mar. **TERROR OF THE TONGS**—Geoffrey Toone, Christopher Lee
Apr. **FIVE GOLDEN HOURS**—Cyd Charisse, Ernie Kovacs, George Sanders
Apr. **RAISIN IN THE SUN, A**—Sidney Poitier, Claudia McNeil
Apr. **TREATMENT, THE**—Claude Dauphin, Diane Cilento

COMING

DEVIL AT 4 O'CLOCK, THE—(CS; C)—Spencer Tracy, Frank Sinatra, Barbara Luna
GIDGET GOES HAWAIIAN—(CS; C)—James Darren, Deborah Walley
GREENGAGE SUMMER, THE—(C)—Kenneth More, Danielle Darrieux—French-made
GUNS OF NAVARONE, THE—(CS; C)—Gregory Peck, Gia Scala
HOMICIDAL—Glenn Corbett, Patricia Breslin
MAD DOG COLL—John Chandler, Kay Doubleday
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
PLAY IT COOL—Anthony Newley, Anne Aubrey
TASTE OF FEAR—Susan Strasberg, Ronald Lewis
TWO RODE TOGETHER—(C)—James Stewart, Shirley Jones
UNDERWATER CITY, THE—(Fantascope; C)—William Lundigan, Julie Adams

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences
20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS; MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent
101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results
17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical
106 **BUTTERFIELD 8**—D-109m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—4761 (10-26-60)—Absorbing drama for adults seems headed for better business
108 **CIMARRON-WSP**—147m.—(CS; MC)—Glenn Ford, Maria Schell, Anne Baxter—4774 (12-7-60)—Highly entertaining entry
19 **DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made
DON QUIXOTE—D-106m.—(C)—Nikolai Cherkassov—4793 (2-22-61)—Well-made filmization of literary classic—U. S.—USSR Cultural exchange film
15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyaiscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English
111 **GO NAKED IN THE WORLD**—D-103m.—(CS; MC)—Gina Lollobrigida, Anthony Franciosa—4786 (1-25-61)—Filmization of novel on life and love of a prostitute for adult audiences
105 **GORGO**—MD-78m.—(TC)—Bill Travers, William Sylvester—4786 (1-25-61)—Science fiction entry has angles—England
103 **KEY WITNESS**—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller
14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer
13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy
115 **SECRET PARTNER, THE**—MD-91m.—Stewart Granger, Haya Harareet—4797 (3-8-61)—Good mystery—English
102 **SUBTERRANEANS, THE**—D-89m.—(CS; MC)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks inaction for the program
9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer
109 **VILLAGE OF THE DAMNED**—MD-78m.—George Sanders, Barbara Shelley—4761 (10-26-60)—Good science fiction entry—England
110 **WHERE THE BOYS ARE**—C-99m.—(CS; MC)—Dolores Hart, George Hamilton—4774 (12-7-60)—Highly entertaining entry about today's college youngsters
104 **WHERE THE HOT WIND BLOWS**—D-120m.—Gina Lollobrigida, Pierre Brasseur—4757 (10-12-60)—Strong sell, names will boost satisfactory import—French-Italian made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Apr. **GREEN HELMET, THE**—Bill Travers, Nancy Walters
May **ATLANTIS, THE LOST CONTINENT**—(MC)—Anthony Hall, Joyce Taylor
May **SPINSTER**—(CS; C)—Shirley MacLaine, Laurence Harvey

COMING

ADA—Susan Hayward, Dean Martin
BRIDGE TO THE SUN—Carroll Baker, James Shigeta
COLOSSUS OF RHODES, THE—(CS; C)—Rory Calhoun, Lea Massari
FOUR HORSEMEN OF THE APOCALYPSE—(CS; C)—Glenn Ford, Ingrid Thulin
INVASION QUARTET—Bill Travers, Gregoire Aslan
KING OF KINGS—(TECH. 70; TC)—Jeff Hunter, Siobhan McKenna
LADY L—Tony Curtis, Gina Lollobrigida
MAGIC BOY—(EC)—Japanese Animated Cartoon
MORGAN THE PIRATE—(CS; C)—Steve Reeves, Valerie Lagrange
MUTINY ON THE BOUNTY—(Ultra-Panavision, C)—Marlon Brando, Trevor Howard
RING OF FIRE—(MC)—David Janssen, Joyce Taylor
SECRET OF MONTE CRISTO, THE—Rory Calhoun, Gianna Maria Canale
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
THIEF OF BAGHDAD, THE—(C;CS)—Steve Reeves, Georgia Moll
WONDERS OF ALADDIN—(C-Ultra-Panavision)—Donald O'Connor, Noelle Adam

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
BLUEPRINT FOR ROBBERY—MD-88m.—J. Pat O'Malley, Jay Barney—4786 (1-25-61)—Crime meller for the program
6001 **BOY WHO STOLE A MILLION, THE**—MD-64m.—Maurice Reyna, Virgilio Texera, Marianne Benet—4753 (9-28-60)—Good program entry for family—Filmed in Spain
6006 **BREATH OF SCANDAL, A**—C-98m.—(TC)—Sophia Loren, John Gavin, Maurice Chevalier—4761 (10-26-60)—Fair comedy has angles, names
6007 **CINDERFELLA**—C-91m.—(TC)—Jerry Lewis, Anna Maria Alberghetti—4769 (11-23-60)—Fair Jerry Lewis entry should please his fans
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-rending drama—English
R6011 **ELEPHANT WALK**—D-103m.—(TC)—Elizabeth Taylor, Dana Andrews—4781 (1-11-61)—Reissue deserves plenty of attention—Reissue
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
FOXHOLE IN CAIRO—MD-79m.—James Robertson Justice, Adrian Hoven—4787 (1-25-61)—Good war programmer
6005 **G.I. BLUES**—C-104m.—(TC)—Elvis Presley, Juliet Prowse—4762 (10-26-60)—Presley returns to faithful fans
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 **IT STARTED IN NAPLES**—C-100m.—(VV; TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
R6012 **NAKED JUNGLE, THE**—MD-95m.—(TC)—Eleanor Parker, Charlton Heston—4781 (1-11-61)—Tense reissue with many selling angles—Reissue
5921 **PRISONER OF THE VOLGA**—MD-82m.—(Total Scope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis, Debbie Reynolds—4702 (5-11-60)—Entertaining entry has names to help
6004 **SAVAGE INNOCENTS, THE**—D-110m.—(Technirama 70; TC)—Anthony Quinn, Yoko Tani—4758 (10-12-60)—Excellent educational subject with brilliant photography
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
6002 **UNDER TEN FLAGS**—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare
6008 **WORLD OF SUZIE WONG, THE**—D-129m.(TC)—William Holden, Nancy Kwan—4765 (11-9-60)—High rating, colorful screen version of hit book and play

COMING FEATURES IN ORDER OF RELEASE

Mar. **BLOOD AND ROSES**—(TE; TC)—Mel Ferrer, Annette Vadim
Apr. **ALL IN A NIGHT'S WORK**—(TC)—Dean Martin, Shirley MacLaine
May **ONE-EYED JACKS**—(VV; TC)—Marlon Brando, Katy Jurado

COMING

BREAKFAST AT TIFFANY'S—(TC)—Audrey Hepburn, George Peppard
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
DEADLOCK—Jeffrey Hunter, Stella Stevens
HATARI—(TC)—John Wayne, Red Buttons
HELL IS FOR HEROES—Bobby Darin, Bob Newhart, Fess Parker
LADIES' MAN—(TC)—Jerry Lewis, Helen Traubel
LOVE IN A GOLDFISH BOWL—(TC)—Tommy Sands, Fabian
MY GEISHA—(TC; Panavision)—Shirley MacLaine, Yves Montand
ON THE DOUBLE—(TC; Panavision)—Danny Kaye, Dana Wynter
PLEASURE OF HIS COMPANY, THE—(TC)—Fred Astaire, Debbie Reynolds
SUMMER AND SMOKE—(TC)—Laurence Harvey, Geraldine Page

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
040 **CAPTAIN'S TABLE, THE**—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CRACK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick
CIRCLE OF DECEPTION—MD-100m.—(CS)—Bradford Dillman, Suzy Parker—4787 (1-25-61)—Good counter intelligence war meller for the program
024 **DAVID AND BATHSHEBA**—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
046 **DESIRE IN THE DUST**—D-102m.—(CS)—Raymond Burr, Martha Hyer—4753 (9-28-60)—Interesting drama of small Southern town
DESERT ATTACK—MD-76m.—John Mills, Sylvia Syms—4789 (2-8-61)—Okay English war meller for the program—England
FERRY TO HONG KONG—MD-103m.—(CS; DC)—Curt Jurgens, Orson Welles, Sylvia Syms—4789 (2-8-61)—Colorful, well-enacted meller
057 **ESTHER AND THE KING**—D-109m.—(CS; DC)—Joan Collins, Richard Egan—4769 (11-23-60)—Interesting costume drama
017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful melle
056 **FLAMING STAR**—101m.—(CS; DC)—Elvis Presley, Barbara Eden—4781 (1-11-61)—Good action entry has Presley draw
030 **FOR THE LOVE OF MIKE**—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade
043 **FRECKLES**—D-84m.—(CS; DC)—Martin West, Carol Christenson—4754 (9-28-60)—Okay entry for the program
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
039 **GODDESS OF LOVE, THE**—MD-68m.—(CS; DC)—Belinda Lee, Jacques Sernas—4765 (11-9-60)—Mediocre fare for the duallers—(English dialogue; made in Italy)
036 **HIGH TIME**—C-103m.—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld—4754 (9-28-60)—Cute comedy
038 **HIGH-POWERED RIFLE, THE**—MD-60m.—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
IDIOT, THE—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
037 **LEGIONS OF THE NILE**—MD-91m.—(CS; DC)—Linda Cristal, Ettore Manni—4766 (11-9-60)—Acceptable for the program—(Dubbed in English; made in Italy)
034 **LET'S MAKE LOVE**—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
102 **LITTLE SHEPHERD OF KINGDOM COME, THE**—108m.—(CS; DC)—Jimmie Rodgers, Luana Patten—4782 (1-11-61)—Entertaining, heart-warming family story
LONG ROPE, THE—W-61m.—(CS)—Hugh Marlowe, Lisa Montell—4790 (2-8-61)—Program western
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
101 **MARRIAGE-GO-ROUND, THE**—C-98m.—(CS; DC)—Susan Hayward, James Mason, Julie Newmar—4774 (12-7-60)—Cute and amusing man's comedy
MILLIONAIRESS, THE—C-90m.—(CS; DC)—Sophia Loren, Peter Sellers, Alastair Sim—4787 (1-25-61)—Success depends on name power
031 **MURDER, INC.**—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale

•Fanny		WB
Fast and Sexy	A3	Col.
Female Fiends		Misc
Ferry to Hong Kong		Fox
Fever In The Blood, A	A3	WB
•Fiercest Heart, The		Fox
Five Bold Women		Misc.
Five Branded Women	B	Par.
•Five Golden Hours		Col.
Five Guns To Tombstone		UA
Flame Over India	A1	Fox
Flaming Star	A1	Fox
•Flower Drum Song		U-I
For the Love Of Mike	A1	Fox
For Members Only		For.
•Four Horsemen Of The Apocalypse		MGM
Foxhole In Cairo	B	Par.
Freckles	A1	Fox
French Mistress, A	A3	For.
•Francis of Assisi		Fox
From The Terrace	B	Fox
Frontier Uprising		UA
Fugitive Kind The	B	VA

G

Gallant Hours, The	A1	UA
Gangster Story	B	Misc.
General Della Rovere	A2	For.
•Gidget Goes Hawaiian		Col.
G. I. Blues	B	Par.
Giant of Marathon, The	A2	MGM
Girl in Lovers' Lane, The		Misc.
Girl Of The Night	SP	WB
Glenn Miller Story, The—RE	A1	U-I
Go Naked In The World	B	MGM
Goddess of Love, The	B	Fox
Gold Of The Seven Saints	A2	WB
Goliath and the Dragon	A2	A-I
Good Girls Beware		For.
•Goodbye Again		UA
Gorgo	A1	MGM
Grass Is Greener, The	A3	U-I
Great Imposter, The	A2	U-I
Greatest Show On Earth, The—RE	B	Par.
•Green Helmet, The	A1	MGM
•Greengage Summer, The		Col.
Green Carnation, The—See The Trials of Oscar Wilde		
•Gun Fight		UA
•Guns Of The Navarone, The		Col.

H

•Hand, The	A2	A-I
Hand In Hand	A1	Col.
Hannibal	A2	WB
•Hatari		Par.
Head of a Tyrant	B	U-I
Heaven On Earth	A1	For.
Heller In Pink Tights	A3	Par.
Hell Is A City	A3	Col.
•Hell Is For Heroes		Par.
Hell To Eternity	B	AA
Hercules Unchained	B	WB
Herod, The Great	B	AA
Heroes Die Young	A3	AA
Hideous Sun Demon, The		Misc.
Hideout In The Sun		Misc.
High-Powered Rifle	A2	Fox
High Time	A1	Fox
Hiroshima, Mon Amour	B	For.
Home Is The Hero	A2	For.
•Homicidal		Col.
Hoodlum Priest, The	A2	UA
Hound That Thought He Was A Racoon, The	A1	Misc.
House Of Usher, The	A2	A-I
Human Condition, The		For.

I

I Aim At the Stars	A2	Col.
I Passed for White	A3	AA
Ice Palace	A2	WB
Idiot, The	A3	Fox
Immoral Mr. Teas, The		Misc.
In the Wake Of A Stranger	A1	Par.
Incredible Petrified World, The		Misc.
Inherit the Wind	A3	UA
•Invasion Quartet		MGM
It Happened In Broad Daylight		For.
•It Happened In Athens		Fox
It Started In Naples	A3	Par

J

Jailbreakers, The	A2	AI
Jazz Boat	B	Col.
Jazz On A Summer's Day		Misc.
Journey To The Lost City	A2	A-I
Jungle Cat	A1	Misc.
Justice and Caryl Chessman		Misc.

K

Key Witness	A3	MGM
Killers of Kilimanjaro	A1	Col.
•King Of Kings, The		MGM
Konga	A2	A-I

L

•Ladies' Man		Par.
•Lady L		MGM
Last Days Of Pompeii, The	A1	UA
Last Sunset, The		U-I
•Last Time I Saw Archie, The		UA
Last Woman On Earth, The		Misc.
Leech Woman, The	B	U-I
League Of Gentlemen, The		For.
Left, Right and Center	A1	For.
Legions Of The Nile	B	Fox
Let No Man Write My Epitaph	A3	Col.
Let's Make Love	B	Fox
•Lion Of Sparta		Fox
Little Angel	A1	For.
Little Shepherd of Kingdom Come, The	A1	Fox
Little Shop Of Horrors, The		Misc.
Long Rope, The	A2	Fox
Look In Any Window	B	AA
Lost World, The	A1	Fox
•Love In A Goldfish Bowl		Par.
Love Specialist, The		For.
Love Game, The	C	For.
•Lover Come Back		U-I
•Loves Of Salammbo, The		Fox

M

Ma Barker's Killer Brood		Misc.
Macumba Love	B	UA
•Mad Dog Coll		Col.
•Madison Avenue		Fox
Magdalena	C	For.
•Magic Boy, The	A1	MGM
Magnificent Seven, The	A2	UA
Make Mine Mink	A3	For.
Man in A Cocked Hat	A2	For.
Man on a String	A1	Col.
Marie Octobre	A2	For.
Marriage-Go-Round	B	Fox
•Master of the World		A-I
•Matter Of Morals, A		UA
Michael Strogoff	A1	For.
Midnight Lace	A2	U-I
Mighty Crusaders, The		For.
Millionairess, The	B	Fox
•Minotaur, The		UA
Misfits, The	B	UA
•Misty		Fox
Model For Murder		For.
Monster Of The Piedras Blancas, The		Misc.
Morals Squad		Misc.
•Morgan The Pirate		MGM
Mountain Road, The	A2	Col.
Murder, Inc.	A3	Fox
Music Box Kid, The	A3	UA
•Mutiny On The Bounty		MGM
My Dog, Buddy	A1	Col.
•My Geisha		Par.
•Mysterious Island		Col.

N

•Naked Edge, The		UA
Naked Jungle, The—RE	A2	Par.
Natchez Trace		Misc.
Never On Sunday	C	For.
Next To No Time		For.
Nightfighters, The	A2	UA
Nights Of Lucretia Borgia, The	B	Col.
No Morals		For.
Noose For A Gunman	A1	UA
North To Alaska	A3	Fox
Nude In A White Car	A3	For.

O

Ocean's Eleven	A3	WB
Okefenokee		Misc.
•Ole Rex		U-I
•On The Double		Par.
On The Waterfront—RE	A2	Col.

051 **NORTH TO ALASKA**—C-122m.—(CS; DC)—John Wayne, Capucine, Fabian—4766 (11-9-60)—Comedy has angles
029 **ONE FOOT IN HELL**—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
SANCTUARY—D-90m.—(CS)—Lee Remick, Yves Montand—4794 (2-22-61)—Off-beat look at life and love in the south
047 **SECRET OF THE PURPLE REEF, THE**—MD-80m.—(CS; DC)—Jeff Richards, Margia Dean—4762 (10-26-60)—Average programmer
044 **SQUAD CAR**—MD-61m.—Vici Raaf, Paul Bryar—4787 (1-25-61)—For the lower half
025 **SEPTEMBER STORM**—MD-99m.—(Stereovision; CS; DC)—Joanne Dru, Mark Stevens—4758 (10-12-60)—Entertaining entry in 3-D process
SNIPER'S RIDGE—MD-61m.—(CS)—Jack Ging, Stanley Clements—4790 (2-8-61)—Fair war programmer
035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale o English family—(Filmed in England)
021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6-22-60)—Good Biblical drama can be sold
050 **TESS OF THE STORM COUNTRY**—D-84m.—(CS; DC)—Diane Baker, Jack Ging—4790 (2-8-61)—Interesting version of classic
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
TRAPP FAMILY, THE—D-106m.—(DC)—Ruth Leuwerik, Hans Holt—4797 (3-8-61)—Family yarn good for the program—German made; dubbed in English
027 **TRAPPED IN TANGIERS**—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English
032 **39 STEPS, THE**—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England
022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
UPSTAIRS AND DOWNSTAIRS—C-100m.—(DC)—Mylene Demongeot, Michael Craig—4777 (12-21-60)—Cute comedy—English
016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
042 **WALK TALL**—W-60m.—(CS; DC)—Willard Parker, Joyce Meadows—4762 (10-26-60)—Lower half filler
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
009 **WILD RIVER**—D-110m.—(CS, DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
054 **WIZARD OF BAGHDAD, THE**—C-93m.—(CS; DC)—Dick Shawn, Diane Baker—4777 (12-21-60)—Amusing programmer
033 **YOUNG JESSE JAMES**—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

COMING FEATURES IN ORDER OF RELEASE

Feb. **CANADIANS, THE**—(CS; DC)—Robert Ryan, John Dehner
Mar. **ALL HANDS ON DECK**—(CS; C)—Pat Boone, Barbara Eden
Mar. **DAYS OF THRILLS AND LAUGHTER**—Compilation
June **MISTY**—(CS; DC)—David Ladd, Anne Seymour

COMING

BATTLE AT BLOODY BEACH—(CS)—Audie Murphy, Dolores Michaels
BIG SHOW, THE—(C; CS)—Esther Williams, Cliff Robertson
BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Greco
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Stephen Boyd—England
DOUBLE TROUBLE—(CS; DC)—Tommy Noonan, Pete Marshall
FIERCEST HEART, THE—(CS; DC)—Stuart Whitman, Juliet Prowse
FRANCIS OF ASSISI—(CS; C)—Brad Dillman, Stuart Whitman, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MADISON AVENUE—(CS)—Dana Andrews, Eleanor Parker
RETURN TO PEYTON PLACE—(C; CS)—Carol Lynley, Jeff Chandler
QUEEN'S GUARD, THE—(CS)—Raymond Massey, Robert Stevens—England
RIGHT APPROACH, THE—(CS)—Martha Hyer, Frankie Vaughan
WILD IN THE COUNTRY—(CS, DC)—Elvis Presley, Hope Lang

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALAMO, THE—D-161m.—(Todd-AC; TC)—John Wayne, Linda Cristal—4762 (10-26-60)—High rating, powerful historical drama—Batjac
AND QUIET FLOWS THE DON—D-107m.—(C)—Ellina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and specialty houses—Russian made—English titles
6017 **APARTMENT, THE**—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
6011 **BOY AND THE PIRATES, THE**—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
6018 **CAGE OF EVIL**—MD-70m.—Ron Foster, Pat Blair—4718 (7-2-60)—Okay programmer—Zenith
6023 **ELMER GANTRY**—D-145m.—(EC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
EXODUS—MD-213m—(Super Panavision 70; TC)—Paul Newman, Eva Marie Saint—4778 (12-21-60)—High rating—Preminger
FACTS OF LIFE, THE—C-103m.—Bob Hope, Lucille Ball—4771 (11-23-60)—Bright, adult comedy has potent name power—H-L-P
FIVE GUNS TO TOMBSTONE—W-71m.—James Brown, Della Sherman—4790 (2-8-61)—Average western—Zenith
FRONTIER UPRISING—W-68m.—James Davis, Nancy Hadley—4790(2-8-61)—Cowboys, Indians, Mexicans and the U.S. Cavalry ride again—Zenith
6012 **FUGITIVE KIND, THE**—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drama has shock appeal, top names—Jurow-Shepherd-Pennebaker
6014 **GALLANT HOURS, THE**—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
HOODLUM PRIEST, THE—D-101m.—Don Murray, Larry Gates—4794 (2-22-61)—High rating drama—Murray-Wood
INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)
6020 **LAST DAYS OF POMPEII, THE**—MD-103m.—(Supertotalscope; C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
6016 **MACUMBA LOVE**—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
MAGNIFICENT SEVEN, THE—D-126m.—(Panavision; DC)—Yul Brynner, Eli Wallach—4758 (10-12-60)—Quality action entry—Mirisch
MISFITS, THE—D-124m.—Clark Gable, Marilyn Monroe—4790 (2-8-61)—Unusual, absorbing and adult entry—Seven Arts
6015 **MUSIC BOX KID, THE**—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
6013 **NOOSE FOR A GUNMAN**—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
6025 **NIGHT FIGHTERS, THE**—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9-14-60)—Irish revolt programmer—Made in Ireland—D.R.M.-Stross
OPERATION BOTTLENECK—MD-78m.—Ron Foster, Miiko Taka—4794 (2-22-61)—Lower half war meller—Zenith
POLICE DOG STORY, THE—MD-61m.—James Brown, Merry Anders—4791 (2-8-61)—Family-type meller for duallers—Zenith
6019 **STUDS LONIGAN**—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
6009 **THREE CAME TO KILL**—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
6010 **UNFORGIVEN, THE**—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
6024 **WALKING TARGET, THE**—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith

COMING FEATURES IN ORDER OF RELEASE

Mar. **MATTER OF MORALS, A**—Maj-Britt Nilsson
Apr. **MINOTAUR, THE**—Bob Mathias

COMING

ANIMALS ON THE STREET—Burt Lancaster, Shelley Winters—Contemporary
GUN FIGHT—James Brown—Zenith
GOODBYE AGAIN—Ingrid Bergman, Yves Montand—Argus
LAST TIME I SAW ARCHIE—Robert Mitchum, Jack Webb, Martha Hyer—Mark VII, Ltd.
NAKED EDGE, THE—Gary Cooper, Deborah Kerr—Pennebaker-Baroda
PARIS BLUES—Paul Newman, Joanne Woodward—Pennebaker
REVOLT OF THE SLAVES—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
SOMETHING WILD—Carroll Baker, Ralph Meeker—Prometheus
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
THREE ON A SPREE—Jack Watling, Carole Lesley—Caralan
WARLORD OF CRETE—Bob Mathias
WEST SIDE STORY—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch
WHEN THE CLOCK STRIKES—James Brown, Merry Anders—Harvard
YOUNG SAVAGES, THE—Burt Lancaster, Shelley Winters—Hecht

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmond Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6103 **GRASS IS GREENER, THE**—C-105m.—(TC; Technirama)—Cary Grant, Deborah Kerr—4775 (12-7-60)—Sophisticated, adult comedy headed for big business
6104 **GREAT IMPOSTOR, THE**—CD-112m.—Tony Curtis, Joan Blackman—4771 (11-23-60)—Highly entertaining entry
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Phillip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6101 **MIDNIGHT LACE**—D-108m—(EC)—Doris Day, Rex Harrison—4763 (10-26-60)—Lush, name-filled suspense drama looks like box-office winner
6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
6020 **SEVEN WAYS FROM SUNDOWN**—W-86m.—(EC)—Audie Murphy, Venetia Stevenson—4758 (10-12-60)—Very good western
6017 **S. O. S. PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
6070 **SPARTACUS**—D-189m.—(Super Technirama 70; TC)—Kirk Douglas, Laurence Olivier, Jean Simmons—4759 (10-12-60)—High-rating epic ranks with the best
TOMBOY AND THE CHAMP—D-92m. (EC)—Candy Moore, Ben Johnson—4791 (2-8-61)—Good family programmer
WINGS OF CHANCE—MD-76m.—(EC)—Jim Brown, Frances Rafferty—4798 (3-8-61)—Okay programmer

COMING FEATURES IN ORDER OF RELEASE

Jan. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Feb. **SHAKEDOWN, THE**—Terence Morgan, Hazel Court—England
Mar. **ROMANOFF AND JULIET**—(C)—Peter Ustinov, Sandra Dee, John Gavin
Apr. **SECRET WAYS, THE**—Richard Widmark, Sonja Ziemann

COMING

BACK STREET—(C)—Susan Hayward, John Gavin, Vera Miles
BLAST OF SILENCE—Allen Baron, Molly McCarthy
CAPE FEAR—(EC)—Gregory Peck, Polly Bergen
COME SEPTEMBER—(Panavision; C)—Rock Hudson, Gina Lollobrigida, Sandra Dee
CURSE OF THE WEREWOLF—(C)—Clifford Evans, Yvonne Romaine
FLOWER DRUM SONG—(C)—Nancy Kwan, James Shigeta
LAST SUNSET, THE—(C)—Rock Hudson, Dorothy Malone, Kirk Douglas
LOVER COME BACK—(C)—Rock Hudson, Doris Day, Tony Randall
OUTSIDER, THE—Tony Curtis, Miriam Colon
OLE REX—(EC)—Rex, Billy Hughes
PHARAOH'S WOMAN—(C)—Linda Cristal, John Drew Barrymore, Jr.
POSSE FROM HELL—(C)—Audie Murphy, Zohra Lampert
SHADOW OF THE CAT—Andre Morell, Barbara Shelley
TAMMY TELL ME TRUE—(C)—Sandra Dee, John Gavin
TROUBLE IN THE SKY—Michael Craig, Elizabeth Seal, Peter Cushing—English-made

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angles
005 **DARK AT THE TOP OF THE STAIRS, THE**—D-123m.—(TC)—Robert Preston, Dorothy McGuire—4754 (9-28-60)—Well-made interesting adult entry
008 **FEVER IN THE BLOOD, A**—D-117m.—Efrem Zimbalist, Jr., Angie Dickinson—4787 (1-25-61)—Interesting dramatic fare on world of politics
004 **GIRL OF THE NIGHT**—D-99m.—Anne Francis, Lloyd Nolan—4759 (10-12-60)—Exploitable clinical study of a prostitute—for adults only
009 **GOLD OF THE SEVEN SAINTS**—MD-88m.—(WarnerScope)—Clint Walker, Leticia Roman—4791 (2-8-61)—Good outdoor action entry
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylvia Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama; Alaska and its people
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
PARRISH—D-140m.—(TC)—Troy Donahue, Claudette Colbert—4798 (3-8-61)—Interesting drama, particularly for the gals
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
003 **SINS OF RACHEL CADE, THE**—D-123m.—(TC)—Angie Dickinson, Peter Finch—4798 (3-8-61)—Highly interesting drama with "Congo" background
007 **SUNDOWNERS, THE**—D-133m.—(TC)—Deborah Kerr, Robert Mitchum—4766 (11-9-60)—Highly interesting drama
002 **SUNRISE AT CAMPOBELLO**—BIO D-143m.—(TC)—Ralph Bellamy, Greer Garson—4754 (9-28-60)—Quality picturization of hit stage play
010 **WHITE WARRIOR, THE**—MD-86m.—(TC; DYALI-SCOPE)—Steve Reeves, Georgia Moll—4791 (2-8-61)—Okay action spectacle for the program—Italian-made; dubbed in English

COMING

Apr. **PORTRAIT OF A MOBSTER**—Vic Morrow, Leslie Parrish
May **STEEL CLAW, THE**—(C)—George Montgomery
June **FABULOUS WORLD OF JULES VERNE**—(MystiMation)—Ernest Revere, Louis Locke
June **BIMBO THE GREAT**—(EC; Scope)—Charles Holm, Maryanne Shields

COMING FEATURES IN ORDER OF RELEASE

CLAUDELLE INGLISH—Diane McBain, Arthur Kennedy
FANNY—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
ROMAN SPRING OF MRS. STONE, THE—Vivien Leigh, Warren Beatty
SPLENDOR IN THE GRASS—(TC)—Natalie Wood, Warren Beatty
SUSAN SLADE—(TC)—Troy Donahue, Connie Stevens, Dorothy McGuire

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ABSENT MINDED PROFESSOR, THE—C-97m.—Fred MacMurray, Nancy Olson—4794 (2-22-61)—Very funny entry for everyone—Buena Vista
BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup
CAREER GIRL—NOV-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
CAREER GIRLS ON A NAKED HOLIDAY—NOV.-65m.—Zelda Supplee—4798 (3-8-61)—Another nudist colony exposition—Brenner
CODE OF SILENCE—MD-75m.—Terry Becker, Elisa Loti—4775 (12-7-60)—Lower half meller Sterling World Dist.
COLD WIND IN AUGUST, A—D-80m.—Lola Albright, Scott Marlowe—4782 (1-11-61)—Sizzler for adults only—Aidart
COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
CROWNING EXPERIENCE, THE—D-102m.—(TC)—Muriel Smith, Louis Byles—4775 (12-7-60)—Has angles and appeal—Moral Re-Arament
DEAD ONE, THE—MD-70m.—(Ultrascope; EC)—Linda Ormond, John Mackay—4795 (2-22-61)—Mild horror entry for dualiers—Mardi Gras
FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the dualiers—RCIP
GIRL IN LOVERS' LANE, THE—MD-78m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the dualiers—Filmgroup
HIDEOUS SUN DEMON, THE—MD-74m.—Robert Clarke, Patricia Manning—4798 (3-8-61)—Science fiction horror for lower half—Pacific Int.
HIDEOUT IN THE SUN—NOV-72m.—(EC)—No credits available—4735 (8-31-60)—Fair nudist novelty—Astor
HOUND THAT THOUGHT HE WAS A RACOON, THE—NOV-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista
IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
JAZZ ON A SUMMER'S DAY—COMP-85m.—(DC)—Louis Armstrong, Mahalia Jackson, Jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
JUNGLE CAT—NOV-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista
JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World

•One-Eyed Jacks	A3	Par.
One Foot In Hell	A3	Fox
One Hundred And One Dalmatians	A1	Misc.
Operation Bottleneck		UA
•Operation Camel	A1	A-I
•Operation Eichmann	AA	
Oscar Wilde	C	For.
Ostrich Has Two Eggs, The		For.
Othello	A2	U-I
•Outsider, The		U-I

P

•Paris Blues		UA
Parrish	B	WB
Passport To China	A1	Col.
Pay or Die	A2	AA
Payoff With Love		For.
Pepe	A1	Col.
•Pharaoh's Woman		U-I
Picnic On The Grass		For.
Platinum High School	B	MGM
Please Turn Over	A3	Col.
•Pleasure of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
Plunderers, The	A3	AA
Police Dog Story		UA
Pollyanna	A1	Misc.
Portrait In Black	A3	U-I
•Portrait Of A Mobster		WB
Portrait Of A Sinner	B	A-I
•Posse From Hell		U-I
Prime Time, The	B	Misc.
Prisoner of the Volga	A2	Par.
Private Property	C	Misc.
•Private Lives of Adam and Eve, The	B	U-I
Psycho	B	Par.

Q

•Queen's Guard, The		Fox

R

•Raisin In The Sun, A		Col.
Rat Race, The	B	Par.
Raymie	A1	AA
•Reptilicus		A-I
Rest Is Silence, The		For.
•Return To Peyton Place		Fox
•Revolt of the Slaves		UA
•Right Approach, The		Fox
•Ring Of Fire		MGM
Ritual Of Love		For.
Rocket Attack, U. S. A.		Misc.
•Roman Spring Of Mrs. Stone, The		WB
•Romanoff and Juliet		U-I
Rosemary	B	For.
Royal Ballet, The		For.
Rue De Paris	A3	For.

S

•St. George And The 7 Curses		UA
Sanctuary	B	Fox
Santa Claus	A1	For.
Savage Eye, The	C	Misc.
Savage Innocents	A3	Par.
School For Love		For.
School for Scoundrels	A2	For.
•Secret Of Monte Cristo, The		MGM
Secret of the Purple Reef	A2	Fox
Secret Partner, The		MGM
•Secret Ways, The		U-I
September Storm	B	Fox
Serengeti Shall Not Die	A1	AA
Sergeant Rutledge	A2	WB
Seven Ways From Sundown	A2	U-I
Sex Kittens Go To College	B	AA
Sexpot		For.
•Shadow Of The Cat		U-I
•Shakedown, The	B	U-I
She Walks By Night		For.
She Was Like A Wild Chrysanthemum		For.
Sign of Zorro		Misc.
Sin and Desire		For.
Sin of Rachel Cade, The	A3	WB
Ski Troop Attack		Misc.
Sniper's Ridge	A2	Fox
Solid Gold Cadillac, The—RE		Col.
•Something Wild		UA
Song of Sister Maria, The	A1	For.
Song Without End	A2	Col.
Sons and Lovers	B	Fox
S. O. S. Pacific	A2	U-I
Spartacus	A3	U-I
•Splendor In The Grass		WB
•Spinster, The		MGM
Squad Car	B	Fox
•Steel Claw, The		WB
Stop, Look and Laugh	A1	Col.
Story of Ruth, The	A1	Fox
Strangers When We Meet	B	Col.
Stranglers of Bombay	B	Col.
Studs Lonigan	B	UA
Subterraneans, The	A3	MGM
•Summer and Smoke		Par.
Sundowners, The	A2	WB
Sun Lovers Holiday		Mis.
Sunrise at Campobello	A2	WB
Surprise Package	B	Col.
•Susan Slade		WB
Swiss Family Robinson	A1	Misc.
Sword and the Cross, The		For.
Sword of Sherwood Forest	A1	Col.

T

•Tammy Tells Me True		U-I
•Tartars, The		MGM
Tarzan The Magnificent	A2	Par.
•Taste Of Fear		Col.
Teenage Zombies		Misc.
Ten Who Dared	A1	Misc.
•Terror Of The Tongs	B	Col.
Tess of the Storm Country	A2	Fox
•Thief Of Baghdad, The		MGM
Thirteen Fighting Men	A1	Fox
Thirteen Ghosts	A1	Col.
39 Steps	A1	Fox
This Man Is Dangerous		For.
Three Came To Kill	A1	UA
•Three On A Spree		UA
Three Worlds Of Gulliver	A1	Col.
Thunder In Carolina	B	Misc.
•Time Bomb		AA
Time Machine, The	A2	MGM
To Live (Ikuru)	A3	For.
Tomboy And The Champ	A1	U-I
Tormented, The	A2	AA
Trapp Family, The		Fox
Trapped In Tangiers	A2	Fox
Tread Softly Stranger		For.
•Treatment, The		Col.
Trials Of Oscar Wilde, The (Green Carnation, The)	C	For.
•Trouble In The Sky		U-I
Tunes Of Glory	A3	For.
Twelve Hours To Kill	A1	Fox
Twelve To The Moon	A1	Col.
•Twenty Plus Two		AA
•Two Faces Of Dr. Jekyll	B	A-I
•Two Rode Together		Col.
Two Way Stretch	A2	For.

U

Under Ten Flags	A1	Par.
•Underwater City, The		Col.
Underworld, U. S. A.	B	Col.
•Unfaithfuls, The	A3	AA
Unforgiven, The	A2	UA
Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods	A2	Fox
Village Of The Damned, The	A2	MGM
Virgin Island	A3	For.
Virgin Sacrifice	B	Misc.
Virgin Spring, The	A3	For.

W

Wackiest Ship In The Army, The	A1	Col.
Wake Me When It's Over	A2	Fox
Walk Like A Dragon	A2	Par.
Walk Tall	A1	Fox
Walking Target	A2	UA
•Warlord Of Crete		UA
•Warrior Empress, The		Col.
Weddings and Babies		Misc.
•West Side Story		UA
When Comedy Was King	A1	Fox
•When The Clock Strikes		UA
Where The Boys Are	B	MGM
Where The Hot Wind Blows	B	MGM
White Warrior, The	A2	WB
Why Must I Die?	A3	A-I
Wicked Go To Hell, The	B	For.
•Wild In The Country		Fox
Wild One, The—RE	B	Col.
Wild Ride, The		Misc.
Wild River	B	Fox
Wild Youth		Misc.
Wings Of Chance		U-I
Wizard of Baghdad, The	A1	Fox
•Wonders Of Aladdin, The		MGM
World Of Suzie Wong, The	B	Par.
Would-Be Gentleman, The	A1	For.

Y

Young Have No Time, The	A3	Por.
Young Jesse James	B	Fox
Young Love		For.
Young One, The	A3	Misc
•Young Savages, The		UA

LAST WOMAN ON EARTH, THE—MD-71m.—(VistaScope; EC)—Anthony Carbone, Betsy Jones-Moreland—4795 (2-22-61)—mediocre science fiction for duallers.—Filmgroup
LITTLE SHOP OF HORRORS, THE—MD-70m.—Jonathan Haze, Jackie Joseph—4795 (2-22-61)—Exploitable, but overdone horror satire—Filmgroup
MA BARKER'S KILLER BROOD—MD-81m.—Lurene Tuttle—4772 (11-23-60)—Exploitale gangster meller—Filmservice Dist.
MONSTER OF PIEDRAS BLANCAS, THE—MD-72m.—John Harmon, Jeanne Carmen—4782 (1-11-61)—Horror programmer—Filmservice Dist. Corp.
MORALS SQUAD—MD-60m.—Bob O'Connell, Beverly Bennett—4775 (12-7-60)—Exploitable vice meller—Brenner
NATCHEZ TRACE—MD-80m—Zachary Scott, Marcia Henderson—4764 (10-26-60)—Okay historical action meller—Panorama
OKEFENOKEE—MD-76m.—Peter Coe, Peggy Maley—4782 (1-11-61)—Novel locale helps orogram meller—Filmservice Dist. Corp
ONE HUNDRED AND ONE DALMATIONS—CAR-80m.—(TC)—Highly entertaining Disney cartoon feature—4787 (1-25-61)—Buena Vista
POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rated family entry—Buena Vista
PRIME TIME, THE—MD-76m.—JoAnn LeCompte, James Brooks—4760 (10-12-60)—Amateurish 'teen-age meller for lower half—Mid Continent
PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation
ROCKET ATTACK, U. S. A.—MD-68m.—Monica Davis, John McKay—4795 (2-22-61)—Lower half filler—Exploit Films
SAVAGE EYE, THE—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley
SIGN OF ZORRO, THE—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista
SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup
SUN LOVERS HOLIDAY—65m.—(CS; EC)—Siomara and Mario Benvenuitl—4776 (12-7-60)—Another nudist colony novelty—Made in Brazil—English commentary—Astor
SWISS FAMILY ROBINSON—D-126m.—(TC; Panavision)—John Mills, Dorothy McGuire—4768 (11-9-60)—High rating adventure for family trade—Buena Vista
TEN WHO DARED—MD-92m.—(TC)—Brian Keith, John Beal—4756 (9-28-60)—Good adventure yarn—Buena Vista
TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor
THUNDER IN CAROLINA—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco
VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP
WEDDINGS AND BABIES—D-81m.—Viveca Lindfors, John Myhers—4768 (11-9-60)—For art houses—Morris Engel
WILD RIDE, THE—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup
WILD YOUTH—MD-70m.—Robert Hutton, Carol Ohmart—4760 (10-12-60)—For the lower half—Cinema Associates
YOUNG ONE, THE—D-96m.—Zachary Scott, Bernie Hamilton, Key Meersman—4792 (2-8-61)—Interesting drama on sex and the south for adult audiences—Valiant

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ARGENTINE

END OF INNOCENCE—D-76m.—Elsa Daniel, Lautare Mura—4756 (9-28-60)—Okay for art and specialty spots—Titles—Kingsley-Int.

ENGLISH

ANGRY SILENCE, THE—D-95m.—Richard Attenborough, Pier Angeli—4782 (1-11-61)—Well-made Import on union activity—Valiant
BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental
BLITZKRIEG—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
CARRY ON, NURSE—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor
CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion
COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare
ENTERTAINER, THE—D-97m.—Sir Laurence Olivier, Brenda de Banzie—4759 (10-12-60)—Off-beat, interesting entry for art and specialty spots—Continental
EXPRESSO BONGO—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental
FOR MEMBERS ONLY—NOV-87m.—(TC)—Brian Cobby, Shelley Martin—4759 (10-12-60)—Sexploitation nudist film for fast buck spots—Union
FRENCH MISTRESS, A—C-98m.—Cecil Parker, Agnes Laurent—4782 (1-11-61)—Amusing Import—Films Around The World
GREEN CARNATION, THE—See the Trials of Oscar Wilde
LEAGUE OF GENTLEMEN—D-114m.—Jack Hawkins, Nigel Patrick—4799 (3-8-61)—Highly entertaining entry—Kingsley Int.
LEFT, RIGHT AND CENTER—C-95m.—Alastair Sim, Ian Carmichael, Patricia Bredin—4767 (11-9-60)—Good English satirical comedy for art, specialty spots—BCG
MAKE MINE MINK—C-99m.—Terry Thomas, Athene Seyler—4783 (1-11-61)—Mirth-making Import—Continental
MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America
MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates
NEXT TO NO TIME—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining Import—Show Corp. of America
OSCAR WILDE—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World
ROYAL BALLET, THE—BALLET-131m.—(EC)—Margot Fonteyn, Michael Somes—4760 (10-12-60)—Exquisite ballet film for art spots—Lopert
SCHOOL FOR SCOUNDRELS—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental
TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley
TRIALS OF OSCAR WILDE, THE (GREEN CARNATION, THE)—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick
TUNES OF GLORY—106m.—(TC)—Alec Guinness, John Mills, Susannah York—4783 (1-11-61)—High rating drama for discriminating audiences—Lopert
TWO WAY STRETCH—C-87m.—Peter Sellers, Irene Handl—4796 (2-22-61)—Cute, amusing comedy—Show Corporation of America
VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

FINNISH

YOUNG LOVE—D-81m.—Peter Weckstrom, Tea Ista—4784 (1-11-61)—Interesting import for art spots—Dubbed In English—Film Representations

FRENCH

BELLES AND BALLET—Ballet-92m.—(EC)—Ballet De L'Etoile of Paris—4778 (12-21-60)—Ballet entry for art spots—Excelsior—
BIG CHIEF, THE—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental
BREATHLESS—D-89m.—Jean Seberg, Jean-Paul Belmono—4795 (2-22-61)—"New Wave" import is for adults in art spots—English titles—Films Around The World
CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting Import for art, specialty spots—Titles Haklm
COME DANCE WITH ME—MD-91m.—(EC)—Brigitte Bardot, Henri Videl—4772 (11-23-60)—Cute BB entry for adults, art and specialty spots—English Titles—Kingsley—Int.
DEVIL'S COMMANDMENT, THE—MD-73m.—Gianna Maria Canale, Carlo D'Angelo—4778 (12-21-60)—Horror meller passes time—Dubbed in English—RCIP
DOG, A MOUSE AND A SPUTNICK, A—C-85m.—Noel Noel, Denise Grey—4766 (11-9-60)—Fairly amusing comedy—Dubbed In English—Films Around The World
GOOD GIRLS BEWARE—MD-76m.—Antonella Lualdi, Robert Hossein—4767 (11-9-60)—Sexy French gangster meller—Dubbed In English—Fanfare
HIROSHIMA, MON AMOUR—D-88m.—Emmanuelle Riva, Elji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International
LOVE GAME, THE—D-88m.—Jean-Pierre Cassel, Genevieve Cluny—4767 (11-9-60)—Okay entry for art spots—English titles—Films Around The World
MARIE OCTOBRE—D-98m.—Danielle Darrieux, Bernard Blier—4763 (10-26-60)—Compelling Import for art spots—English titles—Lopert
NO MORALS—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin
NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting Import—Titles or dubbed—TransLux
OSTRICH HAS TWO EGGS, THE—C-89m.—Pierre Fresnay, Simone Renant—4767 (11-9-60)—Cute comedy for adults at art, specialty spots—English titles—Janus
PICNIC ON THE GRASS—C-91m.—(EC)—Paul Meurise, Catherine Rouvel—4783 (1-11-61)—Amusing import for art spots—Titles—Kingsley-Union
RITUAL OF LOVE—DIC-73m.—(EC)—4756 (9-28-60)—Exploitable anthropological subject for artspots—English narration—Pacemaker
RUE DE PARIS—D-90m.—Jean Gabin, Marie-Jose Nat—4792 (2-8-61)—Good entry for art, specialty spots—English titles—Lopert
SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed In English—NTA
SEXPOT—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles—Mishkin
SIN AND DESIRE—D-77m.—Francoise Arnoul, Andre LeGall—4763 (10-26-60)—Import not of art house calibre—Dubbed In English—Atlantis
THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dareal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed In English—Citation

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare
WOULD-BE GENTLEMAN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

GERMAN

CONFESS, DR. CORDA—D-101m.—Hardy Kruger, Elisabeth Mueller—4766 (11-9-60)—Well-made, suspenseful import—English titles—President
IT HAPPENED IN BROAD DAYLIGHT—D-97m.—Henix Ruhmann, Gert Frobe—4767 (11-9-60)—Absorbing crime yarn—Dubbed in English—Continental
REST IS SILENCE, THE—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Flims Around The World
ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Flims Around The World
SHE WALKS BY NIGHT—D-85m.—Belinda Lee—4731 (8-17-60)—Adult fare for specialty spots—Dubbed in English—Woolner
MAGDALENA—MD-82m.—Sabina Sesselman—4776 (12-7-60)—Fair, sex-ridden case history of a girl gone wrong—Dubbed in English—Buhawk

GREEK

NEVER ON SUNDAY—C-91m.—Melina Mercouri, Jules Dassin—4763 (10-26-60)—Delightful comedy is art house winner and could surprise elsewhere—English dialogue—Lopert

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

IRELAND

HOME IS THE HERO—D-83m.—Arthur Kennedy, Eileen Crowe—4799 (3-8-61)—Interesting Irish drama—Show Corporation

ITALIAN

GENERAL DELLA ROVERE—D-139m.—Vittorio de Sica, Hannas Messemer—4783 (1-11-61)—Well-made import of war-time intrigue—Titles—Continental
BIG DEAL ON MADONNA STREET, THE—C-91m.—Vittorio Gassman, Rossana Rory, Toto—4778 (12-21-60)—Highly entertaining comedy import—English titles—UMPO
HEAVEN ON EARTH—D-84m.—(EC)—Barbara Florian, Charles Fawcett—4763 (10-26-60)—Interesting tour of Rome with romantic dressing—Dubbed in English—JB Film Dist.
LOVE SPECIALIST, THE—C-104m.—(TE; TC)—Diana Dors, Vittorio Gassman—4756 (9-28-60)—Light weight import can be sold in some spots on name values—Dubbed in English—Madison
MIGHTY CRUSADERS, THE—SPEC-87m.—(SC; C)—Francisco Rabal, Sylva Koscina—4799 (3-8-61)—Yet another Italian-made spectacle—Dubbed in English—Falcon
SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley
CARMEN COMES HOME—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon
HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai, Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon
PAYOFF WITH LOVE—CD-104m.—(Grandscope; EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan
SHE WAS LIKE A WILD CHRYSANTHEMUM—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon
TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

MEXICAN

LITTLE ANGEL—D-90m.—(EC)—Maria Gracia—4783 (1-11-61)—Good entry for children, family and program—Dubbed in English—K. Gordon Murray
SANTA CLAUS—FAN-94m.—(EC)—Joseph Elias Moreno—4760 (10-12-60)—For the kiddies—Dubbed in English—K. Gordon Murray

SPANISH

SONG OF SISTER MARIA, THE—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—Dubbed in English—Citation

SWEDISH

DREAMS—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus
VIRGIN SPRING, THE—D-88m.—Max von Sydow, Birgitta Valberg—4776 (12-7-60)—Well-made, interesting but unpleasant import—English titles—Janus

U.S.S.R.

BALLAD OF A SOLDIER—MD-92m.—Vladimir Ivashev, Zhanna Prokhorenko—4795 (2-22-61)—Excellent in any language—English titles—Union

YUGOSLAVIAN

MICHAEL STROGOFF—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

For Theatre-Tested and Approved **THEATRE FORMS AND SYSTEMS** write to ***EXHIBITOR BOOK SHOP!***

Actual sample sheets of all "Plus Services" will be sent on written request.

The Shorts Parade

1958-59—1959-60 Season
(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

Columbia

TWO REEL

MUSICAL TRAVELARKS

3441 (Dec.) Wonders of Puerto Rico ....G 20m. 4563

COLOR FEATURETTES

4441 (Nov.) Wonderful Gibraltar .....G 18m. 4663
4442 (Mar.) Wonders of Ontario .....G 17½m. 4699
Wonderful Hong Kong ....G 20m. 4799

COMEDIES

THE THREE STOOGES

3402 (Oct.) Flying Saucer Daffy .....G 17m. 4539
3403 (Dec.) Oil's Well That Ends Well ..F 17m. 4567
3404 (Feb.) Triple Crossed .....F 17m. 4567
3405 (June) Sappy Bull Fighters .....F 16m. 4652

SPECIAL

(Eastman Color)
The Golden Fish .....E 20m. 4648

ONE REEL

MAGOOS

(Technicolor)

3752 (Oct.) Love Comes To Magoo ....G 6m. 4539
3753 (Nov.) Gumshoe Magoo .....E 6m. 4564
3754 (Jan.) Bwana Magoo .....G 6m. 4568
3755 (Mar.) Magoo's Homecoming .....G 6m. 4599
3756 (Apr.) Merry Minstrel Magoo .....G 6m. 4599
3757 (May) Magoo's Lodge Brother ....G 6m. 4607
3758 (July) Terror Faces Magoo .....G 6m. 4615

LOOPY DE LOOP COLOR CARTOONS

4701 (Nov.) Wolf Hounded .....E 7m. 4664
4702 (Dec.) Little Bo Bopped .....G 6m. 4676
4703 (Mar.) Tale Of A Wolf .....G 7m. 4704
4704 (Apr.) Life With Loopy .....G 7m. 4699
4705 (May) Creepy Time Pal .....G 9m. 4799
4706 (June) Snoopy Loopy .....G 6m. 4800
4707 (July) The Do Good Wolf .....G 7m. 4799
5701 (Sept.) No Biz Like Shoe Biz .....
5702 (Dec.) Here, Kiddie, Kiddie .....

HAM AND HATTIE CARTOONS

(Technicolor)

3511 (Oct.) Spring and Saganaki .....G 7m. 4540
3512 (Jan.) Picnics Are Fun .....E 7m. 4564

COLOR CARTOON SPECIAL

5501 (Nov.) Polygamus Polonius .....

WORLD OF SPORTS

3802 (Oct.) Rasslin' Ref' .....F 9m. 4540
3803 (Dec.) Sportsmen's Paradise .....G 9m. 4564
3804 (Feb.) Aquatic Carnival .....F 9m. 4568
3805 (Apr.) Racquet Magic .....G 9m. 4615
3806 (June) Jungle Adventure .....G 10m. 4615
4801 (Sept.) Wheeling Wizards .....G 9m. 4664
4802 (Nov.) Tee Marvels .....G 10m. 4680
4803 (Feb.) Greatest Show On Water ..F 10m. 4732
4804 (Mar.) Swinging Down The Lane ..F 8m. 4704
4805 (June) Battling Big Bass .....G 10m. 4800
4806 (Aug.) Holiday For Champions ....F 9m.
5801 (Dec.) Rasslin' Champs .....

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

4421 Super Wolf .....F 16m. 2740
4422 A Fool And His Honey .....F 16m. 3243
4423 Hooked And Rooked .....F 17m. 3292
4424 Trouble In-Laws .....F 16m. 3195
4425 Blonde Atom Bomb .....F 17m. 3064
4426 Heebie Gee-Gees .....F 16½m. 3225
4431 Fraidy Cat .....G 16m. 3218
4432 Champ Steps Out .....F 17m. 3209
4433 Dizzy Yardbird .....F 17m. 2830
4434 Innocently Guilty .....F 16m. 3021
4435 Rootin' Tootin' Tenderfeet ..F 16m. 3266
4436 Wedding Veils .....G 16m. 3040
5421 One Shivery Night .....G 16½m. 2897
5422 House About It .....G 16½m. 2914
5423 Hold That Monkey .....F 16m. 2805
5431 Waiting In The Lurch .....F 15½m. 2734
5432 Radio Riot .....F 16m. 2583
5433 Bride And Gloom .....F 16m. 2154

THE THREE STOOGES REISSUES

4401 Up In Daisy's Pent House ..F 17m. 3472
4402 Booty And The Beast .....F 17m. 3498
4403 Loose Loot .....F 16m. 3525
4404 Tricky Dicks .....F 16m. 3542
4405 Rip, Sew And Stitch .....F 17m. 3630
4406 Bubble Trouble .....F 16½m. 3630
4407 Goof On The Roof .....F 16½m. 3673
4408 Spooks .....G 15½m. 3706
5401 Income Tax Sappy .....F 16½m. 3706
5402 Pardon My Backfire .....E 16m. 3730
5403 Musty Musketeers .....F 16m. 3758

SERIALS

TWO REELS

Wild Bill Hickok .....E 15EP. 170
Captain Video .....G 15EP. 3209
Tex Granger .....G 15EP. 2369
4121 Pirates Of The High Seas ..F 15EP. 2964
4140 King Of The Congo .....
4160 The Lost Planet .....F 15EP. 3542
5120 Apache Avenger—Son Of Geronimo .....G 15EP. 3410

COLOR FAVORITES CARTOONS

(Technicolor)

4601 Gerald McBoing Boing's ....E 8m. 3435 Symphony
4602 Animal Crackers Circus ....G 7m. 198
4603 Bringing Up Mother .....E 7m. 3707
4604 Glee Worms .....G 7m. 2534
4605 The Tell Tale Heart .....E 8m. 3631
4606 Little Match Girl .....G 8m. 2534
4607 The Man On The Flying Trapeze .....G 7m. 3758
4608 Rocky Road To Ruin .....G 8m. 3585
4609 Pete Hothead .....F 7m. 3402
4610 Lo The Poor Buffalo .....G 7m. 2506
4611 Unicorn In The Garden ....E 7m. 3631
4612 The Mountain Ears .....G 7m. 3333
4613 Fudget's Budget .....E 7m. 3773
4614 Black-Board Review .....F 7m. 494
4615 Ballet Oop .....E 7m. 3706

MAGOO CARTOON REISSUES

4751 Ragtime Bear .....F 7m. 2740
4752 Spellbound Hound .....E 7m. 2814
4753 Trouble Indemnity .....G 7m. 2943
4754 Bungled Bungalo .....E 7m. 3021
4755 Barefaced Flatfoot .....E 7m. 3074
4756 Fuddy Duddy Buddy .....E 7m. 3194
4757 Grizzly Golfer .....G 7m. 3219
4758 Sloppy Jalopy .....E 7m. 3235
5751 The Dog Snatcher .....E 7m. 3326
5752 When Magoo Flew .....E 7m. 3857
5753 Pink And Blue Blues .....G 7m. 3379
5754 Magoo Makes News .....

CANDID MICROPHONES

4551 Number 4, Series 6 .....F 10m. 3129
4552 Number 5, Series 6 .....
4553 Number 1, Series 1 .....
4554 Number 2, Series 1 .....
4555 Number 3, Series 1 .....
5551 Number 1, Series 2 .....
5552 Number 2, Series 2 .....

ANIMAL CAVALCADES

3951 Chimp-Antics .....G 10½m. 3418
3952 Jungle Monarchs .....F 10m. 3473
3953 Greyhound Capers .....F 9m. 3585
3954 The Three Big Bears .....F 7m. 3623

FILM NOVELTIES

3851	Rhapsody On Ice	G	9m. 2557
3852	A Lass In Alaska	F	10½m. 2497
3853	Aren't We All	F	10½m. 2328
3854	Magic Stone	G	10m. 1820
3855	Babies By Bannister	E	8½m. 1383
3856	Community Sing No. 1	G	10m. 2243
4851	Sitka Sue	F	11m. 2591
4852	This Is Versailles	G	10m. 3585
4853	Beyond The Frontier	G	10m. 3562
5851	Canine Crimebusters	G	10m. 3758
5852	Push Back The Edge	G	10m. 3774

THRILLS OF MUSIC

4951	Jerry Wald And Orchestra	G	10m. 3388
4952	Machito And Orchestra	G	10m. 3699
4953	Les Elgart And Orchestra	G	10m. 3499
4954	Ray McKinley and Orch.	G	9m. 3435
5951	Ray Anthony And Orch.	G	10m. 3425
5952	Shorty Sherlock And Orch.	G	10m. 3534

MGM

REISSUES
(1960-61)
ONE REEL

GOLD MEDAL REPRINT CARTOONS

In Technicolor

W-261	Pet Peeve	F	7m. 3919
W-262	Mice Follies	G	7m. 3831
W-263	Touche Pussy Cat	G	7m. 3947
W-264	Farm Of Tomorrow	G	7m. 3831
W-265	Southbound Duckling	G	7m. 3919
W-266	Neapolitan Mouse	G	7m. 3831
W-267	Pup On A Picnic	F	7m. 3947
W-268	The Flea Circus	G	7m. 3842
W-269	Downhearted Duckling	G	7m. 3973
W-270	Dixieland Droopie	E	7m. 3973
W-271	Field and Stream	G	7m. 3973
W-272	Mouse For Sale	F	7m. 3973
W-273	Cat Fishin'	F	7m. 3842
W-274	Part Time Pal	G	7m. 3900
W-275	Cat Concerto	E	7m. 3900
W-276	Dr. Jekyll and Mr. Mouse	G	7m. 3947

Paramount

TWO REEL
SPECIAL
(VistaVision; Technicolor)

	VistaVision Visits Spain	E	18m. 4532

SPECIALS
(Eastman Color)

B20-1	(July) Carnival in Quebec	E	16m. 4731
B20-2	(Aug.) Boats 'A' Poppin	E	18m. 4731

ONE REEL
CASPER CARTOONS
(Technicolor)

B18-1	(Jan.) Doing What's Fright	F	6m. 4580
B18-2	(Mar.) Down To Mirth	G	7m. 4599
B18-3	(June) Not Ghoulty	G	9m. 4631
B18-4	(July) Casper's Birthday Party	G	6m. 4652

THE CAT

C20-1	(Sept.) Top Cat	G	6m. 4800
C20-2	(Jan.) Cool Cat Blues		

HERMAN AND KATNIP

H18-4	(Oct.) Katnip's Big Day	F	7m. 4664

JEEPERS AND CREEPERS

J19-1	(Jan.) The Boss is Always Right	G	6m. 4684
J19-2	(Mar.) Trouble Date	G	7m. 4747
J19-3	( ) Busy Buddies	G	6m. 4735
J19-4	(Sept.) Scouting For Trouble	F	6m. 4779

NOVELTOONS
(Technicolor)

P18-6	(Nov.) Out of this Whirl	G	7m. 4664
P19-1	(Feb.) Be Mice To Cats	G	6m. 4684
P19-2	( ) Monkey Doodles	G	6m. 4735
P19-3	(May) Silly Science	F	6m. 4764
P19-4	(May) Peck Your Own Home	F	6m. 4764
P19-5	(July) Counter Attack	F	6m. 4764
P19-6	(Aug.) Turning The Fables	F	6m. 4764
P19-7	(Sept.) Fine Feathered Friend	G	7m. 4779
P19-8	(Oct.) Planet Mouseola	G	7m. 4779
P20-1	(Nov.) Northern Mites	G	6m. 4800
P20-2	(Dec.) Miceniks		

MODERN MADCAPS

M19-1	(Jan.) Mike The Masquerader	G	6m. 4684
M19-2	(Feb.) Fiddle-Faddle	G	7m. 4684
M19-3	(Mar.) From Dime to Dime	F	7m. 4727
M19-4	(April) Trigger Treat	G	7m. 4747
M19-5	(June) The Sho Must Go On	G	6m. 4764
M19-6	(July) Electronica	F	6m. 4764
M19-7	(Aug.) Shootin' Stars	G	6m. 4764
M19-8	(Sept.) Disguise The Limit	F	6m. 4764
M20-1	(Oct.) Galaxia	G	7m. 4779
M20-2	(Nov.) Bouncing Bunny	F	6m. 4799
M20-3	(Dec.) Terry The Terror		
M20-4	(Jan.) Phantom Moustacher		

SPORTS ILLUSTRATED
(Color)

D20-1	(July) King of the Keys	G	9m. 4747
D20-2	(Sept.) The Big A	G	10m. 4779
D20-3	(Nov.) A Sport Is Born	E	10m. 4800

PARAMOUNT REISSUES

CARTOON CHAMPIONS

S20-1	Rail Rodents	G	7m. 3919
S20-2	Robin Rodenthood	G	7m. 3947
S20-3	A Bicep Built For Two	G	7m. 4002
S20-4	Mouse Trapeze	G	7m. 4051
S20-5	Fido Beta Kappa	G	6m. 3857
S20-6	No Ifs, Ands Or Butts	G	7m. 3919
S20-7	Candy Cabaret	F	7m. 3766
S20-8	Oily Bird	F	7m. 3805

20th Century-Fox

ONE REEL
CINEMASCOPE
MOVIETONE ADVENTURES
(Color)

7912	(Aug.)	Impressions Of Moscow	G	9m. 4664
7001	(Jan.)	State 50	G	10m. 4712
7002	(Feb.)	Navy Angels	F	8m. 4711
7003	(Mar.)	Sam Snead Shows You How	F	9m. 4764
7004	(Mar.)	Assignment Japan	G	9m. 4779
7005	(May)	Jibs and Spinnakers	G	9m. 4779
7006	(June)	Assignment Philippines	G	9m. 4779
7007	( )	Exercise Little Bear	G	9m. 4779
7008	(Sept.)	Sampans To Safety	E	9m. 4800
7009	(Oct.)	Assignment Thialand	E	9m. 4800
7010	(Nov.)	Underwater Demolition Team	G	9m.
7011	(Dec.)	Assignment Turkey	G	10m. 4800
7012	(Dec.)	Down The Road	G	10m. 4800
7101	(Jan.)	Australian Water Sports		
7102	(Feb.)	Assignment Mexico		
7103	(March)	Adventure In Rhythm		

TWO REEL
CINEMASCOPE SPECIALS

7971	(Oct.)	Assignment South Pacific	G	17m. 4680
7972	(Nov.)	Assignment New Zealand	G	15m. 4680

SPECIAL

7051	(Apr.)	Her Royal Highness	G	10m. 4779
7054	(July)	Tiger In The Tea	G	10m. 4779
7055	(Nov.)	Call Of The Holy Land	E	18m. 4779

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5911	(Nov.)	Outer Space Visitors	F	6m. 4648
5912	(Dec.)	The Leaky Faucet	F	6m. 4663
5001	(Jan.)	Hide And Go Sidney	F	6m. 4684
5002	(Feb.)	Misunderstood Giant	F	6m. 4684
5003	(Mar.)	Foofle's Picnic	F	6m. 4684
5004	(April)	The Famous Ride	F	6m. 4735
5005	(May)	Tusk Tusk	F	6m. 4779
5006	(June)	Hearts And Glowers	F	6m. 4779
5007	(July)	The Wayward Hat	F	6m. 4799
5008	(Aug.)	The Litlest Bully	F	6m. 4799
5009	(Sept.)	Two Ton Baby Sitter	F	6m. 4799
5010	(Oct.)	Tin Pan Alley Cat	F	6m. 4799
5011	(Nov.)	House of Hashimoto	G	6m. 4799
5012	(Jan.)	Daniel Boone, Jr.	F	6m. 4799
5101	(Feb.)	Night Life In Tokyo		
5102	(March)	So-Sorry, Pussycat		

ALL PURPOSE TECHNICOLOR CARTOONS

5021	(Jan.)	Thousand Smile Check-Up	F	6m. 4704
5022	(Mar.)	Tiger King	G	6m. 4712
5023	(May)	Mint Men	F	6m. 4768
5024	(July)	Trapeze Please		
5025	(Oct.)	Deep Sea Doodle	F	6m. 4799
5026	(Nov.)	Stunt Men	F	6m. 4800
5121	(Jan.)	Mysterious Package		
5122	(Feb.)	Cat Alarm		
5123	(March)	Drum Roll		

20TH CENTURY-FOX REISSUES

TERRYTOON TOPPERS

5031	How To Relax	
5032	The Helpless Hippo	
5033	Nonsense Newsreel	

Universal-International

TWO REEL
SPECIALS IN COLOR

4001	( )	The Boy Who Owned A Melephant	G	19m. 4652
4002	(Nov.)	Majestic Island (CS)	G	18m. 4680
4003	(Mar.)	Pacific Paradise	G	18m. 4727
4101	(Nov.)	Pacific Paradise		

ONE REEL
SPECIAL

	Twenty-Five Years Ago Today	G	17½m. 4731

COLOR PARADES (8)

4071	(Nov.)	The Irish In Me	E	9m. 4664
4072	(Dec.)	Honorable Myrtle	E	9m. 4676
4073	(Jan.)	Fragrant Harbor	G	9m. 4676
4074	(Mar.)	Hi Colorado (CS)	G	10m. 4683
4075	( )	Ageless Artistry	F	9m. 4732
4076	(June)	Golden Peninsula	G	9m. 4779
4077	(July)	Tahiti Nui		
4078	(Aug.)	Alaskan Adventure		
4171	(Nov.)	Valley Of The Mekong		
4172	(Dec.)	The Lion City		
4173	(Jan.)	Treasures Of Istanbul		
4174	(Feb.)	Down Jamaica Way		

WALTER LANTZ COLOR CARTUNES (13)

3922	(Oct.)	Romp In A Swamp	G	6m. 4652
3923	(Sept.)	Space Mouse	G	6m. 4652
4011	(Nov.)	Kiddie League	G	6m. 4664
4012	(Dec.)	Mouse Trapped	F	6m. 4676
4013	(Jan.)	Billion-Dollar Boner	G	6m. 4727
4014	(Feb.)	Witty Kitty	F	6m. 4728
4015	(Mar.)	Pistol Packin' Woodpecker	G	6m. 4731
4016	(Mar.)	Heap Big Hepcat	G	6m. 4731
4017	(April)	Ballyhooey	G	6m. 4731
4018	(May)	How to Stuff A Woodpecker	F	6m. 4735
4019	(June)	Bats In The Belfry	G	6m. 4768
4020	(July)	Woody's Ozark Lark	G	6m. 4768
4021	(Aug.)	Fished Hooked		
4022	(Sept.)	Freeloading Feline	F	6m. 4768
4023	(Oct.)	Hunger Strife	F	6m. 4779
4111	(Nov.)	Southern Fried Hospitality		
4112	(Dec.)	Fowled Up Falcon		
4113	(Jan.)	Poop Deck Pirate		
4114	(Jan.)	Rough And Tumble-Weed		
4115	(Feb.)	Eggnapper		

UNIVERSAL-INTERNATIONAL REISSUES

WOODY WOODPECKER CARTUNES

4131	Helter Skelter	G	6m. 3894
4132	Witch Crafty	F	6m. 3926
4133	Private Eye Pooch	G	6m. 3947
4134	Bedtime Bedlam	G	6m. 3973
4135	Square Shootin' Square	G	6m. 4009
4136	Bunco Busters	G	6m. 4042

Warners

ONE REEL
BUGS BUNNY SPECIALS
(Technicolor)

7724	(Feb.)	Horse Hare	G	7m. 4727
7725	(April)	Person To Bunny	G	7m. 4728
7726	(June)	Rabbit's Feat	F	7m. 4735
8721	Sept.)	From Hare To Heir	F	6m. 4800
8722	(Dec.)	Lighter Than Hare		

MERRIE MELODIES-LOONEY TUNES
(Technicolor)

7705	(Jan.)	Fastest With The Mostest	F	7m. 4684
7706	(Jan.)	West Of The Pecos	F	7m. 4684
7707	(Feb.)	Wild, Wild World	F	7m. 4684
7708	(Mar.)	Goldimouse and The Three Cats	G	6m. 4727
7709	(April)	Who Scent You	G	6m. 4728
7710	(May)	Hyde and Go Tweet	G	6m. 4764
7711	(June)	Crockett-Doodle-Do	G	6m. 4735
7712	(June)	Mouse And Garden	G	6m. 4764
7713	(July)	Ready Woolen And Able	G	6m. 4764
7714	(Aug.)	Mouse Follies	F	6m. 4764
8701	(Sept.)	The Dixie Fryer	G	6m.
8702	(Oct.)	Hopalong Casualty	F	6m.
8703	(Oct.)	Trip For Tat	G	6m. 4800
8704	(Nov.)	Doggone People	G	6m. 4799
8705	(Dec.)	High Note	G	7m. 4800
8706	(Jan.)	Cannery Woe		
8707	(Jan.)	Zip 'n' Snort		
8708	(Feb.)	Hoppy Daze		
8709	(Feb.)	Mouse On 57th Street		
8710	(Mar.)	Strangled Eggs		
8711	(Apr.)	Birds Of A Father		
8712	(Apr.)	D'Fightin' Ones		

SPECIAL
(CinemasScope, Technicolor)

	Israel	E	32m. 4676

WARNERS' REISSUES

BLUE RIBBON HIT PARADE CARTOONS

8301	Room And Bird	G	7m. 3080
8302	Cracked Quack	G	7m. 3357
8303	His Hare Raising Tale	F	7m. 3129
8304	Gift Wrapped	G	7m. 3243
8305	Little Beau Pepe	G	7m. 3266
8306	Tweet Tweet Tweety	G	7m. 3194
8307	Bunny Hugged	F	7m. 3056
8308	Wearing Of The Grin	G	7m. 3107
8309	Beep Beep	F	7m. 3318
8310	Rabbit Fire	E	7m. 3080
8311	Feed The Kitty	F	7m. 3235

WORLD WIDE COLOR ADVENTURE SPECIALS
TWO REEL

7001	Jungle Terror	E	20m. 2753
7002	Danger Is My Business	E	20m. 2830
7003	Snow Carnival		
8001	Enchanted Islands	G	20m. 3129
8002	The Man From New Orleans	G	19m. 2443

ONE REEL

7501	Royal Duck Short	F	10m. 2601
7502	Dare Devils On Wheels	G	10m. 2668
7503	Happy Holidays	F	9m. 2769
7504	Jungle Man Killers	E	10m. 2474
7505	Hunting The Fox	F	10m. 2725
7506	That's Bully	G	9m. 2799
8501	Riviera Days		
8502	Alpine Champions		
8503	Kings Of The Rockies		

Miscellaneous

	Berlin, Germany's Capital (Casino)	G	16m. 4711
	Black Cat, The (EC) (Continental)	E	22m. 4699
	Day Of The Painter (EC) (Kingsley-Int.)	E	15m. 4779
	Glass (TC) (Arthur)	E	8m. 4731
	How Difficult To Be An Adult (Casino)	G	14m. 4712
	The Interview (Kingsley-Int.)	E	5m. 4779
	Japan (CS, C) (Buena Vista)	E	28m. 4778
	Moonbird (C) (Harrison)	G	9m. 4699
	Petra, The Red Rose City (C) (Casino)	G	11m. 4712
	Pull My Daisy (D'Antonio)	F	27m. 4778
	Rhapsody Of Steel (TC) (Jam Handy)	G	23m. 4711
	The Violinist (EC) (Kingsley-Int.)	E	7m. 4779

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . EXHIBITOR BOOK SHOP, 246 N. Clarion St., Philadelphia 7, Pa.

FILM SLIDES

LANTERN SLIDES for all announcements. COPYPRESS, Box 11292, Ft. Worth 10, Texas.

NEW EQUIPMENT

WAGNER, ADLER, BEVELITE BLACK or RED, replacement Marque Letters, 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

THEATRES FOR SALE

THEATRES. Chicago, Connecticut. Suitable first run bookings. Theatres required. BOVILSKY, 34 Batson Street, Glasgow, Scotland.

FOR RENT: Howard Theatre, 2614 North Front. Modern, Air conditioned. Seats 750. Newly redecorated and completely equipped. Good opportunity for responsible party. Inquire TOM JOYCE, 100 W. Lehigh, Phila. 33, Pa. GArfield 5-3800.

450 CAR DRIVE-IN for sale in Central California. Approximately 60 miles southwest of Fresno. CinemaScope lens and screen. Ideal family operation. Owner retiring, write CUTHBERT, 3024 Woodlane Drive, Bakersfield, California.

THEATRE WANTED

LEASE OR BUY. New York, New Jersey areas. Give all details. Box 227, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome .. . but in this preponderantly male business, she should specify her sex.**

PROJECTIONIST, 7 years experience, 29 years old, single, NYC license, good references, sober, reliable, hard-working, willing to relocate anywhere. **BOX A31, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST and booth maintenance. 18 years experience, married, reliable, sober, will go anywhere. Availoble 2 weeks notice. No reasonable offer refused. References. **BOX A315, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

ASSISTANT MANAGER or projectionist, under 25, employed by West Coast circuit. 8 years experience. Would like better opportunity. Prefer Middle West. **BOX B315, c/o M. P. EXHIBITOR, 246 N. Clarian St., Phila. 7, Pa.**

THEATRE MANAGER, 18 years experience. Now employed. Interested only in Washington, D.C. exchange area. Married, age 50, non-drinker. Best of references. **BOX C38, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER: Wants deluxe first run situation. 23 years experience. Outstanding in advertising, exploitation. Best references. Now with major circuit. Desires permanent position with future. **BOX B38, c/o M. P. EXHIBITOR, 246 N. Clarian St., Phila. 7, Pa.**

WANTED: Theatre man to act as drive-in manager and handle promotion and exploitation for small Eastern circuit. Please give age, experience and all other pertinent facts in letter. **BOX D31, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGERS WANTED for drive-ins and conventional theatres located in the Philadelphia area. Year-round employment. State age, experience and qualifications. Write or Phone: **BUDCO, INC., PO Box 146, Daylestown, Pa. Phone: FI 8-3375 or WA 7-5850.** (31)

MANAGER: Experienced, conventional, first-run, drive-in, seeking permanent position, age 43, family man. **BOX B31, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7 Pa.**

LICENSED PROJECTIONIST needs job. Will relocate anywhere on one weeks notice. No reasonable offer turned down. More information and references on request. Married, sober, reliable. **Write or wire RALPH COX, 222 Parsonage St., Bennettsville, S. C.** (38)

PROJECTIONIST, 20 years experience, licensed, knowledge theatre management. Good ideas how to save, etc. Also motion picture lab film technician, color, B&W, 8-16-36mm. Live in NYC. Any good offer not refused with right party only. Married, no children, would relocate Florida or California if necessary. **BOX E38, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

HIGHLY EXPERIENCED theatre manager availoble. 15 years experience, publicity, exploitation, concession. Formerly New York but now permanently located Los Angeles. Reply with full particulars only, please. **BOX D38, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

YOUNG, maturely active single assistant manager, clever promoter, experienced former first-run 3,000 seat key circuit house, neighborhood—arthouse operation desires progressive metropolitan cannection, possibly southern-Los Angeles relocation. References. **BOX A38, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

CITY MANAGER: 3 theatres, 2 top towns. For large circuit. 44 years old, family man, sober, willing. Desire relocate South. Experience all phases booking, buying, promotion, operation. Let's talk! **BOX C31, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner** { Motion Picture Exhibitor 246 North Clarion St., Phila. 7, Pa.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

5,000 LATE TYPE theatre chairs on hand completely rebuilt like new with new chair comfort. Selling at very low price. Can also rebuild your own chairs if frames are good. Write for information: NICK DIACK, Eastern Seating Co., 138-13 Springfield Blvd., Springfield Gardens, N. Y.

USED EQUIPMENT

WORTH MORE IN PARTS—1KW Arclamps, Brenkert, Simplex, Strong, $69.50; Morelite, Forest, Ballantyne 65 amp., $49.50. Some have reflector. Complete booth outfits, projection and sound, from $895.00. Good serviceable condition. S.O.S., 602 W. 52nd Street, New York 19.

BEST VALUES! Imperial 65/130 generator, complete, reconditioned $350.00; E7 intermittents, rebuilt, $79.50; Simplex X-L soundheads, rebuilt, $525.00 pair; Simplex Portable projectors, new amplifier, complete, rebuilt $950.00. Thousand other bargains. STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

200 BERNZOMATIC IN-CAR GAS HEATERS. Slightly used. Save one-half. BOX 228, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS, 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

Title . . . . . .

Name . . . . . .

Address . . . . . .

Clip and Mail Today to

246 N. Clarion St., Phila. 7, Pa.

MR. THEATRE OWNER—

PUT THE SPOTLIGHT ON "OSCAR" NIGHT!

MONDAY EVE, APRIL 17, 1961

Our Industry's Biggest Show Over ABC Television and Radio
(Also CBC in Canada)

ORDER A THEATRE KIT

Containing

50-Foot Trailer
Ad Mats
Proclamations
Press Book
Scene Mats
Newspaper Contest
Lobby Set Pieces
Press Releases
Exploitation Ideas



© AMPAS

ENTIRE KIT ONLY **$3.00**

Kits Prepared and Sponsored by

Motion Picture Association of America

Theatre Owners of America

Send This Order and Your Check to

THEATRE OWNERS of AMERICA INC.

1501 Broadway New York 36, N. Y.

COUNT ME IN!

I want to do all I can to promote the largest possible audience for the Academy Awards Oscar cast on April 17th. I feel that the more people who enjoy this TV and radio show the better it will be for my boxoffice.

PLEASE RUSH ..... (Quantity) Academy Award Publicity and Promotional kits described above.

I enclose my check for $3.00 for each kit. I understand that TOA and MPAA will pay the balance of the cost.

To .....

.....

.....

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MARCH 22, 1961 | Volume 65 | Number 16

IN THREE SECTIONS • THIS IS SECTION ONE



Here is Gil Golden, special 20th-Fox representative, whose campaign to launch the family appeal film, "The Trapp Family," has achieved remarkable success in early openings. Vice-president Charles Einfeld reports the public has responded to the challenge that they must support family films if they want more of them.

Best Year Since 1955, Says Hyman

(See Page 7)

Integration Effort Sweeps Through N.C.

(See Page 8)

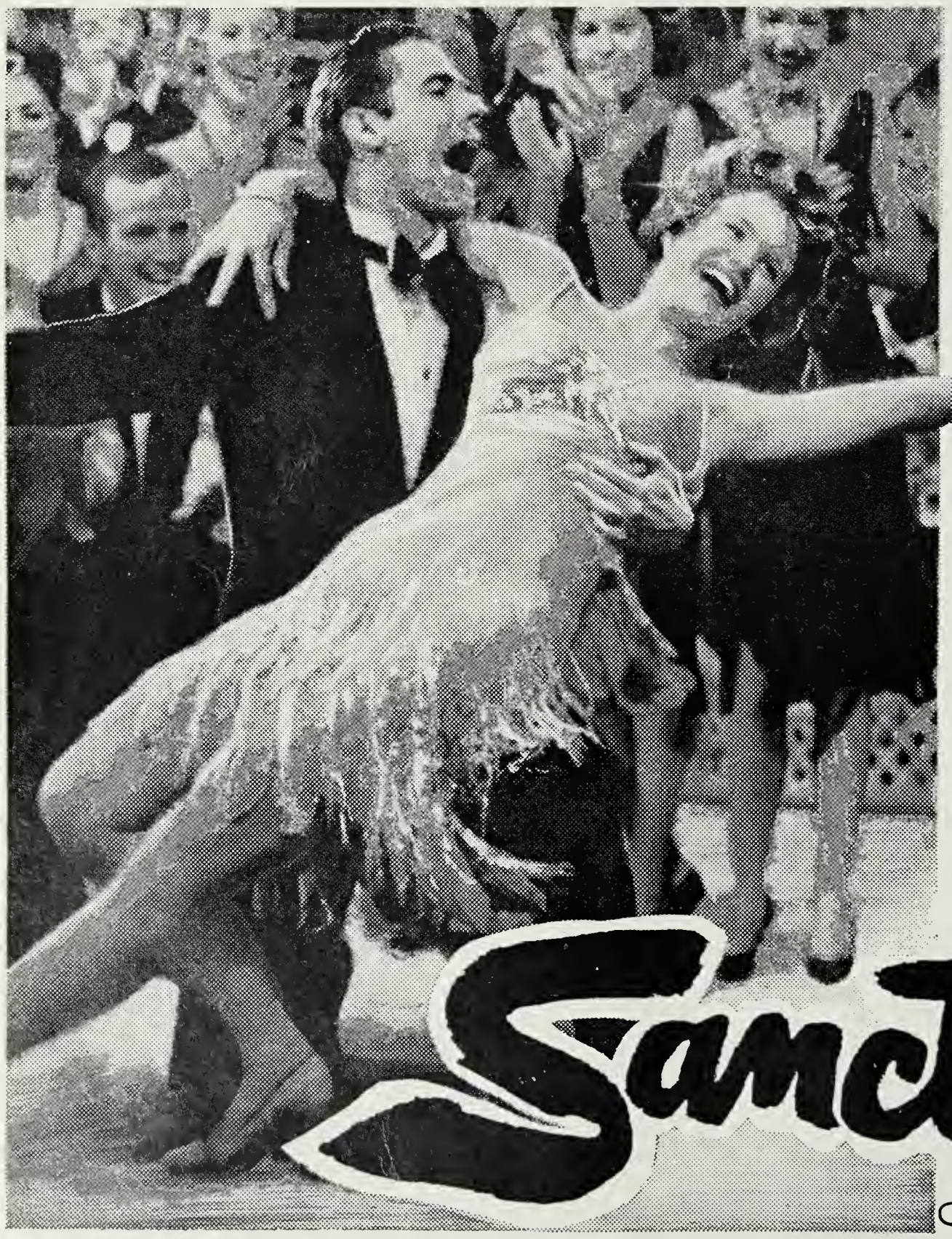
How To Save By Spending . . .

see editorial—page 3

FOR TOP RESULTS USE THIS AD! Mats 410, 304, 209

THE HUSHED TRUTH ABOUT THE GOVERNOR'S DAUGHTER ...AND WHAT HAPPENED THAT NIGHT SHE WENT LOOKING FOR "KICKS"--IN A SHORT, RED FRINGE DRESS...





Was she as innocent as she said ...or did she taunt and tease — until it was too late?

Darryl F. Zanuck Productions, Inc.
presents
WILLIAM FAULKNER'S

Sanctuary

CINEMASCOPE

starring LEE REMICK · YVES MONTAND · BRADFORD DILLMAN

Produced by RICHARD D. ZANUCK · Directed by TONY RICHARDSON · Screenplay by JAMES POE

20th CENTURY-FOX

43 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorparated. Publishing office: 246-248 North Clarian Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New Yark 22. West Coast field office: Paul Manning, 454 S. Rexfard Drive, Beverly Hills, Calif. Landan Bureau: Jack MacGregar, 16 Leinster Mews, Londan, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, assaciate editor; Gearge Frees Nonamaker, feature editar; Mel Kanecaff, New Yark editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside af the United States, Canada, and Pan-American cauntries, $5 per year (50 issues). Special rates for two and three years an applicatian. Secand class pastage paid at Philadelphia, Pennsylvania. Address all official communicatians ta the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 65 • No. 16

MARCH 22, 1961



HOW TO SAVE BY SPENDING

ASK ANY TOP FLIGHT business executive representing a soundly managed company what he thinks of advertising, and you will find general agreement. They will tell you that it is an essential part of business operation if profits are to be maintained or increased.

Does advertising pay? The answer must be, "It always has." How else could business continue to enlarge to meet new challenges, provide new products, etc.?

Criticism is heaped on the exhibition end of this business for failure to take full advantage of advertising possibilities, yet the record will show that distribution is also lax in this department. This was pointed out in our issue of February 1 ("WHAT IF THERE WERE NO TRADE PRESS?"). Who can deny that advertising helps make possible lower unit costs by creating a demand that permits greater volume sales. It has been said, "The surest way to overspend on advertising is not to spend enough for a good job."

We recall an incident brought to our attention with a smile. A mother, irritated at the fact that her daughter was telephoning her young friends far too frequently, and recalling a slogan that gained wide popularity during the war, posted a sign near the phone reading, "Is this call necessary?" Later, she found an answer scrawled on the sign. With irrefutable teen-age logic, her daughter had written, "How can I tell until I've made it?"

Value of any product is deceptive. Whether you are selling shoelaces or film, the answers mean very little until your sales message has reached the widest possible audience of potential buyers. Contact with your market is vital for maximum efficiency and profit. Make it easier by pre-selling your prospect, whether he be distributor, exhibitor, or John Q. Public.

COMPETITION—THE UNFAIR VARIETY

THE MOTION PICTURE INDUSTRY is no stranger to competition for the amusement dollar. Bowling alleys, sporting events, do-it-yourself fads, home barbecues, and the time consuming box named television are battling for the same things that the nation's theatres must have to stay alive—the public's amusement dollars and the public's leisure time.

In a competitive economy, competition is to be expected. The theatre must fight harder to give the patron more comfortable surroundings, technical perfection, and entertainment of a quality that will make a trip to the movies worthwhile.

However, competition takes many forms, and some can be unfair to the extreme. Exhibitors have often called our attention to 16mm. showings of feature films by schools, country clubs, etc. Sometimes these showings are free; sometimes an admission price is charged; always they represent competition of the unfairest variety.

We have editorialized on the subject before. Now, the American Congress of Exhibitors has recognized the problem. This organization cites complaints from theatremen of 16mm. showings in schools, auditoriums, union halls, factories, cafeterias, and other such sites that can only have an adverse effect on the local theatre involved.

ACE is seeking additional information so that they can prepare a sensible, documented case to distribution in an effort to alleviate the condition. If you have been plagued by this unwarranted competition, let your area ACE chairman know the facts.

Tell him the titles of the 16mm. films shown, the days of such showings, and how often they take place; tell him whether such showings have taken place before or after your run; tell him the admission charge and how it compares with your admission charge.

ACE specifies that this involves showings other than those at military installations. The effort to lessen competition from this source is already underway.

Before ACE can help you, you must help ACE. Don't leave the fight to the other fellow. It's everybody's battle.

"OSCAR" PUTS HIS BEST FOOT FORWARD

ON APRIL 17, this industry puts its best foot forward as the largest television audiences in history hold their collective breaths. It is Academy Awards night, and the motion picture industry honors its best in an atmosphere of glamour and excitement that can be matched by no other medium.

At this moment, as the men and women whose names are watchwords in every town and village in this country and abroad participate in the colorful ceremonies, the public is more aware of our industry than at any other single time.

We all know what an "Oscar" can do for a film or a star. It means added dollars at the boxoffice. It means added stature for the personalities honored. Most of all, it means public penetration of the message that movies are the world's number one form of entertainment.

Let's get all the good we can from the "Oscar" ceremonies. This can only be accomplished if every theatreman in every town gets behind Academy Award night to insure its success.

This year, the Academy Award promotion kits are available through Columbia exchanges everywhere. Get yours right away if you have not already done so. Make full use of the promotions suggested—the newspaper tieups, posters, trailers, lobby displays, etc. You will find that your local newspaper is ready to cooperate in such ventures as "Oscar" contests. So are your merchants. After all, everyone should be willing to hitch a ride on the "Oscar" bandwagon.

The work you do in putting over Academy Awards night can reward you in increased patronage all through the year. So help "Oscar" to help you.

ALLIED ARTISTS'

OPERATION EICHMANN

"A Boxoffice property certain to run up outstanding grosses...an achievement of outstanding merit!"

--*WILLIAM WEAVER*, Film Daily

"Thoroughly praiseworthy example of superior picture making...exceptional exploitation possibilities...virtually guarantees capacity audiences..."

--*IVAN SPEAR*, Boxoffice

"...Bound to react favorably at the Boxoffice...timely, dramatic...a powerful production..." --*SAMUEL D. BERNS*, Motion Picture Daily

"A super-detective story...holds timely exploitation value"

--*JAMES POWERS*, Hollywood Reporter



OPERATION EICHMANN!

Starring
WERNER KLEMPERER • RUTA LEE • DONALD BUKA • STEVE GRAVERS • BARBARA TURNER

Directed by R. G. SPRINGSTEEN • Screenplay by LEWIS COPPLEY • Produced by SAMUEL BISCHOFF and DAVID DIAMOND • An ALLIED ARTISTS PICTURE

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From HOUSTON, TEXAS

Bravo and Amen. My hats off to you for the editorial in the Jan. 25 issue of MOTION PICTURE EXHIBITOR titled "DO 'GOOD' PEOPLE WANT 'GOOD' FILMS?" You have stated the case and given the solution in one very short and sincere writing.

It has been my experience that out of the many many people who are self appointed protectors of human morals and who speak out against our great industry, only a small handful have even been into a motion picture theatre in the last two or three years. They base their actions on what they hear from their neighbors and read in the papers. They don't even take time or make an effort to attend a movie, because they're too busy talking against them.

In the Houston papers there has been a very heavy deluge of "Letters to the Editor" from readers protesting certain movies and movies in general. My partner, Ray Boriski, and I could not stand it any longer, and we wrote a letter taking up for our industry. Of course they did not print all of the letter, they cut all of the meat out of it. However, it still makes a point. The tearsheet from the paper is enclosed . . . also notice the letter above it.

Unless every exhibitor stands up and takes up for our industry or at least answers the charges on the ground level as best he can, the majority of the public will start believing everything it hears from those attacking us, and the employees may start outnumbering the customers.

ALBERT ZARZANA
Al-Ray Theatre Co.

EDITOR'S NOTE: This is the letter written to the paper by Mr. Zarzana and Mr. Boriski. More exhibitors should take the same interest in their local situations. Let movies stop being the patsy for every would-be guardian of morals.

"We operate four movie theatres in the Houston area. . . . All of these houses show Hollywood products including wonderful family films. We have heard and read much about 'bad' and 'adult' movies and have taken complaints and remarks on the chin several times; yet we never-never-never heard a word about the many 100 per cent wholesome 'family' movies (and we have shown many).

"The next time the urge comes about to condemn, just attempt looking through the movie ads a little closer. But do more than just 'look.' Attend one of the better films, and if you find it to your liking, tell others and talk about the 'good' movies for a change. It will help us and you'll feel much better, too."

This is the letter from a Houston housewife that appeared on the same page as the letter from the wide awake exhibitors quoted above:

"Outside forces are constantly working against the parents who try to instill in their children the importance of decent living and high moral conduct. The great majority of the movies that are available for our young people to see tear down and destroy everything which we as parents have taught them. Is this a necessary evil that parents must always contend with, or can something be done to stop it?"

We, as well as the Houston theatremen were more than a little incensed at the sweeping and general nature of her attack on motion pictures. We wrote the lady in question, asking for the titles of particular films she herself had seen that would destroy morals. We asked also whether she had supported any of the fine family features released in recent months and all but ignored at the box-office by the "good" folk of the nation. To date, we have received no answer, nor do we expect one. We doubt that this lady knows anything at all first-hand about this industry. We hope she begins soon to support the good when she attacks the bad.

From LAKE PLACID, N.Y.

This is from a smalltimer—an exhibitor who has retreated into the hills of the snow country to gain a measure of peace, and proceed with the business of making people happy having fun or excitement for a reasonable fee.

I may be remembered for some of the Promotionals and Novelties used in building business in many towns and cities all over these United States. However, I doubt it, as many of my associates have ceased to fight a losing battle with Wall Street salesmen on one side, and beatnicks on the other. I am of sturdier stock, I just won't quit after a lifetime of chasing the elusive amusement dollar, for show business is my business.

Today, blockbusting headliners boosted by ballyhoo sometimes turn out to be an anemic "poop" and simmer down to a second rate lower half of a double feature. The exhibitor who meets the real dollar-public stands, with his hat in his hand, embarrassed again. He and he alone is discredited by his neighbors, the clergy, and the paying public.

The buying problem, as you state, is out of this world. The 50-60 per cent (with second look) seems silly but the banker seems contented when he sees the stack of phoney 50 per centers on the table and right away okays another two million dollar production, gets into that $6000 Cadillac, and retreats to his hide-away somewhere in the sun.

The saturation fever also has hit us, and the quick dollar blooms again, sex or no sex.

Speaking of sex—the costuming of some of our best female stars leaves little to the imagination. Just recently the preview trailer for a UA feature showed a busty blond swimming without "bra" quite an exhibition; but the scene was cut out in the feature.

Again in the buying field, the return of the 90-10 deal is in evidence. Fortunately, I do not have to buy at these prohibitive prices. Cheerio! Enjoy the show.

O. B. ODLUM
Palace Theatre

EDITOR'S NOTE: A real industry veteran, Mr. Odlum has been a main street exhibitor in Wheeling, W. Va., New York, Buffalo, and Cleveland; director of publicity for several circuits; operator of theatres in Oak Ridge, Tenn., during the atomic mystery days; and frequent contributor to a variety of trade papers. He also spent more than three years in the Paramount home office. Through this varied career, his sense of humor has been constant, as can be seen by the above letter. Keep smiling, Mr. Odlum, because show business is our business too, and the show must go on.

From SEATTLE, WASH.

One of the sure ways for survival of the cinema is the voice of the free press of my trade paper, MOTION PICTURE EXHIBITOR. There is no doubt whatsoever in our minds that you have it.

MELVIN LILLIE
Cine Arts National Pictures, Inc.

EDITOR'S NOTE: And we hope to continue to use it. Thanks for your confidence.

WE-UNS ARE MOVIN'! WILL YOU PLEASE CHANGE YOUR RECORDS?

On or about MARCH 27, 1961 the General Publishing Offices of JAY EMANUEL PUBLICATIONS, INC. (Motion Picture Exhibitor—Theatre Catalog) will move from their old location at 246 N. Clarion Street to new and greatly improved air-conditioned facilities at—

317 NORTH BROAD STREET, PHILADELPHIA 7, PA.

P.S. And please note our new telephone number will be WAlnut 2-1860



NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Max Lefkowich, 74, one of the senior members of Community Circuit of Theatres, Cleveland, died at his Florida home. He is survived by his widow, two sons, and a daughter.

Earl Mabry, 50, owner, Mabry Art Service, died at St. Joseph's Hospital, Burbank, Calif. He is survived by his widow, a daughter, a brother, and a sister.

Arrivals

A daughter, **Abigail Ruth,** was born to **Mr. and Mrs. Abbott Simon,** New York City, at New York Hospital. Simon handles real estate taxes for RKO Theatres and Glen Alden Corporation. They have two other children.

Cohen Leaves Warners

NEW YORK—Charles Cohen has resigned from Warner Bros. Pictures, effective March 24.

Cohen has been executive assistant to Richard Lederer, the company's advertising and publicity director, since last June. With Warners since 1957, Cohen has served the company in various executive advertising and publicity positions.

Before joining Warners, he held executive posts at 20th-Fox, Allied Artists, and U-I.

MGM-Gaumont Pact Set

PARIS—Joseph R. Vogel, president of Metro-Goldwyn-Mayer, and Jean Le Duc, president of S.N.E. Gaumont, one of the largest motion picture organizations in France, have jointly announced the conclusion of an important long-term agreement between their respective companies.

This agreement provides for the co-production of motion pictures in France and their distribution throughout the world.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MAR. 20

Foreign Press Names Best Pictures, Actors

HOLLYWOOD — The Hollywood Foreign Press Association announced at its annual Golden Globes Award banquet in the International Room of the Beverly Hilton Hotel that as a result of 1,500,000 votes cast by newspaper and magazine polls conducted in 50 countries, Gina Lollobrigida was named "world's favorite actress of 1961" and Rock Hudson and Tony Curtis tied in the count of votes cast for "world's favorite actor" honors.

Other winners of the 34 awards were Burt Lancaster in "Elmer Gantry," best dramatic actor; Greer Garson in "Sunrise at Campobello," best dramatic actress; Sal Mineo, best supporting actor in "Exodus"; Janet Leight, best supporting actress in "Psycho"; Jack Lemmon, best actor in a comedy, in "The Apartment," which was named best comedy of the year, and Shirley MacLaine as best comedy actress for the same film. "Spartacus" was named best dramatic picture of the year; and "Song Without End" the best musical. "Hand In Hand" was named as the picture contributing most to international understanding, and "The Sundowners" was best for "outstanding merit in authenticity and characterization." Best foreign film was named as "Never On Sunday."

Jack Cardiff was named best director for "Sons and Lovers." Special awards went to Fred Astaire, Cantinflas, and Stanley Kramer. International world stars of tomorrow were named as Michael Callin, Ina Balin, Brett Halsey, Annetta Funicello, Mark Damon, and Nancy Kwan.

"Exodus" To Cannes Fete

PARIS—The secretary-general of the Cannes Film Festival, Favre Le Bret, announced upon his return to Paris that the Otto Preminger film "Exodus," has been invited to open the 1961 Cannes Festival on May 3 with a gala premiere.



Adolph Zukor, third from left, chairman of the board and founder of Paramount Pictures Corporation, was recently presented with the Screen Producers Guild Milestone Award at a banquet in Hollywood. Joining Zukor are, left to right, Jack Karp, Paramount vice-president and studio head; Mary Pickford; and Barney Balaban, president, Paramount Pictures.

BROADWAY GROSSES

"Professor" Opens Big

NEW YORK—Walt Disney's "Absent Minded Professor" opened big at Radio City Music Hall and the road-show attractions continued to do okay business. Elsewhere, things were just fair in the Broadway sector.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"SANCTUARY" (20th-Fox). Paramount claimed the fourth week would reach $17,000.

"THE ABSENT MINDED PROFESSOR" (Buena Vista), Radio City Music Hall did $110,000 for Thursday through Sunday, with the opening week sure to tally $165,000.

"GO NAKED IN THE WORLD" (MGM). Capitol claimed the second week at $18,000.

"BEN-HUR" (MGM). Loew's State on reserved seat policy did $25,000 on the 70th week.

"EXODUS" (UA). Warner on the 14th road show week did $52,000.

"SPARTACUS" (U-I). DeMille reported $18,000 on the 24th road show week.

"THE FACTS OF LIFE" (UA). Astor claimed $18,000 for the sixth week.

"TAKE A GIANT STEP" (UA). Victoria stated the third and last week was $8,000.

"CRY FOR HAPPY" (Col.). Forum claimed the third week was $18,500.

"PEPE" (Col.). Criterion announced the 13th week as $18,500.

N.Y. Passes License Fee Cut

ALBANY—Confidence that Governor Nelson A. Rockefeller would sign the Marchi film license fees bill was expressed by its co-sponsor, Assemblyman Anthony P. Savarese, Queens Republican, after the lower house had approved it, 134 to 1. The Senate had previously passed the measure, 57 to 0.

Savarese stressed that the proposed schedule of fees—$3.50 per thousand feet for the licensing of original film, instead of the long-collected $3 per thousand feet, and $1 per thousand feet, plus $3 for each entire print copy, rather than the present $2 a thousand feet on prints—had been "worked out with the Budget Division."

In the Assembly debate preceding approval of the new bill, Savarese said, "The industry got together with the Education Department and the Budget Division, to determine what would be fair fees." The 1961 measure "reflects the combined judgment of the Education Department, the Budget Division and the industry. I think it is a good bill, which recognizes the serious need of the industry today."

Assembly man Savarese cited reasons why the proposed change in fees are necessary and how they would help the little theatre to participate in saturation technique. The big cost under saturation is in prints, he said.

Industry forces have been pressing for some time to win a reduction in the license fees charged on prints. A survey suggested by the Governor when he vetoed a similar bill last year has shown that even at the reduced rates, the Motion Picture Division will receive funds sufficient to pay all expenses.

Prospects Best Since '55—Hyman

All Studios Headed For Peak Year, According To AB-PT Exec; Quality Of Features Seen Up

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., displayed great enthusiasm about industry prospects for 1961 on the occasion of unveiling his report from Hollywood and release schedule for the remainder of 1961 at a meeting with representatives of the trade press. He said, "I'm certain that 1961 will be the best in the last six years for the motion picture industry."

Explaining his optimism, Hyman pointed out that during his recently completed two-week stay in Hollywood, when he compiled the information in his report, he visited all 10 studios. As a result of what he saw of completed pictures, and from his discussions with top studio personnel, Hyman feels that all 10 studios are headed for peak years.

Hyman stated that business for his company in the first quarter of 1961 has been substantially better than the same period in 1960, despite the recession and inclement weather. In the second quarter, when the 14-week April-May-June exhibition drive will take place, Hyman pointed out that there will be more quality pictures than during the same period in 1960. He added, however, that exhibitors must cooperate by aggressively promoting these high quality films.

Hyman pointed out that skillful promotion of the Academy Awards in April would also boost what usually is the slowest season of the year. "This cannot help but spotlight everyone's attention on the movies," he said. "Exibitors can help themselves by making the Awards show known to their patrons."

Hyman anticipates the usual abundance of quality attractions available during the summer months. The period from September to the year end will continue to improve. "Increased interest, both by the public and exhibitors in new faces will also boost business," Hyman added. "It's vital to the industry to develop new stars to replace stars whose popularity is waning."

"Adding this up," he concluded, "I feel that 1961 will be the best year for our industry since 1955."

Hyman reported that the third quarter of the year which will include the summer will see a great quantity of quality pictures being released, and he has requested AP-PT theatres to hold off booking some of these until the Labor Day period when they may be in shorter supply.

He opined that many more foreign pictures were proving suitable for regular theatres these days, and more and more exhibitors are happy to play these.

Hyman was against classification when it constitutes censorship but he thought that it should be up to the individual area whether or not to use the classifying of pictures just as each area must determine its own admission price. Most pictures, he said, should be regular releases, and he was glad to see only a few roadshows acheduled.

Tax Exemption Favored

RALEIGH, N.C.—Lease of motion picture films still would be exempt from North Carolina's three per cent sales tax under proposals of Governor Terry Sanford.

RKO General Sued For Contract Breach

NEW YORK—Claiming RKO General failed to deliver various films which they valued at $1,500,000; that RKO statements contained improper deductions; and that RKO failed to properly account for various monies, Television Industries, Inc., C & C Films, Inc., and C & C International Film Corporation filed a $3,594,896 breach-of-contract suit against RKO General in New York Supreme Court.

Plaintiffs also sought an injunction restraining RKO General from distributing various features and shorts in foreign countries for which it has no licenses.

The agreements in question include one made in 1955 granting plaintiffs rights through March, 1960, to features and shorts made or distributed by RKO prior to July, 1955; and another in 1958, in which C & C granted RKO rights to distribute 18 features in the U.S. and Canada to TV.

U-I Stockholders Vote On Rackmill Option

NEW YORK—At the annual stockholders' meeting of Decca Records, Inc., to be held here on April 11, it will be voted to grant to president Milton R. Rackmil an option for 35,000 shares of capital stock at $31.60 a share.

Six directors will be elected with nominees being Rackmil, Leonard W. Schneider, Martin P. Salkin, Albert A. Garthwaite, Harold I. Thorpe, and Samuel H. Vallance.

A proposal for cumulative voting, opposed by management, will be introduced for the third time at the meeting by minority stockholders Lewis D. and John J. Gilbert.

Decca directors and officers, as a group, received aggregate remuneration of $260,559, according to the proxy statement. As directors or officers of Universal Pictures, a subsidiary, they received $142,403.

Individual payments included $42,500 to Rackmil as Decca president and $127,403 as Universal head; $49,400 to Schneider, executive vice-president and general manager; and $32,500 to Samuel Yamin, secretary.

Rackmil as president and chief executive of both companies for seven-year periods beginning Feb. 7, 1961, receives the same weekly salaries as under old pacts—$817.31 from Decca and $2,403.84 from Universal.



Silent screen favorites Harold Lloyd and Carmel Myers are seen with producer Robert Youngson at a screening of his newest compilation, "Days Of Thrills and Laughter," at the 20th Century-Fox home office in New York.

New WB Pix To Open In Indianapolis Nabes

INDIANAPOLIS—Instituting a policy that will bring major motion pictures directly to local neighborhood audiences, Warner Bros. has scheduled its forthcoming important productions to open simultaneously in five drive-ins and two indoor theatres in the city and its environs, rather than in a downtown theatre.

The drive-ins are the Pendleton Pike, the Twin, the Meridian, the Belair, and the Westlake. The indoor theatres are the Vogue and the Arlington. All are independently owned.

The first Warner Bros. release to open under the new presentation method will be "The White Warrior," to be launched on April 5 at the seven showplaces.

"Warner Bros. is responding to the demand from motion picture patrons in the Indianapolis area that they be enabled to see first-run films immediately, without having to wait until these major productions complete their engagements downtown," according to Chester Blakeley, the company's Indianapolis branch manager. "Movie-goers are seeking the convenience that goes with seeing new pictures in their own neighborhoods and Warner Bros. will give them what they want."

Following "The White Warrior," five other Warner Bros. motion pictures will begin their Indianapolis engagements in the seven showplaces simultaneously: "The Sins of Rachel Cade," "A Fever in the Blood," "Gold of the Seven Saints," "The Fabulous World of Jules Verne," and "Bimbo the Great."

Favorite Films Returns

NEW YORK—Favorite Films, a leading feature film reissue distributor of the 1940s, has been reactivated as a theatrical distribution company, and as its first property has obtained U.S. rights to "His and Hers," British comedy starring Terry Thomas and produced by Hal E. Chester, it is announced by Arthur Kerman, head of Favorite Films.

Kerman, who recently sold out his interest in "Carry On, Nurse," is the third generation of Kermans in the movie business. His grandfather established a chain of silent theatres in Brooklyn early in the century, and his father, Moe Kerman, organized the original Favorite.

Senator Lauds Variety

WASHINGTON—"Their constant labor to rescue children from the twilight world of pain and suffering should be an inspiration to us all" was the tribute paid to the humanitarian achievements of Variety Clubs International by Senator Joseph S. Clark of Pennsylvania.

In a long recital of the work of individual Variety tents, Senator Clark placed his tribute to Variety into the Congressional Record.

Two New Fox Managers

NEW YORK—Two promotions to branch managerial posts from the 20th-Fox field ranks were announced by general sales manager Glenn Norris.

Howard B. Kinser, manager of the company's Indianapolis office since 1957, has been elevated to managerial charge of the larger Washington branch. Vern Fletcher, former salesman in the Salt Lake City territory, will fill the vacancy at the Indianapolis branch.

Charlotte Sets Rules For Picketing As Anti-Segregation Effort Spreads

CHARLOTTE—City Council has adopted an ordinance regulating picketing on city streets as a result of current demonstrations against racial segregation in downtown movie houses.

It said the ordinance originated with merchants, who said the recent picketing of nearby movie houses has crowded the sidewalks and prevented customers from entering their stores.

The ordinance limits the number of pickets to 10 to a city block, requires demonstrators to walk 15 feet apart, and sets the size and shape of the signs or placards they may carry. The ordinance also sets up protection for the pickets from heckling or abuse by spectators.

The ordinance was adopted after a large number of Negroes staged a two-hour demonstration at two downtown movie houses. It was adopted over protests of Negroes backing the demonstrations, but the Council said labor officials had studied the ordinance and had found no provisions objectionable to them.

Meanwhile, at Durham, the Durham County Board of Welfare adopted a resolution criticizing the "judgment" of two Durham Welfare Department caseworkers who live in Chapel Hill and who, during their off-duty hours, have been joining Negroes in picketing two Chapel Hill theatres in an anti-segregation protest.

Prior to the action, the two caseworkers, Miss Nan Pattie of Scotland and Mrs. Edith Back submitted a signed statement to the board defending their actions.

The welfare board said that it "understands that the N. C. Attorney General has advised that county welfare department employes have the right to participate in the picketing of moving picture theatres in protest of segregated audiences therein."

However, it said, its members "believe that exercise of every individual right is not always consistent with good judgment."

College Faculty Members Join Student Picketing

DURHAM, N.C.—Faculty members of Duke University and North Carolina College have joined students picketing the Center and Carolina here after submitting a petition asking them to desegregate their seating facilities, and have announced that they will continue doing so until racial bars are lowered.

At the same time, they have asked other local houses which until now have not been picketed to integrate.

Twenty-five faculty members joined forces with the students. They represented a small segment of 260 faculty members from both schools who signed a resolution earlier in the week condemning segregation at movie houses. The resolution, signed by 136 faculty members at Duke and 124 at N.C. College, the latter a Negro institution, was presented to the management of the Center and Carolina prior to the picketing.

It stated that "a voluntary group of faculty and staff persons from Duke University and North Carolina College endorse strongly the peaceful efforts of students to eliminate from our public life patterns of segregation which are no longer a credit to the communty.

"We are willing to join the picket line today and to find besides picketing other legal and appropriate means for calling attention to the disgraceful persistence of a type of discrimination which often results in acts of inhumanity and which is contrary to the egalitarian spirit of our religious traditions, as well as the United States Constitution," the resolution declared.

Meanwhile, picketing of theatres which has been under way for some time in Durham, Chapel Hill, Greensboro, High Point, Charlotte, and several other North Carolina cities, spread to Fayetteville, where such demonstrations were conducted for the first time.

All of Fayetteville's theatres were picketed by college students. Three of the four downtown houses have segregated facilities in balconies for Negro patrons, but the fourth does not admit Negroes.

A spokesmen for the houses said "We run our business on our opinions. We will not integrate. We feel we are acting in the best interest of the theatres and the community."

Of the two theaters being picketed in Durham, both had Negro balconies in operation at the time the picketing began. One of them —the Center—since has closed its balcony on the grounds that it had been demonstrated that it no longer was wanted.

At Chapel Hill. Andy Gutierrez, manager, Varsity, denied a statement of the Citizens Committee for Open Movies that the segregation-integration policy of his house depended upon the policy of the Carolina across the street.

The committee had stated that Gutierrez was in favor of desegregation but did not have authority to act.

Gutierrez said he did not want to argue with the group but he had "never made any public statement for or against theatre integration."

TOA Mid-Winter Meet Studies Industry Problems

WASHINGTON, D.C.—The 14th annual mid-winter board meeting of Theatre Owners of America was held at the Mayflower Hotel this week.

George G. Kerasotes, Springfield, Ill., board chairman, convened the opening session of the board of directors and the executive committee, while president Albert M. Pickus, Stratford, Conn., delivered his special report in which he outlined TOA progress since last September's annual convention in Los Angeles, and also highlighted the current problems of the industry.

The two-day session concluded yesterday (March 21) with a reception for Congressmen and Senators.

Meetings of TOA's censorship, Army-Air Force, finance, and insurance committees were held preceding the board session.

Reade's Jacobsen Retires

OAKHURST, N.J.—A. Charles Jacobsen, treasurer and veteran of more than 30 years with the Walter Reade Organization, will retire from active service on April 1, it was disclosed by president Walter Reade, Jr. Jacobsen will continue to serve the company as consultant.

Jacobsen started with the Walter Reade Organization in 1922 when the circuit's home office was located in the old Savoy Theatre Building in New York City, opposite Macy's.

Fox, Levittown, N.J., Set For Gala Bow

PHILADELPHIA—In an era when movie chains are more often reported shutting down or curtailing some of their operations, Melvin J. Fox will open his new Fox, Levittown, N.J., tomorrow (March 23) with a special gala invitational preview.



FOX

While giant searchlights stab the dark skies overhead, some 2,000 guests will stream into the theatre to view the theatre's initial attraction, John Wayne's spectacle, "The Alamo."

These guests will include film, stage and night club stars appearing in the area and New Jersey State, city and township officials, among them police and educational leaders.

Additionally, about 100 "special" guests will be wined and dined lavishly at the plush nearby Embers Restaurant and rushed by motorcycle-escorted carcade to the theatre in time for the opening.

Lovely starlets and models will be on hand at the theatre to act as hostesses and a local radio station will originate a remote broadcast from the theatre lobby on the festivities.

Built at a cost of over a half-million dollars, the theatre is dedicated to Jacob B. Fox, Mel Fox's father, still living and himself well-known in local motion picture circles.

Constructed of stone, brick, glass, and tile and displaying modern exterior facades, the Fox is effectively coordinated with other building units at its location in the fast-growing Levittown Shopping Center.

Twelve hundred persons can be accommodated in the theatre's wide generously spaced seats. The house will be completely air-conditioned. Architect for the new theatre was David Supowitz, of Philadelphia.

Miss., La., Exhibs Set Meet

BILOXI, MISS.—It was announced jointly by Ed Ortte, president of Mississippi Theatre Owners, and Levere C. Montgomery, president of Louisiana Theatre Owners, that these two exhibitor associations would hold a joint annual convention here on June 18-20.

This will be the first time in the history of these organizations that they will hold a joint convention. While all meetings, luncheons, and joint affairs will be held at the Buena Vista Hotel, housing facilities will be divided between the Buena Vista and the Broadwater Hotels.

The entire program and agenda is now being developed by a joint committee of the two organizations. Serving are Kermit Carr, T. G. Solomon, James Howell, Claude Bourgeois, John Williams, Don Stafford, Clare Woods, Eugene Calongne, Ed Ortte, and Levere Montgomery.

VC Honors Irish Premier

DUBLIN — Variety international officers, second assistant international chief barker Jim Carreras and international European representative C. J. Latta are to visit Ireland on April 17 to present a Variety gold life membership card to the Irish Prime Minister, Sean Lemass. He will be the first Irishman to be so honored and the honorary life membership is being bestowed as a tribute to the Variety Club of Ireland, Tent 41, which will stage the 1962 international convention in Dublin with the pledged support of the Variety Club of Great Britain.

"Oscar" Exploiteers Meet On Bally Plan

NEW YORK—A special meeting of the heads of the four coordinating groups of the MPAA advertising and publicity directors committee was held at the request of Al Floersheimer, public relations director of TOA, who is serving as coordinator of special feature services for the Academy Awards promotion.

The purpose of the meeting was to lay out a definite program of special promotional material on the Academy Awards that will be serviced through the special Academy Awards exploitation field committee under the chairmanship of Jerry Evans. Among the plans which were approved was a feature and photo story on the nominations of pictures, actors, and actresses; a fashion story with stills highlighting costumes from the nominated pictures; special art work from well-known syndicated newspaper artists; a feature story on the short subject awards this year and over past years; and a three part story with illustrations on the history of "Oscar." This material will be prepared by the Academy with art work and stills supplied by the major companies.

The feature stories will be supplied to the exploitation men in the field, who will service them to the newspapers in their territories on an exclusive basis. This system was developed most successfully last year and will be followed again this year.

The radio and TV coordinating group under the chairmanship of Robert S. Ferguson was asked to provide records of the five nominated songs and a special Academy Awards script to go with the records for use by disc jockeys.

Maurice Bergman, eastern coordinator for the Academy Awards, outlined for the group a number of promotional activities already under way including a number of special promotions by ABC-TV and radio. Efforts are being made to coordinate the field operations of the MPAA units with those of ABC and exhibitors.

Those attending the meeting were Maurice Bergman, Jerry Evans (Universal), Al Floersheimer (TOA), Joseph Gould (Paramount), Dick Kahn (Columbia), Harry McWilliams, Taylor M. Mills (MPAA), and Charles Powell (Columbia).

RKO Deals Upheld

HOLLYWOOD—The right of RKO General, Inc., to make distribution deals with Rank Film Distributors, Ltd., Loew's International, and others was upheld by Superior Court Judge Alfred Gitelson in handing down an opinion in a suit filed by Waverly Productions.

Ben Bogeaus, Waverly president, had contended that his company was not required under its production-distribution deal with RKO General to turn over two films, "From The Earth To The Moon" and "Enchanted Island" for foreign distribution because the defendant had closed its foreign exchanges and arranged to distribute its films through other companies after the agreement had been made.

It was held that RKO General's agreement with plaintiff gave it the right to distribute through others; that RKO was not required to distribute through its own exchanges; that Waverly Productions had breached its contract by not delivering the films.

Similar suits against RKO General are now in litigation, and Judge Gitelson's opinion was expected to set a precedent.

"Lovers" Appeal Reaches Ohio Supreme Court

DAYTON, OHIO—The Ohio Supreme Court has been asked to rule on the conviction of Allan A. Warth, former manager, Art, Dayton, who was found guilty on charges of showing an alleged obscene film, "The Lovers."

Warth was convicted a year ago and fined $1,000 and sentenced to 30 days in prison. The sentence was suspended, along with $500 of the fine. Now operating a theatre in Cincinnati, Warth said his appeal was timed so the Ohio Supreme Court could consider a similar appeal by a Cleveland Heights art theatre manager regarding the same film.

MGM, Kalvar Form Film Processing Firm

NEW YORK—Joseph R. Vogel, president of Metro-Goldwyn-Mayer, Inc., and Alfred Jay Moran, president of Kalvar Corporation, announced the formation of a new equally-owned company which will have the exclusive right to develop and market Kalvar photographic products in the field of motion pictures and television, and in certain areas of the still amateur photographic field.

Kalvar is engaged in the development and production of film under a revolutionary new process which does not require chemical processing. It takes photography out of the dark room. Kalvar's films are exposed by light to form the latent photographic image, and heated to develop the image.

Chief commercial use of the Kalvar process to date has been in the copying of microfilm images for industry and government. Extension of the process into various other forms of photography and copying is being rapidly developed.

In announcing the agreement, Vogel said, "The successful development and application of the Kalvar process would have far-reaching effects in the field of motion picture and television production, providing quality and speed with reduction in both time and cost involved."

Fox Declares Dividend

NEW YORK—A quarterly cash dividend of 40 cents per share on the outstanding common stock of 20th-Fox has been declared payable March 31 to stockholders of record on March 20.

Skouras Launches Red Cross Drive

NEW YORK—More than 100 leaders of New York's entertainment industries met at a luncheon given by Spyros Skouras, president, 20th-Fox Film Corp., at the St. Moritz Hotel to open the 1961 Red Cross drive in the entertainment industry.

Skouras is chairman of the entertainment industries division of the drive.

Guest speaker General Alfred M. Gruenther, president of the American National Red Cross, told the group that Red Cross disaster workers are at work right now in 50 areas of eight states stricken by floods and tornadoes, and other workers have been alerted for disasters which weather forecasters fear may hit within the next two weeks. Having the funds and trained workers ready to meet disasters when they arise is only one of the services which contributions to the Red Cross campaign will make possible in the year ahead, he said.

Other guests of honor at the luncheon included National Red Cross chairman E. Roland Harriman and Mrs. Harriman, and Fred Ulmer, deputy chairman of the 1961 Red Cross campaign in Greater New York, who told the audience that New York's goal of $5,500,000 was 21 per cent more than was raised in the Red Cross campaign last year. Also among the guests of honor were stage and film stars Jackie Gleason, Shelley Winters, Piper Laurie, Ina Balin, Thelma Ritter, Carol Lynley, Theodore Bikel, and Gig Young.

Among entertainment industry leaders attending were Harry Brandt, president of Brandt Theatres; Russell Downing, president of the Radio City Music Hall Corp.; Charles Carpenter, president of Technicolor; John J. O'Connor, vice-president of Universal Pictures; Edward Reek, president of Movietone News; William German, president of William German, Inc.; Lawrence W. Lowman, vice-president of the Columbia Broadcasting System; Arthur Israel Jr., vice-president of Paramount Pictures; and Sol Schwartz, vice-president of Columbia Pictures.

Col.'s Klein In Politics

NEW YORK—Harold S. Klein, assistant secretary of Columbia Pictures Corporation, will run for Mayor of Dobbs Ferry, N.Y., heading the local Democratic ticket there. The election, one of 22 village elections to be held in Westchester County this month, will take place on March 21.



E. Roland Harriman, New York Red Cross Chairman; His Eminence Iakovos, Archbishop of the Greek Orthodox Church of North and South America; General Alfred M. Gruenther, president, National Red Cross; and Spyros Skouras, president, 20th Century-Fox and chairman of the 1961 Red Cross drive in the entertainment industry, discuss plans for the drive at the recent luncheon given for more than 100 leaders of the industry at the St. Moritz Hotel, New York City.

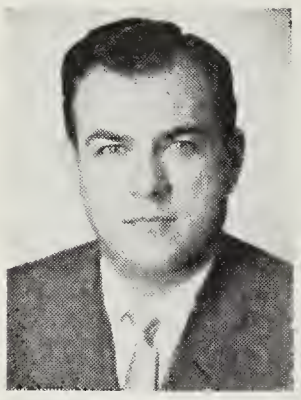
Owen, Deneau, Minsky Lead Major Realignment Of Para. Sales Setup

NEW YORK—A realignment of Paramount Pictures' domestic sales organization has been effected in a far-reaching program to implement the most effective method of marketing individual pictures on an area-by-area basis and to be of greater service to theatres of all types and sizes, it was announced by Jerome Pickman, vice-president and general sales manager of Paramount Film Distributing Corporation.



OWEN

Under the over-all supervision of George Weltner, vice-president in charge of world sales, the new sales and administrative system has been designed to meet changing marketing conditions. The domestic sales organization will be structured under Pickman into three departments, each supervised by an assistant general sales manager.



MINSKY



DENEAU

The new assistant general sales managers and their respective departments are Hugh Owen, in charge of the national sales department; Sidney G. Deneau, in charge of the home office sales department; and Howard Minsky, in charge of the sales administrative department. The three executives assume their new responsibilities immediately, and will continue to headquarter in New York.

The national sales department under Owen will be responsible for the sales and administrative functions of Paramount's 28 branch offices, and will supervise branch selling at the local level.

The home office sales department under Deneau will be responsible for the sales of Paramount product to national and other major theatre organizations throughtout the country.

Assigned to the home office sales department, but continuing to operate in the field, will be the five division sales managers, who have been designated as regional sales managers. Their offices and territories are John G. Moore, Boston, New England and mid-east; W. Gordon Bradley, Atlanta, southeast; Alfred R. Taylor, Chicago, midwest; Tom W. Bridge, Dallas, southwest; and H. Neal East, Los Angeles, west coast. "Freeing the regional sales managers from administrative responsibilities will enable them to devote more time to constructive planning," Pickman noted.

The sales administrative department under Minsky will be allied with the other two sales units as well as with the regional and branch offices. This department, Pickman said, "will in effect be a sales support unit in coordinating the efforts of the field sales organization and designed to contribute maximum service to Paramount's customers."

This realignment of Paramount's key sales personnel, Pickman asserted, "is a radical departure from the company's previous sales set-up, and will enable its sales staff to devote greater time and concentration to the most effective marketing of our product in large and small communities and in theatres of all types, sizes and capacities.

"We shall also be able to effect an even closer coordination of sales with Paramount's merchandising activities, which are under the supervision of Martin Davis, director of advertising, publicity and exploitation."

Weltner described the realignment as "a new approach to the distribution of motion pictures, designed to meet changing marketing and operating conditions that, in the last five years, have resulted in major revisions in distribution and exhibition policies. Paramount's current production program indicates that our distribution organization will have outstanding boxoffice attractions in ever increasing numbers during 1961 and the years to come. To guarantee maximum revenues from every attraction, both for ourselves and for our customers, we must be fully prepared to give each picture custom-tailored handling."

Wage Exemption Sought For Student Workers

ALBANY—An amendment to last year's law fixing a dollar hourly as the minimum wage, state-wide, has been proposed in a bill by Senator E. Ogden Bush, Delaware County Republican, and by the Assembly Rules Committee.

It authorizes the minimum wage board to recommend regulations for the employment at any time of students under special certificates in a motion picture theatre at such wages lower than the minimum established "as shall be prescribed in such regulation."

Motion picture theatre workers were among those affected by the minimum wage act which became effective Oct. 1, 1960. Industrial commissioner Martin P. Catherwood, in answer to industry pleas for exemption, indicated that its proper recourse was to the Legislature at the 1961 session.

SW Wins Trust Suit

BOSTON — Stanley Warner Management Corp.. et al did not violate the anti-trust laws as had been alleged by Lawrence Micelli, Palmer. Mass., theatre owner, an 11-member panel in Federal Court found.

The exibitor claimed that the defendants had conspired to prevent him from showing first run films at his two theatres in Palmer and he asked damages of $1,000,000.

N. Y. Classification Rocky

ALBANY—It was learned last fortnight that the Marano-Conklin film classification bill was expected to die in committee as opposition to it mounted.

It was reported that the only chance for the bill to reach the Senate floor is if there is an amendment made to the present form.

"Strolling" Critics Hit By MPAA's Johnston

NEW YORK—The seventh annual conference of the Federation of Motion Picture Councils opened with Mrs. W. Lashley Nelson, Jr., Federation president, presiding.

Following greetings from the Federation president, Morgan Sheahan, deputy commissioner of the New York City Department of Commerce and Public Events, expressed kind wishes on behalf of the Mayor, and Mrs. Leroy Lewis, conference chairman, welcomed the assembled delegates.

Eric Johnston, president of the Motion Picture Association of America, addressed the group and expressed the industry's appreciation for the dedicated services extended by the men and women members of the Federation who supported motion pictures in their communities throughout the year. Johnston's talk was titled "The Tuned-Out Strolling Critic" in which he took umbrage at the industry's most vocal critics who rarely bother to see the picture that they frequently slander. Johnston noted:

"The 'Strolling Critic' walks by outside a theatre and is able to say positively that what's inside is 'prurient' or worse.

"You don't have to be an expert to qualify. Anybody can become one. The single test is simple. Just don't look at the picture, that's all."

Following Johnston's address, Margaret G. Twyman, director of community relations of the MPAA, who has been instrumental in developing an exciting and attractive two-day program for the conference, welcomed the group.

A further highlight of the initial session was a talk by David Susskind, co-producer of "A Raisin In The Sun."

Preminger Meets Churchmen

PHILADELPHIA — Otto Preminger, producer-director of the widely-acclaimed "Exodus," was to be guest of honor at a special luncheon of The National Religious Publicity Council to be held at the Sheraton Hotel yesterday (March 21).

Preminger, who has also produced and directed such controversial, outstanding pictures as "The Man With The Golden Arm" and "The Moon is Blue," was to discuss such subjects as "Has the Motion Picture Code been violated?," "Crime, violence and sex in films," and "What religious forces might do to cooperate with the film industry."

The National Religious Publicity Council is an association of those engaged in religious publicity and related work for church organizations, whose aim is toward a more effective Christian communication.

Selznick Award At Berlin Fete

NEW YORK—The Selznick Golden Laurel Awards will be presented this year at the International Film Festival in West Berlin. Dr. Alfred Bauer, Festival director, has set aside the evening of June 29 to be devoted exclusively to these Awards.

This will be the second time that the Selznick Awards have been presented at the West Berlin Festival. The Golden and Silver Laurel Medals, founded by David O. Selznick in 1949, are given to those pictures and picture-makers deemed to have made the greatest contribution to goodwill and understanding among the peoples of the world, while maintaining high cinematic artistry. Under the Award rules, U.S. films and film-makers are not eligible.

THE NEW

UA

CELEBRATES ITS TENTH ANNIVERSARY

WITH THE MOST POWERFUL PRODUCT ARRAY IN ENTERTAINMENT HISTORY!

FOR '61 ...NEVER BEFORE SO READY TO

JOHN WAYNE'S The ALAMO

Technicolor • Starring John Wayne • Richard Widmark Laurence Harvey • Frankie Avalon • Linda Cristal Richard Boone • Produced and Directed by John Wayne A Batjac Production

BIRDMAN OF ALCATRAZ

Starring Burt Lancaster • Karl Malden • Thelma Ritter Betty Field • A Harold Hecht Production

BEST SELLER

BY LOVE POSSESSED

Eastmancolor • Panavision • Starring Lana Turner Efrem Zimbalist Jr. • Jason Robards Jr. • George Hamilton • Susan Kohner • Prod. by Walter Mirisch Directed by John Sturges • A Mirisch Company Presentation in Assoc. with Seven Arts Prod. • From the novel by James Gould Cozzens

BEST SELLER

ANATOLE LITVAK'S GOODBYE AGAIN

Starring Ingrid Bergman • Yves Montand • Anthony Perkins • Prod. and Dir. by Anatole Litvak • From the novel "Aimez-vous Brahms" by Francoise Sagan

The HOODLUM PRIEST

Starring Don Murray • Directed by Irvin Kershner Produced by Don Murray and Walter Wood • A Murray-Wood Production

JACK THE GIANT KILLER

Technicolor • Fantascope • Starring Kerwin Mathews Judi Meredith • Torin Thatcher • Directed by Jerry Juran • Associate Producer Robert E. Kent • An Edward Small Production

The MISFITS

Starring Clark Gable • Marilyn Monroe • Montgomery Clift • Thelma Ritter • Eli Wallach • Dir. by John Huston • A John Huston Prod. • Produced by Frank E. Taylor • A Seven Arts Presentation • Original screenplay by Pulitzer Prize-winner Arthur Miller

The NAKED EDGE

Starring Gary Cooper • Deborah Kerr • Dir. by Michael Anderson • Exec. Producers George Glass and Walter Seltzer • A Pennebaker-Baroda Production • From the novel "First Train To Babylon" by Max Ehrlich

NEVER ON SUNDAY

Starring Melina Mercouri • Jules Dassin • Produced and Directed by Jules Dassin • A Lopert Pictures Corporation Presentation

FRANK CAPRA'S POCKETFUL OF MIRACLES

Color • Starring Glenn Ford • Bette Davis • Hope Lange • Arthur O'Connell • Produced and Directed by Frank Capra • A Frank Capra Prod., Inc. Presentation

REVOLT OF THE SLAVES

Color • Widescreen • Starring Rhonda Fleming • Lang Jeffries • Directed by Benito Melasomma • Produced by Paolo Maffa • An Ambrosiana Film

PANAMA & FRANK'S The ROAD TO HONG KONG

Color • Starring Bing Crosby • Bob Hope • A Panama and Frank Production • Directed by Melvin Frank Produced by Norman Panama

TOWN WITHOUT PITY

Starring Kirk Douglas • E. G. Marshall • Produced and Directed by Gottfried Reinhardt • A Mirisch Co. Prod. in Association with Gloria Films

TUNES OF GLORY

Technicolor • Starring Alec Guinness • John Mills Produced by Colin Lesslie • Directed by Ronald Neame A Colin Lesslie Production • A Lopert Picture Corp. Presentation

WAR HUNT

Starring John Saxon • Produced by Terry Sanders Directed by Dennis Sanders • A T-D Enterprises Inc Presentation

THE BIG ONES ARE NOW

MANY TOP-POTENTIAL PICTURES BE DELIVERED!

OTTO PREMINGER'S
EXODUS

Starring Paul Newman • Eva Marie Saint • Ralph Richardson • Peter Lawford • Lee J. Cobb • Sal Mineo John Derek • Hugh Griffith • Gregory Ratoff • Felix Aylmer • David Opatoshu • Jill Haworth • Produced and Directed by Otto Preminger • From the novel by Leon Uris • Technicolor • Panavision 70

The EXPLOSIVE GENERATION

Starring Lee Kinsolving • Patty McCormack • William Shatner • Produced by Stanley Colbert, Joe Landon and Max Bercutt • Directed by Buzz Kulick.

PANAMA & FRANK'S
The FACTS OF LIFE

Starring Bob Hope • Lucille Ball • Ruth Hussey Don De Fore • Louis Nye • A Panama and Frank Prod. Directed by Melvin Frank • Produced by Norman Panama • An H-L-P Production

STANLEY KRAMER'S
JUDGMENT AT NUREMBERG

Starring Spencer Tracy • Burt Lancaster • Richard Widmark • Marlene Dietrich • Maximilian Schell • Judy Garland • Montgomery Clift • Produced and Directed by Stanley Kramer

The LAST TIME I SAW ARCHIE

Starring Robert Mitchum • Jack Webb • Martha Hyer France Nuyen • Produced and Directed by Jack Webb A Mark VII, Manzonita and Talbert Production

The MINOTAUR
THE WILD BEAST OF CRETE

Eastmancolor • Totalscope • Starring Bob Mathias Rosanna Schiaffino • Dir. by Mario Bonnard • Prod. by Raymons Maffa • An Agliani-Mordini-Illiria Film

BILLY WILDER'S
ONE-TWO-THREE

Starring James Cagney • Horst Buchholz • Produced and Directed by Billy Wilder • A Mirisch Company Presentation • A Billy Wilder Production

PARIS BLUES

Starring Paul Newman • Joanne Woodward • Sidney Poitier • Diahann Carroll • Louis Armstrong • Directed by Martin Ritt • Produced by Sam Shaw • Exec. Prod. George Glass and Walter Seltzer • A Pennebaker Prod.

PIONEER, GO HOME

Starring Elvis Presley • Produced by David Weisbart A Mirisch Co. Production

SAINT GEORGE AND THE 7 CURSES

Super-Percepto-Vision • Starring Basil Rathbone Liam Sullivan • Estelle Winwood • Produced and Directed by Bert I. Gordon

BROADWAY HIT PLAY

SEASON OF PASSION

Starring Ernest Borgnine • Anne Baxter • John Mills Angela Lansbury • Produced and Directed by Leslie Norman • Based on the play "The Summer of the 17th Doll" by Ray Lawlor

SOMETHING WILD

Starring Carroll Baker • Ralph Meeker • Mildred Dunnock • Directed by Jack Garfein • Produced by George Justin • A Prometheus Enterprises Production From Alex Karmel's novel "Mary Ann"

BROADWAY HIT MUSICAL

WEST SIDE STORY

Eastmancolor • 70mm • Starring Natalie Wood • Co-directed by Jerome Robbins and Robert Wise • Produced by Robert Wise • A Presentation of the Mirisch Company in Association with Seven Arts Productions Based on the Broadway musical

The YOUNG DOCTORS

Starring Fredric March • Ben Gazzara • Dick Clark Ina Balin • Eddie Albert • Directed by Phil Karlson Produced by Stuart Millar and Lawrence Turman • A Drexel-Millar-Turman Production • From the novel "The Final Diagnosis" by Arthur Hailey

The YOUNG SAVAGES

Starring Burt Lancaster • Shelley Winters • Dina Merrill • Directed by John Frankenheimer • Produced by Pat Duggan • Executive Producer Harold Hecht A Contemporary Prod., Inc. Picture • From the novel "A Matter of Conviction" by Evan Hunter

ON THE WAY . . . THRU UA

AND FOR '62 MORE POWER-PACKED PRODUCT *BEING READIED NOW!*

* ADVISE AND CONSENT

Produced and Directed by Otto Preminger • From the novel by Allen Drury

† The BEST MAN

Produced and Directed by Frank Capra • From the play by Gore Vidal

The CHILDREN'S HOUR

Starring Audrey Hepburn • Shirley MacLaine • Directed by William Wyler
Produced by Harold Mirisch • A Mirisch Company Presentation
A William Wyler Production • From the play by Lillian Hellman

CIVIL WAR STORY

Starring Frank Sinatra and his friends

GERONIMO

Starring Chuck Connors • Directed by Arnold Laven
A Gramercy Pictures Production

The GOLDEN AGE OF PERICLES

Produced and Directed by Jules Dassin

* HAWAII

Color • Widescreen • Directed by Fred Zinneman • Fred Zinneman's Highland Production in Association with the Mirisch Company
From the novel by James Michener

† IRMA LA DOUCE

Color • Starring Jack Lemmon • Shirley MacLaine • Charles Laughton
Produced and Directed by Billy Wilder • A Mirisch Company Presentation in Association with Edward L. Alperson • A Billy Wilder Production
Based on the Broadway musical

JESSICA

Eastmancolor • Panavision • Starring Maurice Chevalier • Angie Dickinson
Produced and Directed by Jean Negulesco • Based on Flora Sandstrom's novel, "The Midwife of Pont Clery"

* The LAST OF THE JUST

Produced and Directed by Jules Dassin • Based on the novel by Andre Schwarz-Bart

The MAD KING

Starring Yul Brynner • Produced and Directed by Anatole Litvak
An Alciona Production

† The MIRACLE WORKER

Starring Anne Bancroft • Patty Duke • Directed by Arthur Penn
Produced by Fred Coe • From the play by William Gibson

MY GLORIOUS BROTHERS

Directed by Richard Fleischer • Produced by Stanley Kramer
From the novel by Howard Fast

ONCE A THIEF

Starring Rex Harrison • Rita Hayworth • Joseph Wiseman
Produced by James Hill • Directed by George Marshall • From the novel "The Oldest Confession" by Richard Condon

ROMAN CANDLE

Starring Shirley MacLaine • A Mirisch Company Presentation
From the Broadway play by Sidney Sheldon

* The SIDE OF THE ANGELS

Produced and Directed by Otto Preminger • Based on the novel by Alexander Fedoroff

TARAS BULBA

Color • Starring Tony Curtis • Produced by Harold Hecht • An Avala Films Production • From the classic by Nicolai Gogol

† TOYS IN THE ATTIC

Starring Dean Martin • A Mirisch Company Presentation
From the play by Lillian Hellman

† TWO FOR THE SEESAW

Starring Shirley MacLaine • A Mirisch Company Presentation in Association with Seven Arts Productions • From the play by William Gibson

The WAY WEST

Color • Widescreen • Starring James Stewart • Burt Lancaster • Produced by James Hill • From the Pulitzer Prize-winning novel by A. B. Guthrie

The WELL AT RAS DAGA

Starring Robert Mitchum • A D.R.M. Production • Based on a story by Robert Ruark

The X 15

Color • Executive Producer Howard W. Koch • Produced by Henry Sanicola and Anthony Lazarino • An Essex Prod.

* *Best-Seller* † *Broadway Smash Hit*

Watch For News Of Other Blockbusters To Come...

THRU UA

Brandt's Beacon Set For Major Renovation

NEW YORK—The biggest, most brilliantly illuminated theatre marquee sign in New York City will be a major feature of the $250,000 refurbishing that gets under way immediately for Brandt's Beacon, it was announced by Harry Brandt, president of Brandt Theatres.

The quarter million dollar renovation of the 3000-seat Beacon, located on Broadway and 74th street in close proximity to the Lincoln Square project, is designed to maintain the theatre's reputation as one of the finest in America and the showplace of the area above Columbus Circle.

In addition to the marquee currently in work, contracts have already been signed for a completely new air-conditioning system to be engineered by Armo Cooling and Ventilating Co., a new seamless "Luxuria" screen from Trans-Lux Corp., manufactured in California, new carpeting, extensive interior decoration, seating, and other improvements in projection and sound equipment.

The new marquee, being built and erected by Artkraft-Strauss, Inc., and described by that company as the finest available throughout the United States, will be in stainless steel featuring the latest "slimline illumination." Measuring nine feet in height, 34 feet 10 inches in length, and 21 feet seven inches in depth, the spectacular marquee will provide for 144 lamps with 800 milliamperes per lamp. The soffit will hold 40 150-watt par-38 bulbs set in recessed aluminum roundels.

"This is one way of expressing our confidence in the future of the motion picture theatre industry. Ours is a business with great vitality and successful theatres will keep pace with the times," declared Brandt. Brandt is also president of the Independent Theatre Owners Association of New York.

The theatre will continue to operate under supervision of Sam Kantor, division manager of Brandt Theatres.

Tisch Heads UJA Drive

NEW YORK—Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc., has accepted the chairmanship of the 1961 campaign of the motion picture and amusement division of the United Jewish Appeal of Greater New York.



TISCH

Tisch's consent to head the effort was announced by Barney Balaban, Harry Brandt, and Irving H. Greenfield, all veteran philanthropic leaders in the industry.

This year the industry will attempt to increase its efforts in support of UJA's current campaign, which seeks to raise $72,740,000 to speed the integration of immigrants in Israel, by giving them decent homes, establishing them in farm settlements and training them for productive lives; and to supply transportation and resettlement aid for the steady flow of immigrants.

Mitchell To Seven Arts

LOS ANGELES—Robert Rich, vice-president and general sales manager of Seven Arts Associated announced the appointment of George Mitchell as west coast division manager of Seven Arts Associated. Seven Arts is currently marketing Warner Bros. "Films of the 50's" to television.



The NEW YORK Scene

By Mel Konecoff

PARAMOUNT is adopting the policy that their forthcoming "One Eyed Jacks" is as important as "The Ten Commandments" and "Psycho," according to advertising-publicity director Martin Davis, and as a result the company is working up an unusual sales policy for public consumption. It is also being treated as a new product on the market, which he believed is how each new picture must be treated, and therefore it is being given a hand-tailored campaign.

This entails selling the film on an "audience convenience" policy making tickets available for performances preferred by the public both immediately prior to showings or up to seven days in advance of a given performance. "One Eyed Jacks" opens at the Capitol on March 30 and tickets will be on sale both at the Capitol and at other theatres in the Loew Circuit.

Davis feels that the plan includes the best of conventional bookings as well as that of the hard ticket playoff. He felt that the film deserved hard ticket selling, but since the market was over-saturated with this type of attraction, the announced policy might prove to be better yet. Questioned as to what happens in the event that crowds bunch up at any one performance, he replied that this would be the greatest ad for the film, and that those who were turned away would return another time.

Incidentally, should an independent theatre play the film, ticket sales may well go through local department stores, super markets, etc.

A full line of different and effective accessories, trailers, etc. have been made up to back the efforts of exploitation manager Joe Friedman, advertising manager Joe Gould, and publicity manager Harold Rand, which should have the public believing that it is getting something special.

PAY TV: Prior to a press showing of International Telemeter's first special presentation of a stage show, "The Consul," in the test area on the outskirts of Toronto, president Louis Novins reported that the principals in the Hartford pay-TV test have not approached him with regard to playing any of the attractions there, nor has Telemeter approached them to purchase any of same.

He admitted that many of their forthcoming attractions would be angled for the entertainment of discriminating audiences. This kind of production, he felt, was missing from free television, although once in a while you do get an occasional "crumb."

Jean Dalrymple produced the show which ran two hours and 13 minutes plus intermissions, and which a participating home could see for $1.50.

Our personal reaction to the little that we saw was that it was well done technically. Of course, our personal preference doesn't run to dramas where the cast sings at each other continuously, and it impressed us as just another television show on the small screen which could be resented by those who can witness similar presentations on other channels for free.

Incidentally, pictures playing Telemeter have now been extended from two and three day dates to a full week, with public reaction very good to the change. It doesn't cost any more to do this, and besides there is less of a programming problem. Fifty-two per cent of the 5,700 subscribers bought "The Ten Commandments" and 48 per cent bought "Psycho" after these had played off in surrounding theatres, which he felt were not being harmed by Telemeter's pay-TV. These were the largest audiences to tune in on a program.

Expansion of Telemeter to other areas depends on selection of areas, the would-be franchise holders, etc., as well as clearing technical problems with the telephone companies concerned. A more definite answer may be forthcoming in several months with the possibility these installations in the U.S. can be firmed up before the end of the year. He didn't know when actual operations could get under way.

ASIDE TO E.S.: There are 2,028 members in the Academy of Motion Picture Arts and Sciences representing the various departments of movie-making who nominate and vote on Oscar selections. Balloting covers the categories of acting, art direction, cinematography, costume design, directing, documentary, film editing, music, best picture, short subjects, sound recording, special effects, writing, and foreign language films.

Balloting for the nominations is restricted in each Award category to members of the Academy branch concerned. Art directors, for example, nominate only for "best achievement in art direction." These branches ultimately determine five nominees in each category for the entire Academy membership to consider for the final Awards voting.

THE METROPOLITAN SCENE: Mel Gold has been handling the campaign on "The Big Deal" (a delightful import) working with national sales representative Joe Solomon and they've really worked up a big deal. . . . While on the subject of campaigns, that inventive and unusual advertising campaign on "Breathless" locally was the work of Lillian Gerard, who has been doing a series of consultive assignments since she resigned as advertising and publicity head for Rugoff and Becker. She also has been more than active in the effort to get a rehearing on the censorship case before the Supreme Court. . . . Harold Rand insists that autographed fotos are appearing in Japan signed "Shary McRain." All we can say to this is rots of ruck. . . . Charles E. (Pat) Boone of Beverly Hills has been elected to the membership of ASCAP. . . . The MPAA threw a cocktail party in honor of Andrzej Skawina and Julianna Szaniawska, representatives of Film Polski. . . . Immigration agents inform us that Harvey Matofsky is back in New York. . . . Bill Everson is doing the research and some scripting on ABC's forthcoming "Silents Please."

Please Remove Your Hat

COLUMBUS, O.—Managers of theatres and opera houses would be relieved of the possibility of paying a $10 fine under an old state law if Rep. Nolan W. Carson, Cincinnati Republican, has his way. Carson, freshman representative, has introduced a bill to repeal the old law, which imposes the $10 fine against managers who permit women to wear large hats which obstruct the view of other patrons.



CANADIAN Highlights

By Harry Allen, Jr.

A COUNTDOWN of theatre chairs in Canada by the Canadian Film Weekly indicates a two-year drop of more than 50,000. At the end of 1960, there were 781,082 chairs in 1,451 theatres representing a reduction of 25,545 in chairs and 72 in theatres during the year. The number of drive-ins was the same in 1960 as in 1959, 231, because two closed and two opened. The new ones had slightly greater car capacities than the closed ones and during the year several expanded, so that the national car capacity rose by 1,354 to 90,486. Since some provincial licensing departments count each car as two-and-a-half seats, this would mean that the total car capacity is equivalent to 226,215 chairs. To this figure must be added 1,590 walk-in seats (the number was the same in 1960 as in 1959), so that Canada's drive-ins could accommodate 227,805. If the 781,082 auditorium figure is joined to the 227,805 drive-in total, the national accommodation would be 1,008,887, or about one seat for every 18 people. This is a decrease in accommodation of 33,750 in 1960. Since the drop in 1959 was 34,339, the two-year decline is 68,089. What is the comparison to pre-TV days? In 1953, when TV first began to be felt in this country, the Canadian Motion Picture Distributors Association listed 1,924 35mm. standard houses with 963,914 seats—greater than the Dec. 31, 1960, count by 473 theatres and 182,832 chairs.

IF A REQUEST by the Catholic Boys' Service in Quebec is acted upon, the most radical change in 20 years in that province's laws affecting theatres will come about. The director of the group commented at the annual dinner: "The motion picture has come to stay, and since it is both recreational and educational, it is imperative that we use it in so far as it will help our youth." His organization will ask for an amendment that would permit children of nine years and over to see specially selected movies on Saturday and certain holidays.

Quebec law now bans anyone under 16 from attending movie theatres. It had its origin in a fire that cost many children their lives in 1927. Theatre owners have tried for its removal for many years without success. The majority of homes today were not equipped to provide recreational facilities for the entire family, and the motion picture act of 1928 was detrimental to family recreation and deprived children of "enjoyable recreation and wholesome education, and encourages disrespect for civil law," the speaker told the dinner. "Many of our halls and basements in which movies were shown lacked proper supervision and proper safeguards, thus endangering the lives of youth. The theatres are provided with every facility for safeguarding the lives of those who attend them, and are rigidly inspected by the government," he added.

REEL CLIPS: With the belief that English-language films can assist Italians to be absorbed into Canadian life, Steve Carenza, who with his brother, Frank, has an Italian-language radio program, boosts the films to his listeners. The Carenza brothers specialize in promotion of the films to Toronto's 125,000 Italians. They even import Italian-language press books. Heart of their work is the radio program, Songs of Sunny Italy, over CHVC, Niagara Falls . . . With British Columbia theatre in a "near desperate" position, removal of the amusement tax on admission prices up to $1 has been asked by the British Columbia Exhibitors Association. The Association submitted a brief to the Provincial Government through a delegation headed by Myron C. McLeod of Powell River, president. He said 35 per cent of BC theatres have closed. The tax is often "the difference between survival or failure." . . . Joan Blackman, who stars in Universal's "The Great Impostor" was in Toronto for a cocktail party hosted by Empire Universal when film had world premiere in city at Odeon Carlton . . . Teresa Stratas was another bright one in the city for an opening. This was in connection with her role in "The Canadians," a 20th Century-Fox release made in the Province of Saskatchewan, and opened simultaneously in 150 Canadian houses. . . . Bob Newhart is booked for personal appearances on Famous Players theatre stages.

W.B.-Fairchild Tieup Launches Talent Hunt

PHILADELPHIA—One of the biggest promotional tie-ups ever made for a motion picture, involving more than $500,000 in advertising and merchandising expenditures, has been consummated with the Fairchild Camera and Instrument Corporation by Warner Bros. in connection with the forthcoming release of "Parrish" and the introduction of Fairchild's new Cinephonic 8mm. home sound movie camera.

The tie-up will take the form of a Warner Bros.-Fairchild talent search, inspired by the young stars of "Parrish," Troy Donahue, Connie Stevens, Diane McBain, and Sharon Hugueny. The campaign was launched with a press conference and cocktail party at the Sheraton Hotel here, featuring an appearance by Miss Stevens, who came from Hollywood for the event.

Any man, woman or child in the United States may enter the search by submitting 50 to 100 feet of Cinephonic Sound Color film showing a brief performance by the participant. The grand prize will be a 10-week Warner Bros. contract and guaranteed appearance in a Warner Bros. feature or TV film. Second and third prizes will each be a free trip to Hollywood and appearance in a Warner Bros. TV production. Twenty-two other contestants will win Cinephonic 8 Cameras and Projectors.

Final judges in the talent search, which will begin April 1, will be Solly Baiano, Warner Bros. casting director; Harry Mayer, Warner Bros. talent and story executive; and Delmer Daves, writer-producer-director of "Parrish."

Backing up the talent search will be a huge promotional campaign that will be highlighted by advertisements in Life, Look, Seventeen, and leading newspapers throughout the nation.

Astor Names Josephs To Top Sales Post

NEW YORK—George M. Josephs has been appointed as vice-president of Astor Pictures, Inc., it was announced by Franklin F. Bruder, chairman of the board.



JOSEPHS

Josephs' immediate responsibility will be the launching of "La Dolce Vita" and "Rocco and His Brothers" and the distribution of these productions in the key market areas of the United States.

Josephs was previously with Columbia as a home office sales executive, and prior to his resignation from that company, was director of domestic sales of "Porgy and Bess."

Bruder announced that Astor's acquisition of these major pictures has required that a major executive be responsible for their proper release and exploitation and pointed out that Josephs will also be responsible for the other major products which Astor will announce in the second half of 1961 and 1962.

"Jane" Now "Twinkle"

NEW YORK—In an unusual move, Columbia has announced that it will reissue a major release of two years ago with not only a new title, but with additional musical numbers and scenes fashioned for the production.

The film, previously titled "It Happened to Jane," stars Doris Day, Jack Lemmon, and Ernie Kovacs, with guest-stars including Bill Cullen, Dave Garroway, Jayne Meadows, Garry Moore, Henry Morgan, Betsy Palmer, and Bob Paige. The new title will be "Twinkle and Shine," for which Doris Day will record the title song.

Columbia pointed out that "Twinkle and Shine" will be backed with an entirely new advertising and merchandising approach designed to take full advantage of the tremendous popularity of Doris Day, Jack Lemmon, and Ernie Kovacs. In making the decision, the company feels that there is a large market at this time eager for this type of comedy-story performed by actors of the box-office appeal of these stars.



Charles Einfeld, 20th-Fox vice-president, launches the "total merchandising" plan for the company's new release, "The Trapp Family," at a New York home office conference attended by Gil Golden, seated center, 20th-Fox special executive representative for the film, who demonstrated the community relations job he executed in the Wisconsin-Michigan area where the film met with outstanding success.

"How I Would Sell . . .

DONDI

AA's Family Appeal Story Based On The Popular Comic Strip

"DONDI" is a picture with definite appeal to family audiences and youngsters. In analyzing "DONDI" as to a sales approach, I feel this picture should be sold to the audience to which it would definitely appeal; in other words, aim the campaign directly to the family audience and the juvenile audience. In keeping with this idea, I think the backbone of the campaign should be newspaper and television, plus exploitation. I say "plus exploitation" because this picture is an exploitation natural. Allied Artists will furnish all exhibitors with a wealth of exploitation material. Theatres throughout the country located in towns where newspapers carry the comic strip "DONDI" have a tremendous advantage of a ready-made exploitation tie-in. In communities where the comic strip is not in the local newspaper—which is the case in the majority of our towns—other exploitation ideas can be adapted to supplement this missing part of the exploitation campaign.

DONDI is a popular feature in many newspapers and this special art showing the characters should be easy to place.

An Exclusive **SHOWMANALYSIS** Prepared by—

DON KNIGHT, Vice-President, Advertising and Publicity Director, Tri-States Theatre Corporation, Des Moines, Iowa.

ABOUT THE AUTHOR • Don Knight, 40, a native of Des Moines, Iowa, has been associated with Tri-States Theatre Corporation since 1938 when he started as an usher at the Paramount Theatre in Des Moines. He attained the post of assistant manager in the theatre before the outbreak of World War II and was in the Air Force from 1941 until 1945 and served in the European theatre of operations. After World War II, he managed several theatres throughout the Tri-States circuit, including the post of city manager of Des Moines where Tri-States operates four theatres. He was appointed to his present capacity of Advertising and Publicity Director for the circuit five years ago and was named Vice President a year ago. He and his wife, Helen, have one son, Michael, age 14.





THIS AD from the pressbook is one of the author's favorites, stressing the family appeal and comedy elements of the story, designed to appeal to those seeking family films.

The cast itself offers several exploitation possibilities with David Janssen (Richard Diamond of TV fame), Patti Page (singing and recording artist), Walter Winchell (well-known news commentator), Louis Quinn (television personality of "77 Sunset Strip"), and talented young David Kory in the role of DONDI.

NEWSPAPER

I think the pressbook ads are particularly good. Those I especially prefer are ad 207 and ad 305 for day before and opening day. In my opinion, these ads capture the approach which I outlined in the first paragraph, that of appeal to family and juvenile trade. They bring in—the dog, the little boy, lots of humor and lots of fun. In towns where the DONDI comic strip is used, an ad will be placed on the comic page. If this is impossible, an ad will be placed run-of-the-paper, drawing attention to the fact that DONDI is now in the movies. Another run-of-the-paper ad I suggest would be on the women's page, playing up the appeal of the picture to juvenile and family trade.

TELEVISION

A television buy will be made with adjacencies next to all children's programs and action-type programs with large children's viewing audiences. Also, time will be purchased next to Richard Diamond TV show to take advantage of David Janssen's popularity.

EXPLOITATION

As I mentioned previously, so many exploitation aids are available from Allied Artists that it is merely a matter of selecting the one most adaptable to your area and following through on it.

ADVANCE SCREENING

In our area we will have an advance screening of this attraction and invite army personnel, P.T.A. heads, television personalities, newspaper people, members of the clergy, and civic leaders. We will attempt to get a tie-up with a local TV personality in advance of this screening and have them invite some of their viewers to attend this screening by means of a write-in contest. All children attending the screening will be given DONDI masks, DONDI comic books, DONDI paper hats, and DONDI balloons. In addition, popcorn, candy, or soft drinks will be distributed to give it a party-like atmosphere. Of course, the local TV personality with whom we have been working will be on hand to visit with the audience. This screening should accomplish two things—it should create

NATURAL TIEUP for the feature is a policy of advance screenings for opinion makers and their children. Note the admonition that no adult will be admitted without a child. It makes for a cute exploitation gimmick.



a lot of word-of-mouth about the picture, and it should secure for us a lot of cooperation from those invited in assisting us to exploit this attraction.

DONDI TELEVISION CONTEST

We will attempt to get a local TV personality to take over a DONDI contest well in advance of opening. This contest will be based on a "Look Alike" contest. The TV personality will be furnished with a photo of DONDI. He will ask young boys between the ages of six and ten years old to send in a photo of themselves, and the one most resembling DONDI will be the winner. We hope to use as a prize a two-week vacation at a boys camp for the boy selected as the winner. In order to include the girls in this contest, the TV personality will choose the five best photos resembling DONDI and label them 1, 2, 3, 4 and 5. The girls in the viewing audience will be asked to send in their choice by post card. A photo of DONDI should be shown on the screen and then the contestant's photos placed adjacent to it one at a time. The girl between the ages of six and 10 who selects the winner will receive a two-weeks vacation at a girls camp. Should more than one girl choose the winner, the winning post cards will be deposited in a barrel and the winner selected by a drawing in front of the TV audience. Consolation prizes will be locally promoted.

SPECIAL ORPHANS' SHOWING

On opening day, we will attempt to get the cooperation of the Army to furnish transportation for a group of orphans from a local orphanage to see the picture. An attempt will be made to have this event covered by newspaper and television news. The orphans will receive DONDI comic books, balloons, imitation army paper hats, masks, plus popcorn, candy, etc.

ARMY RECRUITING

The Army Recruiting Office will be contacted to post their A-boards and vehicles with advertising—JOIN THE U.S. ARMY—with copy about "DONDI" and its playdate, using the slogan—*DONDI SALUTES THE U.S. ARMY.* Allied Artists has this type standee card.

DONDI PUPPY CONTEST

We will go to the Animal Rescue League and obtain an orphaned puppy and give it away through a DONDI PUPPY CONTEST. New shopping centers around town are always looking for traffic boosters and this could be a natural for them. They would put the puppy in their newspaper ads, announcing a drawing to be held at the shopping center in advance of opening on DONDI. Passes would be awarded as consolation prizes. This would accomplish two things—a lot of interest in the DONDI PUPPY CONTEST and the picture "DONDI"—plus a co-op ad in the newspaper.

COLORING CONTEST

Tie up with a local soft drink dstributor and get him to use their local display space in all super markets to advertise the coloring contest and distribute contest heralds. The first prize would be a six-months' supply of his soft drink. Additional prizes would be passes to see "DONDI". If this could be worked out to include all super markets throughout the city, it would assure wide distribution of the coloring heralds.

ANOTHER ad that especially appeals to our author. The comic strip is one of the nation's favorites, and not at all restricted to the kids. The presence in the cast of singer Patti Page is also a guarantee of added interest, particularly among the teen-age set.

COMING . . . in the issue of March 29
FRANCIS BARR, Advertising-Publicity Director
Interstate-Texas Consolidated Theatres, Dallas, Tex.
tells how he would sell . . .
American-International's
"KONGA"



Everywhere in the world... because it's on film!

Today—people everywhere "go to the movies"—to laugh and cry together . . . to "get out of the house," away from it all, into a world of illusion and make-believe, a world in which they're loved and beloved—conquerors, swashbucklers—anything, everything their hearts desire.

No wonder so much time, money, and materials is spent in making motion pictures more effective. Nor is it any wonder that this investment is so rewarding, or that the Eastman Technical Service is constantly engaged in helping the industry solve its questions of production, processing and projection.

Branches at strategic centers. Inquiries invited.

Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

For the purchase of film,
W. J. German, Inc.

Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.




JOHN O'HARA'S
FROM THE TERRACE
PAUL NEWMAN · JOANNE WOODWARD
CinemaScope
20th CENTURY FOX
CROSS HERE 過路處



LONDON Observations

by Jock MacGregor

GOOD BRITISH FILMS are booming. The ABC and Rank circuits are voluntarily exceeding their obligations—the former played more than 50 per cent home product last year—because they are what patrons want to see. On ABC, "Saturday Night Sunday Morning" has set a new high by taking more than £100,000($280,000) from the London release houses. Now "The Sundowners" and "The Long and The Short and The Tall" are only a few pounds behind, and Jack Goodlatte confidently expects "The Rebel" to rival them. On Rank, the situation is much the same, with "No Love for Johnnie" and "Singer Not the Song" setting a cracking pace.

The fact a film is British, however, is no commendation in itself. At the other end of the scale there are also to be found British films floundering, but there is no reason to go into depressing detail. Now the Federation of British Film Makers which excludes from membership producers with exhibition interests believes that the quota for the two circuits which provide the greatest returns should be increased. (Currently theatres must show 30 per cent British, though independents in competitive areas can get relief and in some cases total exemption.)

Their action, if not rather pointless, seems to be more idealistic than realistic. They would more likely upset than enhance a happy position. Today, few good British pictures do not play the Rank or ABC circuit. Except for perhaps two or three in the past year, had they had circuit bookings, it is likely that only the producer's prestige and not his financial position would have benefitted. Admittedly some pictures have been completed for a long time and await release—I saw one privately 2½ years ago—but despite all the unwritten rules about pre-judging, one is apt to form a conclusion.

If the quotas for the circuits were increased, Heaven knows from where the product would come. Generally speaking, the studios are working near to capacity and finding suitable subjects is a major problem. In turn, it would not be economic to produce for a non-circuit release. One thing is sure: the independent exhibitor who does not get the Rank or ABC programs would be up in arms. The suggested policy would play right into the arms of those who already complain about paying Eady—and let's face it, there is no more practical method anywhere of encouraging production—and not playing the pictures. The enforced rather than the voluntary playing of extra British subjects would not guarantee quality and could endanger the whole preference for the home product among picturegoers.

SO DELIGHTED were Sir Philip Warter, C. J. Latta, Jack Goodlatte, and Robert Clark of Associated British with the wonderful color newsreels of the Queens tour of the East that they personally hosted a reception to welcome home cameraman Cedric Baynes and recordist George Young, who covered 20,000 miles in 42 days. Jack claimed the color newsreels had the greatest impact of anything in years and said he had never received so many complimentary letters from patrons. Now the highlights and the mass of unused footage are being edited into a 50 minute Technicolor feature, "Royal Tour of India" . . . Crack of the week: President Anthony Asquith talking about the British TV programs at the ACTT annual general meeting: "Britain is importing too much from America. It should import only the diamonds. It can manufacture its own mediocrity." . . . The Cinema Exhibitors Association has withdrawn its ban on films produced by David O. Selznick, John Woolf, and Danny Angel for selling features to TV instead of to the Film Industry Defense Organization. The ban will be imposed on anyone who sells to TV in future. . . . The circle foyer of the Leicester Square was transformed into a paved garden complete with lawns, scrubs, fountains—with gold fish of course, for the premiere of "Grass is Greener." It is years since an American film party had better coverage here than the "GWTW" shindig which Vivien Leigh attended in Atlanta. I have read so much about it I feel I was there.

UA Names Drive Winners

NEW YORK—The winning exchanges in each of United Artists' districts in a booking contest conducted during the company's Max E. Youngstein drive were announced by James R. Velde, UA vice-president in charge of domestic sales. The Max E. Youngstein Drive, set to honor the UA vice-president's continuing contributions to the company, is a separate contest in itself.

The winners in each district are eastern district, New York exchange; central district, Washington exchange; Canadian district, Calgary exchange; midwest district, Milwaukee exchange; western district, San Francisco exchange; and southern district, Charlotte exchange.

Italy Honors Warner

BURBANK, CALIF.—Jack L. Warner was named Commendatore of the Ordine Al Merito, one of the highest honors bestowed by the Republic of Italy upon citizens and foreign dignitaries, in ceremonies conducted at Warner Bros. studios by Dr Mario Pedeschi, Italian Consul in Los Angeles.

Columbus Exhibs Favor New Parking Garage

COLUMBUS, O.—Downtown theatremen are hopeful that a new move to revive plans for a 1050-car parking garage beneath the State House grounds, in the heart of the theatre district, will be successful.

State Senator William H. Deddens, Republican, Cincinnati, is introducing a bill to amend an inoperative law to remove a limitation on location of underground parking facilities to the State Capitol square.

This would overcome a 1959 Ohio Supreme Court decision that the law is unconstitutional because it is not of general application throughout the state. Despite this ruling, the law still is on the books.

The Deddens bill would give the Underground Parking Commission, set up under the previous law, authority to construct, operate and maintain "any underground parking lot."

U.S. Show Business Booms In Far East

NEW YORK—The shrinking world and a current Far East show business boom has given the Orient unrealized importance as a market for American entertainment industry products, according to Warren Cowan, partner of the Rogers & Cowan, Inc., public relations firm, just returned from the Far East.

Cowan noted that Orient-based producers and exhibitors astounded him with facts and figures showing the potential of that area as an outlet for American show business effort from motion pictures and television to supper club production.

He also pointed out that these facts have prompted the William Morris office to concentrate heavily on the Far East by rotating its key manpower in that part of the world, and recently prompted MCA to open its own office in Tokyo. Rogers & Cowan is also negotiating to set up presentation in Japan in the immediate future, Cowan revealed.

"Japanese business leaders advised me that there are nearly 20 thousand movie houses, night clubs, cabarets, concert halls, and vaudeville spots in Tokyo alone, most of them doing standing-room only business nightly," Cowan said.

"These men impressed upon me that American stars of all media are virtually as popular in the Far East as they are in the United States. American films and recordings as well as personal appearances by U.S. stars can attract a greatly increased portion of the Oriental entertainment dollar (or yen) if properly promoted, in the opinion of some influential entrepreneurs and exhibitors with whom I talked," Cowan said.

"Figures given me indicated that in the five years since 1955, the number of film theatres in Japan had already doubled from 3,734 to 7,401. The Japanese feel this is significant because they report the United States, United Kingdom, and Canada have to show respective decreases in theatres of 14 percent, 24 percent, and 23 percent during that period," the publicity executive remarked.

"Apparently, there is no danger that the mushrooming TV industry there will effect movie attendance. Living is so crowded throughout the Orient that not even television can keep people at home more than absolutely necessary. Still, the American shows dominate the television fare in Japan."

In revealing that Rogers & Cowan plans to open a Far East office in Tokyo, Cowan said that such a move is being made to provide an extended service to all clients of the Rogers & Cowan organization.

While in Japan, Cowan coordinated the over-all publicity and public relations campaign on the Steve Parker production, "My Geisha," which stars Shirley MacLaine. Yves Montand, Edward G. Robinson, and Robert Cummings.

Fox Execs On Sales Tour

NEW YORK—Martin Moskowitz, 20th-Fox assistant general sales manager, along with Abe Dickstein and Robert Conn, home office executives and members of the company's sales cabinet, have concluded a sales meeting trip that carried them to Milwaukee, Chicago, and Washington.

The trio discussed with the branch managers of the company's midwest, central, and eastern exchanges the recent "24 blockbusters a year" program as outlined at the recent home office production meetings by president Spyros P. Skouras and production chief Robert Goldstein.

ATLANTA

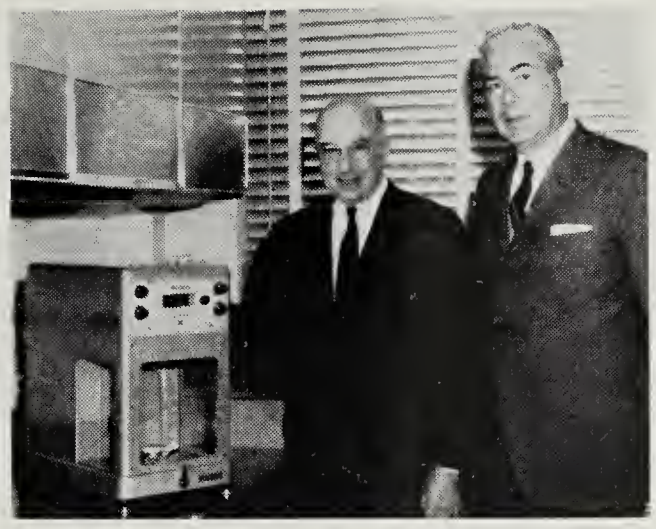
Al and Betty Rook, Film Booking office, will take over the buying and booking for Dunn Theatre, Cairo, Ga., owned by Spurgeon Dunn. . . . Forrest Collins, Columbia exchange, is back at his desk following illness. . . . Roy "Red" Carter, former Warners booker, has joined the Martin Theatre Circuit in the same capacity. Also added to the staff at Martin is Betty McMillan and Virginia Ward, secretary. . . . Ben Butler, for many years MGM salesman here, has entered a local hospital for surgery. . . . Leon T. Delozier, assistant general manager, Crescent Amusement Company, Nashville, Tenn., prior to the sale of all its theatres to Martin Theatres, and Mrs. Delozier have purchased Mid-State Theatre, Inc., and Putman Drive-In Theatre Company, both at Cooksville. Mrs. Delozier was the former Sarah Sudekum, daughter of the late Tony Sudekum. They plan to move to Cooksville at once. . . . Gene Goodman, branch manager, United Artists, was named "Boss of the Year" at the recent WOMPI meeting instead of the person previously reported. . . . Cecil Crummer, owner, Cecil, Rochelle, Ga., is recuperating from a heart attack in Cordele, Ga. . . . A fire completely destroyed the Ariton, Ariton, Ala. Owner L. E. Searcy said the theatre will not be rebuilt. . . . Dixie Drive-In, Lenoir City, Tenn., has been completely remodeled by owners Mr. and Mrs. J. D. Housley.

BOSTON

Film house robberies continue in Boston. Scuffling sounds heard by a patrolman as he passed the Strand, Dorchester, a neighborhood house, averted a robbery there. A bandit robbed the cashier at the Capri, Boston, and escaped with $100. Another theatre robbery occurred at the Strand, when a bandit got $50 and dropped a paper bag containing a pair of dark glasses and a toy pistol. . . . The first big package of post-1948 films has been acquired by WBZ-TV, Channel 4. The station bought the package of 80 20th-Fox films, 61 of which were produced in the post '48 era, at a purchase price of somewhere between a quarter of a million and $300,000. . . . Three Boston theatres will show the televised Patterson-Johansson championship bout. The fight will be shown at the Keith Memorial, the Pilgrim, and Loew's Orpheum. . . . Bill Graham, 20th-Fox office manager, and Mrs. Graham announce the engagement of their daughter Sheila to Lieutenant J.G. Carl O. Foley, and the wedding is planned sometime in April. . . . Frank Austin, 20th-Fox shipper, is receiving congratulations on birth of his first child.

BUFFALO

Maurice Druker has arrived in Buffalo to take over the general management of the Loew-Shea theatres, the Buffalo, Teck, Elmwood, and Kensington. Druker succeeds Frank Arena who has returned to Cleveland in a supervisory capacity over the Loew theatres there. . . . National Screen has closed its Buffalo office in the Film Building, over which Jim Lavorato had held sway, and much material for theatres in the area is being distributed through the Buffalo Film Depot of which Bob Leffke is the manager. . . . Colonel William Shirley is now engaged in the biggest job of his long career in promotion in the industry. Bill is working on "Exodus," which will open at Shea's Teck on March 22. . . . Joe Garvey, manager, Granada, Schine de-luxe community operation, announced that "Sanctuary" will have its western N. Y. premiere in his house, starting



In memory of Frances "Fifi" Harding, Boston trade paper correspondent, Louis W. Richmond, Kenmore owner; and Arthur Lockwood, Lockwood-Gordon, recently presented the Childrens Cancer Research Foundation, the Variety Club's Jimmy Fund, with a special Mettler B6 Smi-Micro Analytical Balance, Swiss-made instrument used for weighing very small amounts of chemicals and biological materials rapidly. The gift is from a group of New England theatre men comprising T. Fleisher, Joseph E. Levine, Lockwood, E. M. Loew, Michael Redstone, Richmond, Herman Rifkin, William Reseman, Ben Sack, and Phil Smith.

March 23. Sy Evans. Schine director of advertising and publicity, who headquarters in Gloversville, was in to confer with Garvey on advance promotion for this big 20th-Fox production. . . . Bill McKnight, manager, Riverside, also a Schine community house on the west side, is having great success with his special Saturday matinee "Dinny the Drummer" shows, when some big prizes are awarded the kids. . . . Fire heavily damaged the Aero Drive-In, Cheektowaga. The damage was confined to the concession building which also housed the projection equipment. Ronald J. Hoelcle, co-owner, estimated the damage at between $75,000 and $80,000. The Aero, which operates the year 'round, will be closed indefinitely.

CHARLOTTE

The Reidsville, N. C., Ministerial Association has asked the Reidsville, N. C., City Council to see if it cannot reconsider a change in the Sunday ordinance which permit movie houses and other commercial amusements to open after 1 p. m. on Sundays. The ordinance was amended and the ministers went on record as expressing concern over the move and asking if it could not be reconsidered.

CHICAGO

Ray Marks and Marty Rosenfield opened their Sunset Drive-In with in-car heaters installed. . . . Charles Lyon, manager, Washington, Quincy, Ill., and Bill Walters, assistant manager, are publishing a monthly newspaper, "Platter Chatter" which gives news of movies and records. The venture has been well received by teen-agers. . . . The Jackson Park, well known to the industry as a million dollar winner of the first anti-trust suit against film companies 20 years ago, has closed. Kimley management is negotiating for a new tenant. . . . Mr. and Mrs. Douglass Phillips, who recently took over the Town, Flora, Ill., have closed the house for remodeling. . . . Eddie Konradt, manager, B & K's Marbro, is better after surgery at Loretto Hospital. . . . Fred Hanzelin, manager, Clark Film Service, announced the move of the company's service division to Paramount Exchange Building. . . . Central Electronics, Inc., subsidiary of Zenith Radio Corporation, announced the appointment of John H. Adams as general manager and vice-president. . . . George Benson, Warners exchange, is better after eye surgery. . . . Dundale Drive-In, near Dundee, Ill., a new 1000 car operation under construction, will be serviced by Si Griever's booking and buying activities. . . . Joseph Berenson, head, Naitonal Theatre Advertising, has appointed Eddie Saefer as the company's general sales manager with the following named as area salesmen—Saul Shea for central Illinois; Lester Simansky for Indiana; and Abe Levine for Southern Illinois. . . . The $550,000 Viking Amusement Company anti-trust suit against Warner Theatres of Wisconsin and all major film companies is scheduled to be heard in Federal Court in Milwaukee on April 17. It was originally filed in 1952.

CINCINNATI

Because of the unusually severe winter weather, cleanup and repair work at the approximately 200 area drive-ins is costing considerably more money and effort than in any recent year. Spring openings also are being delayed by recent flood conditions in many Ohio River communities. . . . Plans for the coming season were discussed by drive-in managers of Chakeres Theatres, Inc., in the circuit office in Springfield, O. . . . Various promotions, including a 10-day all-expense trip for two to Mexico, have been set by Ray Nimo, Columbia publicist, for "Pepe" at the Capitol. A local newspaper commentator said the picture "has become the hottest family film in town." . . . Sue Anne Langdon, U-I starlet, was in to promote "The Great Impostor" at the Albee. . . . Chief barker William Garner, Tent 3, Variety, has announced two changes in the crew. Jack Quigley, 20th-Fox salesman, succeeds Irving Sochin, former division manager, Continental Distributing, and Nat B. Kaplan, an exhibitor succeeds Welden Waters, former 20th-Fox branch manager. New appointments are Carl Ferazza, Shor Theatres, Inc., as publicity



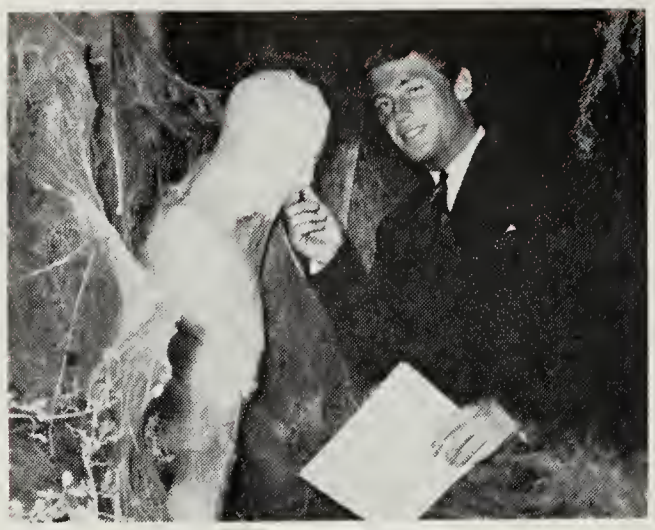
"Man Of The Year" awards by B'nai B'rith in Boston went to Herman Rifkin and Steve Broidy. Seen left to right are Carl Goldman, chairman; Rifkin; Broidy; George Roberts, toastmaster; and Dore Schary, guest speaker.

chairman, and Joseph Alexander, Albee manager, as welfare committee chairman. . . . The neighborhood Nordlund, which has been screening German films on weekends, also is now showing silent movie classics on Friday nights. These screenings are supplemented with vocals by barbershop quartets and piano music by Mary Nell Bullock, who played in local houses during the silent 1920's. . . . MGM's "Gone with the Wind" has been booked into the Capitol for a late spring run, the eighth local screening of the classic. The film also will be shown at Loew's Dayton, O., and Loew's Ohio, Columbus, in late April, and in other area houses soon thereafter. . . . The 900-seat DaVue, Dayton, O., owned by Mid-States Theatres of this city, has been closed following sale of the property.

COLUMBUS, O. NEWS—Local first-run houses will face close admissions' competition from the Kenley Players summer stock company, which has announced a 12 to 14-week season to open June 13 at the Veterans' Auditorium. Tickets will be priced from $1 to $2.50. Partial list of tentative bookings include Shelley Berman in "Send Me No Flowers," Bette Davis in "A Streetcar Named Desire," Betsy Palmer in "Calamity Jane," Hugh Downs in "Marriage-Go-Round," and John Raitt in "Oklahoma." . . . Norman Nadel, theatre editor, Columbus Citizen-Journal, has been covering the Hollywood scene in a series of reports from the west coast. . . . Mrs. James Leonard, local housewife, is national winner in Columbia Pictures' "favorite song" contest held in conjunction with the Loew's Ohio showing last year of "Once More, With Feeling." She and her husband will fly to Paris later this year for a week's vacation, first prize in the contest. . . . Drive-ins would be special targets of an admissions tax which could be imposed by Ohio township trustees, under provisions of Senate Bill 290, introduced in the General Assembly. Township trustees would be empowered to tax all forms of amusement, probably pegged at a three per cent rate. . . . Three-per-cent admissions tax in Martins Ferry, O., was unanimously repealed by city council following a fight against the tax in which Louis Eick, owner, Fenray, was a leader. William Mitchell, city clerk, said it was the first time in his experience of seven years as a city official that an ordinance was unanimously rejected. Eick expressed thanks to Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, for his help in the battle against the tax.

DALLAS

Dorothy Malone, the Hollywood actress, was here visiting her parents. Her next movie, according to Miss Malone, will be "Two for Texas" and interior shots will be made in Texas. Miss Malone is expected to exert efforts to have the film shot in east Texas. . . . The Tower will have another special youth student showing of "Exodus" starting at 9 a.m. on Saturday. All seats are 90 cents. . . . "The Great Impostor" starring Tony Curtis is being held over for a third week here at the Palace. . . . Three neighborhood Interstate Theatres will join in B'nai B'rith's "Bookathon" at the weekly Saturday kiddie shows. The Bookathon is being conducted to obtain donations of books for the Dallas Public Library, its branches, and bookmobiles. The "Bookathon" kiddie shows will be at the Lakewood, Inwood, and Circle. . . . Winner in the appreciation drive conducted among managers of Bordertown Theatres was Fayne Horton, manager, Sharpstown, Houston, Tex. Other winners included Jack Vereen, Bordertown, El Paso, Elmer Gordon, Hampstead, Houston;



John Richardson, star, American-International's "Black Sunday," checks some of the eerie decorations in the lobby for a press screening of the film in Hollywood.

Charles Wolfe, Prince, San Antonio; Jim Winter, Twin, Forth Worth; Tommy Long, Trail, San Antonio; Ralph Wiest, Pasadena, Pasadena; Conley Cox, Buckner, Dallas; Herman Sollock and Sherman Hart, Town and Country, Abilene. The awards were presented at the recent conference of Bordertown Theatres attended by 39 managers. Al Reynolds and Dowlan Russell, executive vice-presidents, were in charge of the meeting. Claude Ezell, president of the circuit was unable to attend because of illness. Lee Lipscomb, manager, Corral Drive-In, Fort Worth, won special recognition for 17 years with the circuit, as did Winston Taylor, maintenance manager. Among those cited for 10 years service with the circuit were Marshall Nichols, Conley Cox, Reggie Hayes, Jack Vereen, Cuz Goodman, Frank Whisenant, Charles Wolfe, and Reynolds and Russell. Special commendation awards went to Jim Winter, Twin, Fort Worth, and Jim Bates, Kelly, San Antonio, for most economical operation. The best increase of the year was recorded by Horton, manager, Sharpstown, Houston. Vereen, manager, Bordertown, El Paso, was the concession operator of the year.

Herman King, producer of "Gorgo," received a set of white gold cuff links and an honorary membership in Variety Tent 17 while on a visit here on behalf of the film which will open at the Majestic. . . . Tim McKean, Paramount salesman, fully recovered from a cataract operation, was back on the job. . . . Criminologists and sociological authorities support President Kennedy's apparent skepticism regarding the value of censorship of movies, according to Texas COMPO. At his televised press conference Feb. 1, the President made it plain that he believed the parent, not the government, was responsible for protecting young people.

DES MOINES

Herman Fields, who has operated theatres at Clarinda, Ia., for the past 30 years and is a cousin of Harold Fields of Minneapolis, who operates a chain of houses, has announced his retirement and will move to Los Angeles shortly. Walter Kener will continue to manage the Clarinda Theatres. . . . Tom Ogburn, formerly of Des Moines, is now managing the newly reopened Marion, Marion, Ia., which recently underwent a $50,000 remodeling program. The house is operated by Iowa United Theatres. . . . H. P. Carleton, owner, Globe, Griswold, Ia., announced plans to remodel the house.

DETROIT

Ben Marcus, chairman of Allied States Association, released notice through the national office here of a spring board meeting in New York April 11 and 12. Host will be New Jersey Allied. Marcus called attention to the date, selected in order to enable Allied leaders to attend the COMPO executive committee meeting and the April 10 Eric Johnson testimonial dinner in New York the same day. . . . Helen Bower retired after 47 years with the Detroit Free Press, the last 14 of which has been as movie critic. She is known to and beloved by hundreds in the industry, including many stars. Her grandfather and father owned newspapers, and Miss Bower has had every conceivable type of assignment in her near half-century career. The day of her retirement The Variety Club of Detroit with Barkerettes attending paid tribute to her at an overflow luncheon at the Sheraton Cadillac hotel. Louis Cook, feature writer, succeeds to the critic slot. . . . Milton H. London, executive secretary of Allied States and president of Michigan Allied, and Mrs. London held Bar Mitzvah services for their son Richard Laurence London, at the Adas Shalam Synagogue. . . . United Detroit Theatres is experimenting at the Vogue and Varsity. The policy is to show foreign and art films Tuesdays through Thursdays. Woodrow R. Praught, UDT president, said, "Movie audiences have become more interested in cultural films. We feel it time to diversify the type of entertainment the neighborhoods are receiving." . . . Tom McGuire was tendered a farewell party by 20th-Fox. Sol Gordon, operating out of the Chicago office will cover the Detroit publicity beat. . . . Arnold Hirsch, formerly reviewer of the extinct Detroit Times, has joined U-I's field group. . . . Clark Theatre Service has moved to 1012 Fox Building.

HOUSTON

The Airline Drive-In has opened a new and modern snack bar. The ozoner offered free gifts to everyone attending. . . . The Greater United Houston Association elected Rubye Gibson, owner, Navaway, as its president. She succeeded John Price, manager of the King Center Drive-In, who served as prexy for the past two years. Other officers included Willie Ratcliff, owner, Epsom Drive In, vice-president, and Al Zarzana, coowner, Al Ray Theatres Co., secretary-treasurer. . . . Al Zarzana and Ray Boriski, owners of the Al Ray Theatre Co., will soon take over the operation of the south Houston, it was revealed here. . . . Paul Boesch has been elected president of the Variety Boys Club. O. J. McCullough was named chairman of the board and Francis Deering, immediate past president, was elected vice-chairman. Other officers elected included Harry B. Martin, chief barker, Houston Variety Club, vice-president; Les Hunt, secretary; and Jack Bryant, treasurer. . . . The old 31 days' wait for suburban theatres to show pictures after showing at downtown theatres has been cut to 21 days in the Houston area.

JACKSONVILLE

Jimmy Langston, assistant at the downtown Florida, went on temporary duty as relief manager, Rialto, Orlando. . . . Local independent bookers Jack Rigg, Dave Roper, and Grady Goodwin were guests at the Motion Picture Exhibitors of Florida convention in Tampa. . . . Roy Smith, local theatre supplier, served as one of the hosts at the Tampa gathering. . . . New WOMPI member Kitty Dowell, a United Artists staffer, was hospitalized with a fractured arm. . . . Eddie Rocher, assistant at the downtown Center, underwent surgery at Baptist Hospital. . . . The Paramount branch office in the Florida Theatre Building, which operated its own

film shipping station for many years, now has its films handled by Benton Bros. Film Express. . . . The Starlite Drive-In, Wauchula, which was sevcrely damaged by Hurricane Donna last September, has been reopened by Floyd Thcatrcs. . . . Preston Hcnn, former Georgian, is now operating the Beach Drive-In, Riviera Beach. . . . Joe Serugo, Key West exhibitor who recently acquired the Islander Drive-In, has also taken over the Riviera Drive-In and has closed it temporarily. . . . Manny Oliver has taken over booking and buying for his Capitol, St. Petersburg. . . . The Ed Ray, Macclenny, is now being booked by Grady Goodwin, Florida Booking Service. . . . Walter Anson, who formerly managed the New, Hawthorne, is now managing the Victoria, New Smyrna Beach, for owner Cecil Cohen of this city. . . . A second Cohen property in New Smyrna Beach, the Negro-patronage Star, is being managed by William Wallace. . . . Howard Markel has taken over as editor of the Jacksonville Journal's film entertainment pages and has a bylined feature story on coming screen attractions every Saturday. . . . An April 3 wedding date has been set in Haincs City for Ginger Lee Floyd, lovely daughter of Mr. and Mrs. Carl Floyd, owners of the cxtensive Floyd Theatres Circuit in central Florida, and James E. Phillips.

MEMPHIS

Better Films Council selected "Eugenc Onegin," Russian opera film in Sovcolor, as the best family movie of the month, and "The Great Impostor" as the best adult movie of the month. . . . Memphis Variety Tent had a tremendous response to its gala celebration of International Variety Clubs Week, with the top billing going to the crowning of Miss Variety of 1961. Events were arranged by Howard Nicholson, chief barker. . . . Steps to ban lewd and immoral movies were sought at a public meeting between Mayor Henry Loeb, Baptist ministers, movie distributors and owners, and citizens. Mayor Loeb stated he had been "flooded" with calls and letters objecting to the current liberalized movie fare. He stated he has been averaging 15 calls a day on the subject. The Mayor, in discussing the minister's demand that the city take action by passing a law to stop the showing of objectionable movies, advised that the city attorney had stated that such censorship law would be declared unconstitutional by the Supreme Court. Mrs. Judson McKeller, chairman of the censor board, suggested that Baptists draw up a list of indecent movies similar to that of the Catholic Legion of Decency. "If all the Baptists and all the Catholics refused to go see these films, they wouldn't show them," she stated. "Most Memphis theatres, except the Guild, submit a list of coming movies. I asked William Kendall, Guild manager, to submit a list and he told me, 'why don't you ban the Cotton Carnival?' " . . .

NEW HAVEN

The Hamden, Conn., Board of Zoning Appeals has unanimously approved a variance to allow immediate construction of a 1,100-seat motion picture theatre, to be operated by Stanley Warner Management Corporation, at the fast-growing Hamden Shopping Mart. Strong opposition was voiced by Maurice Bailey, owner, and Franklin E. Ferguson, general nanager, Bailey Theatres, New Haven; Howard Johnson, Strand, Hamden; and counsel representing merchants and area residents at a public hearing. Bailey and Johnson predicted that opening of the new, modernistic theatre will spell inevitable doom for the Bailey Whitney Theatre and Johnson's Strand Theatre. The theatre will be built by Edward Fusco, president of the Fusco-Amatruda Construction Company, owners of the Hamden Shopping Mart. . . . Two managerial appointments have been announced on the Lockwood and Gordon suburban Hartford circuit. Irving Rosenberg, formerly assistant manager, Cine Webb, Wethersfield, Conn., becomes manager, Central, West Hartford, succeeding William Flanagan, resigned. Richard Parker, formerly manager, State, Waterville, Me., becomes manager, Colonial, Hartford. . . . Manager Peter Desmond, Walden, Williamstown, Mass., may close the theatre if film distributors continue their allegedly illegal practice of "block-booking." He said he will not bring in inferior films, but that "to get the good films which I want, I am asked to accept films which I believe are not appropriate for our specialized audience." He contended the point at issue is the theatre manager's right to select the film without pressure from the distributor. A lawsuit is not the answer "at this time," because of lack of time and money for litigation.

NEW ORLEANS

Althea Suarez and Beverly Oubre, Paramount staffers, who have been on the sick list for a month and more, are back at work. . . . C & B Theatres, Inc., acquired the operation of the Fun, Lockport, La., recently closed by Prat and Aucoin Theatres, Vacherie, La. Shows are scheduled for week-ends for the time being. . . . Frank Jenkins, who came here from the west coast several years ago as press representative for 20th-Fox in this and the Memphis areas, resigned to go with MGM. Jimmy Gillespie, based at Dallas, who formerly covered the regional area for 20th-Fox, has again taken up the duties and will work all of the Deep South including Dallas-Oklahoma, Memphis and New Orleans. . . . WOMPI Leona Schmidt, Columbia booker, was in charge of booking 'Heart' trailers. . . . The local WOMPI are busy with plans for their upcoming Spring Theatre Party for children from orphanages, which again is to be held at the Famous. . . . Yvonne Brockhoeft is back at Warners in the contract department after months of absence. . . . Gail Dejarnette is substituting for manager Johnnie Magendie at Hodges Theatre Supply. Magendie is still confined to his home recuperating after a hospital stay. . . . Melvin Gadel, formerly assistant in the now extinct Paramount Gulf poster and accessory department, and for the past several years on the managerial staff of Paramount Gulf's Rex, Pensacola, is back in town at Hodges Theatre Supply Company as counter clerk, a post left open by the resignation of Joe Faia. . . . Michael Demma, Mamie Dureau's nephew, is the new all around staffer at Masterpiece Pictures. . . . St. Mary's Drive-In, Berwick, La., and the Amite Drive-In, Amite, La., have resumed full time operations. . . . Mrs. Georgia Bruno, F. F. Goodrow exchange staffer, is confined to Montelepre Memorial Hospital following an emergency appendectomy. . . . Stevens Pictures moved from 1307 to new quarters at 610 Girard.

PHILADELPHIA

Joe Solomon, Fanfare Films, has acquired area distribution for Filmgroup Pictures, formerly handled by Dave Rosen; and Astor Pictures, formerly handled here by Eddie Gabriel . . . Henry Holkey, Doylestown, Pa., has been appointed manager of the new Fox, Levittown, N. J., by Melvin J. Fox, owner. He was formerly manager of the County, Doylestown . . . George Glass, manager, Fern Rock, announced that Paramount had agreed along with MGM and Columbia to serve the theatre on a key run availability in lieu of anti-trust law suit filed against them . . . Jack Jaslow has acquired territorial distribution rights to the English comedy. "Two Way Stretch," starring popular Peter Sellers.

PITTSBURGH

John J. Maloney, who recently retired as MGM division sales manager, headed for Fort Myers, Fla., to look over the world champion Pirates in training. . . . Jill Haworth, youthful star of "Exodus," was in town for the tri-state premiere of the Otto Preminger production at the Warner, Pittsburgh, where it began a reserved seat roadshow engagement. She made the publicity rounds. Ed Lurie, United Artists field exploiter, worked on the extensive campaign with Stanley Warner staffers Henry Burger and Jules Curley. . . . Variety Club threw a going-away luncheon for Ray Scott, sports director for WTAE-TV, who left to take on an assignment in Minneapolis. . . . Pete Dana, newly appointed eastern sales manager for Pathe-America, reportedly wants Francis Guehl, former Universal-International branch manager, as his head booker. . . . "Never on Sunday" set a new record with a 15-week run at the Guild. . . . Bob Bowman, Stanley Warner district manager, is a grandfather again—for the third time. . . . Milt Brauman and Bert Stearn of Screen Guild were in New York to attend meeting of Astor Pictures franchise distributors from all over the country. . . . Max Silverman booked a second series of opera films at the Manor, Squirrel Hill. . . . Ernest Stern, Associated Theatres, was appointed chairman of the mass media division of the current United Jewish Federation drive. . . . Japanese screen star Miiko Taka accompanied two genuine Geisha girls to town on a publicity tour on behalf of Columbia's "Cry For Happy."

PORTLAND

Portland theatres have launched an Academy Awards contest with 15 prizes valued at $1000 as an incentive. Both the Oregon Journal and the Oregonian are promoting the

COMING TO NEW YORK?



Stay at this modern 25-story hotel. Large, beautifully furnished rooms with kitchenette, private bath, from $7.00 daily, double from $10.25. Two room suites from $12.50.

LOWER RATES BY THE MONTH

NO CHARGE for children under 14 sharing room with parent.

Air-conditioning & television available

Hotel BEACON

Broadway at 75th St., New York

Oscar Wintrab, Managing Director

IT WON'T TAKE A FULL PAGE AD TO TELL YOU . . .

FILMACK

GIVES YOU The FASTEST and BEST SPECIAL TRAILER SERVICE YOU CAN GET ANYWHERE

1327 S. Wabash Chicago (5,) Ill.

ALWAYS GOOD!

ALWAYS ON TIME!

contest with contestants invited to match their skill in picking Oscar winners with the experts. The contest closes at 6 p.m. April 17, the eve of the Oscar announcements. A ballot will be printed in both newspapers the night prior listing the 10 categories. . . . A heavy wind storm collapsed the projection screen of the Super 99 drive-in, delaying the spring opening until repairs could be made. . . . Jane Russell, doing a nightspot engagement here (Bali-Hai) says she has a motion picture script she likes—tentative title is "Dreamsville" and it has a Hollywood background. Miss Russell, still under contract to Harold Hughes, owes him three pictures, but she now has script and directorial authority. Her last picture was "Fuzzy Pink Nightgown."

ST. LOUIS

Gene Beckham, National Screen Service salesman, died. He is survived by a daughter, Sharon Beckham. . . . Mrs. Jane Misuraca is in St. Mary's Hospital recuperating from an operation. Her husband, Nick, is booker at Universal. . . . Frank L. Plumlee, Farmington, attended the Show-A-Rama in Kansas City, then went to Jefferson City to attend the hearing on House Bill 327, to have standard time throughout the state. Several exhibitors attended the hearing. . . . Southtown, Springfield, Ill., a Frisina theatre, closed for the summer. . . . Chester Scott has leased the Hollywood, Albion, Ill., formerly a Turner Farrar theatre operated out of Harrisburg, Ill. . . . Mid-America Drive-Ins has bought the Altwood Drive-In, Woodriver, Ill., from Irwin Dubinsky, who also owns the Esquire at Cape Girardeau. The drive-in is being remodeled. . . . The Fairview Drive-In, Newton, Ill., which has suffered before from high winds, was literally blown away during the recent bad wind storm. Even the concession stand was badly damaged. C. B. Simmons, manager, also operates the Casey, Casey, Ill.



Joseph B. Rosen, Universal regional sales manager, prepares to tee off his Joe Rosen Regional Sales Drive, and gets some pointers from national golf pro Marilyn Smith.

SAN ANTONIO

A gold life membership card was presented to Tom S. Mills, who, now retired, was one of the first projectionists in San Antonio. Presentation was made by the Motion Picture Machine operators. Mills first went to work in 1907 at the then Wonderland, which showed one reelers that lasted between 12 and 15 minutes with five cents admission. From the Wonderland, Mills went to the old Star, later called the Pearl, which supplemented its shows with two reel movies. Then, until his retirement in 1953, Mills spent all his years at the old Majestic, now the State, and the new Majestic, which was opened in 1929. . . . The Majestic has booked "Gone With the Wind" for showing this month with three performances daily at popular prices, according to Lynn Krueger, manager. . . . Youngsters in San Antonio and throughout southwest Texas now have a chance to win a genuine, registered Dalmation puppy in a coloring contest sponsored by San Antonio News, the Josephine and H.E.B. Food Stores. Exactly 100 other fine prizes—making 101 in all—are offered in the coloring contest held in connection with the showing of Walt Disney's latest full length cartoon feature, "101 Dalmatians," at the Josephine. . . . Sue Ann Langdon, who is seen in "The Great Impostor" as a Texas girl, paid a brief visit here in behalf of the film. . . . With "The Alamo" being nominated for a number of Academy Awards, the film has taken on a new lease at the Woodlawn and is being shown in its original version. Special students showings are still being offered on Saturday mornings. . . . An early morning fire, whipped by a high March wind, destroyed the Plaza, Madisonville, Tex. Johnny Long, Bay City, Tex., is owner of the building. C. W. Matson, Rockdale, Tex., is theatre owner. . . . Funeral services were held at Tyler, Tex., for Julius A. Bergfeld, 68, the man who was credited with being the first to make a motion picture in Texas. It was an advertising short made in 1909. . . . Ruben A. Calderon, Sr., operator of the Valley, El Paso, Tex., since last November, has turned the management over to his son, Ruben, Jr.

SEATTLE

"Exodus," which opened an indefinite run at the Blue Mouse, should do good business in town if its first week's gross is any indication; also, favorable reviews in the local papers should have a snowballing effect in building boxoffice. As one paper stated, "It emerges as a compelling film with a point of view that has real importance for contemporary moviegoers." . . . Don Conley, Buena Vista district manager, was up from Los Angeles. . . . Also up from Los Angeles was Ed Remig, head of exchange operations for American International Pictures. . . . New additions to the Sterling Theatre organization are Darlene Janni, executive secretary to Fred Danz, and Mary Jo Stewart and Richard Singer, who have joined the programming department. . . . Eric Rosebourne and Doug Isman, West Coast Theatre Service, Vancouver, B.C., were in town on business. . . . Up from Portland was Jack Lovett, Oregon Theatres Coop . . . Bob Parnell, branch manager of Favorite Films, was on a trip to eastern Washington.

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

Service Is Our Job . . . Please Help Us To Serve You.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
VOL. 65, NO. 16
MARCH 22, 1961

ALLIED ARTISTS

Operation Eichmann

MELODRAMA
92M.

Allied Artists

ESTIMATE: Highly exploitable melodrama.

CAST: Werner Klemperer, Ruta Lee, Donald Buka, Barbara Turner, John Banner, Hanna Landy, Lester Fletcher, Steve Gravers, Jim Baird. Produced by Samuel Bischoff and David Diamond; directed by R. G. Springsteen.

STORY: Colonel Werner Klemperer as Adolph Eichmann is placed in charge of disposing of the Jewish "problem" in Germany and the satellite countries, and he has two years in which to do the job. He supervises the setting up of execution camps, and when it doesn't go fast enough, he helps devise other means of destruction. When word comes that the Allies seem to be winning, attempts are made to cremate the captives and destroy the graves. He and his sweetheart, Ruta Lee, go underground and abroad to Spain with new identities and enough money to continue the Nazi movement. Their identity is uncovered in Madrid, and Israeli survivors of the camps are sent to take him into custody so he may stand trial for his murders. Israeli Donald Buka prevents his being killed, and Klemperer gets away to an Arabian country. The Nazis feel he has lost his usefulness, and he loses his power when transferred again to South America. He attempts to blackmail the Nazi leaders into giving him power, but instead they order him killed. Buka and his comrades prevent this and kidnap him, determined he will stand trial for his six million murders.

X-RAY: The headlines of yesteryear and today seem to come alive in this film which purports to tell the story of one of the butchers of the Nazi regime of terror. The first part of the film shows the part that Adolph Eichmann played in the destruction of enemies of Hitler and the Nazis; how efficient was the machine of death; and finally how it fell apart externally. The second half of the film details his escape and his attempts to remain underground while carrying on the work of the Nazi movement, and finally his mental disintegration and his capture to stand trial. The newspapers have been screaming the story of Eichmann and the film seems to emerge as an exploitation natural, high in interest and full of drama. Some of the scenes showing the concentration camps are not pleasant, but neither were the deeds of the man. Actor Klemperer is fine in the lead, and others in the cast do well. Direction and production are good. The tight screenplay is by Lewis Coppley.

TIPS ON BIDDING: Higher program rates or better, depending on situation.

AD LINES: "Torn From Today's Headlines"; "The World-Wide Hunt For A Mass Killer."

Complete back seasons of these pink service sections are available to subscribing theatres at 52¢ per set.

COLUMBIA

Terror Of The Tongs

MELODRAMA
80M.

Columbia
(English-made)
(Eastman Color)

ESTIMATE: Horror import for the program.

CAST: Geoffrey Toone, Bert Kwouk, Brian Worth, Barbara Brown, Christoper Lee, Richard Leech, Bandana Das Gupta, Yvonne Monlaur, Marne Maitland. Produced by Kenneth Hyman; directed by Anthony Bushell; executive producer, Michael Carreras.

STORY: Freighter captain Geoffrey Toone arrives in Hong Kong and sees a Chinese passenger of his murdered on the dock before he can deliver an important message. The killing is also witnessed by an official of the shipping company, Brian Worth. It turns out that it was a tong killing with the dead man carrying a message that could have exposed the organization. When the tong men can't find the message on the dead man, they search and kill some of the people who were on the vessel. Not finding Toone at home, and when his teen-age daughter gets in the way, they kill her. Toone sets off on a mission of vengeance which could result in the destruction of the tong, and he is aided by anti-tong forces who would like to see the terrorist organization destroyed. When Toon's life is threatened, pretty Chinese Yvonne Monlaur comes to his rescue. She also falls in love with him. His blundering brings him close to the tong leaders and head man Christopher Lee orders his elimination after torture. Again he is rescued, and the showdown arrives with Toone the bait in a trap. Monlaur again saves his life but gives up her own in doing so. The oppressed people arise and destroy the tong members, its leaders, and Worth, who belonged to the organization.

X-RAY: Fingers are chopped off, needles are inserted beneath the skin in torture, etc., in this horrendous melodrama purporting to expose the tongs in Hong Kong. The story is brutal and fairly intriguing as viewers await the next item of violence. The cast performs well. It should do satisfactorily as part of the program with adroit showmen playing up the exploitable angles of mystery, murder, and horror. It is not recommended for children. The screenplay is by Jimmy Sangster. Incidentally, the use of color adds the proper gory touch to the bloodletting sequences.

AD LINES: "Murder And Intrigue In Hong Kong"; "One Man Dared Defy The 'Terror of the Tongs' and He Almost Died For It."

PARAMOUNT

One-Eyed Jacks

WESTERN
141M.

Paramount
(Technicolor)

ESTIMATE: Impressive western with great potential.

CAST: Marlon Brando, Karl Malden, Pina Pelicer, Katy Jurado, Ben Johnson, Slim Pickens, Larry Duran, Sam Gilman, Timothy Carey, Miriam Colon, Elisha Cook, Rudolph Acosta, Ray Teal. Directed by Marlon Brando; produced by Frank P. Rosenberg.

STORY: Outlaw Marlon Brando is betrayed by his friend and fellow robber Karl Malden when they are pursued by the Mexican police. Brando is forced to spend five years in prison. He and Larry Duran get away and start the long hunt for Malden, with Brando vowing to kill him. They are propositioned by Ben Johnson and Sam Gilman to join them in the robbery of a bank, and Johnson knows that Brando will agree when he informs him that the sheriff of that small town is none other than Malden. Brando finds that Malden is married to Katy Jurado and has a stepdaughter, Pina Pellicer. Malden offers Brando satisfaction if that is what he is after, but Brando feigns friendship, preferring to pick his own time and place. Their plans to rob the bank are delayed a day because of a fiesta. Brando becomes friendly and romantic with Pellicer intending this as part of his plan of revenge, and he feels sorry about this after spending the night with her. Malden is angered by Brando's action and uses the excuse of Brando killing a drunk in self defense to disarm him and beat him with the whole town looking on. To prevent his seeking revenge, he also smashes his gun hand. Brando and his henchmen take to a small fishing village not too far away where he recuperates and practices with his hurt hand until he can handle a gun efficiently once again. Pellicer sees him again to inform him that she is pregnant with his child, but she keeps quiet about it. Johnson and Gilman get fed up with waiting around and decide to rob the bank by themselves after telling Malden to wait at home because Brando is on his way there for a showdown. The robbery doesn't quite come off with a bystander killed, as is Johnson. Malden's posse captures Brando, blaming him for the robbery and killing. He is jailed until the gallows are finished, after which he is to be hung after the formality of a trial. Pellicer tells him about the baby. When Malden finds out, he's determined not to wait for the trial but to get rid of Brando immediately. The latter has been smuggled a gun by Pellicer, and he gets out of jail in time to kill Malden in a gun battle in the street. He is ahead of the posse and only pauses enough to say goodbye to Pellicer and to promise that he will be back to get her one day after the baby is born.

X-RAY: This film, its stars, its problems have been in the public eye for some time now, and it would seem that a large and ready audience would be waiting to see the end result, if not out of curiosity then because of Marlon Brando, who is an attractive lure for many people. The story itself has many usual factors as well as some that are brutally unusual, yet it's still a western—a big and impressive one, but still a western. Interest is maintained throughout the long running time possibly because the audience is kept off balance by the twists in the story and the effectiveness of the characterizations. The direction is quite good, another Brando credit, and the production values are suit-

able and proper. There is no doubt but that extra selling, promotion, and advertising should prove of help at the boxoffice. The film is not suitable for children. The screenplay is by Guy Trosper and Calder Willingham, based on the novel "The Authentic Death of Henry Jones," by Charles Neider.

TIPS ON BIDDING: Higher rates in many situations.

AD LINES: "A Powerful Picture Of Men. In Conflict"; "Vengeance Can Take A Life Or A Lifetime Depending On Who's Faster With A Gun."

20th-FOX

The Canadians

MELODRAMA
85M.

20th-Fox
(CinemaScope)
(Color by DeLuxe)
(Filmed in Canada)

ESTIMATE: Tale of early Canada for program.

CAST: Robert Ryan, John Dehner, Torin Thatcher, Burt Metcalfe, John Sutton, Jack Greley, Scott Peters, Richard Alden, Teresa Stratas. Produced by Herman E. Webber; directed by Burt Kennedy.

STORY: Following the massacre of General Custer and his soldiers, the 6,000 Iroquois flee to Canada. The Royal Northwest Mounted Police send Inspector Robert Ryan and two men, sergeant Torin Thatcher and rookie constable Burt Metcalfe, to warn the Indians under Michael Pate to behave, whereupon they will be permitted to remain. Otherwise, they will be driven back across the border. They are not to fire a single shot in anger. Indian-hating rancher John Dehner and three hired gunmen show up looking for some of Dehner's horses which are missing. When they come across a small Indian village, they kill all the inhabitants except Teresa Stratas, a white woman who was a prisoner and who Dehner says he recognizes as a neighbor's girl who was kidnapped by the Indians during a raid. They take her along. The Mounties catch up with them, disarm them, and plan on taking the men in for trial. The vengeful Indians are for killing them but bow to Ryan's words. Dehner and his men escape, taking Stratas. The latter is shot saving Ryan's life. The Indians take up the pursuit, driving the killers before a band of horses to their death over a cliff. Since they didn't fire a shot in anger, the Mounties start their trip back to headquarters.

X-RAY: Filmed in Canada at the site where the incident on which the story is based took place a hundred years ago, the entry has sufficient interest and some action, as well as impressive scenery in color to recommend it. It could have benefited from still more action. The cast is okay and direction and production are adequate. The use of CinemaScope helps present the scenic beauty of the countryside. It should do all right as part of the show. The screenplay is by Burt Kennedy.

TIP ON BIDDING: Higher program rates.

AD LINES: "The Story Of The Canadian Mounties"; "One Wrong Move Could Start A Devastating Indian War."

Days Of Thrills And Laughter

COMPILATION
93M.

20th-Fox

ESTIMATE: Novelty for certain spots.

CREDITS: Produced and written by Robert Youngson; narrated by Jay Jackson.

STORY: From the silent film files have been culled generally well preserved sequences comprising everything from a French chase film of 1904 to Mack Sennett's Keystone comedies with the famous Keystone Cops and Sennett Bathing Beauties to Charlie Chaplin comedies. Also seen are Douglas Fairbanks, Stan Laurel, Oliver Hardy, Ben Turpin, Harry Langdon, Snub Pollard, Cameo, the wonder dog, Al St. John and Monty Banks. Also footage from the early serials including Pearl White, Ruth Roland, and Harry Houdini.

X-RAY: This, the third such compilation by Robert Youngson, is interesting only to students of the early silent cinema technique. It is neither thrilling nor funny by today's standards, and its running time is entirely too long. As a museum piece it affords an opportunity to see films of many years ago in usually excellently well preserved form. One thing it proves is that the actors were certainly hardy performers in those days.

TIP ON BIDDING: Program rates.

AD LINES: "When The Movies Were Young"; "Academy Award Winning Robert Youngson's Latest Compilation Of Silent Films."

UNIVERSAL

Ole Rex

DRAMA
40M.

U-I
(Eastman Color)

ESTIMATE: Good featurette programmer.

CAST: Rex, Billy Hughes, William Foster, Robert Hinkle, Whitey Hughes, Richard McCarty. Produced and directed by Robert Hinkle.

STORY: Billy Hughes, son of an itinerant oil field worker and a widower, finds a dog shortly after he's been bitten by a rattlesnake, and he carefully nurses the dog back to health, naming him Rex. The boy's father, William Foster, agrees to let him stay until he is well, after which he will have to give the dog up. Later, when the lad is reminded of the agreement, he runs away. The father enlists the aid of several fellow oil-field employees as well as the sheriff, Robert Hinkle. The boy and the dog wander quite a way as the search party picks up the trail. Hughes wanders into a pocket teeming with rattlesnakes and he falls and sprains his ankle. The dog keeps the rattlers from the boy killing a number of them before the lad's screams alert the rescue party, which arrives in time save the boy. The boy and father are reunited, and Hughes is permitted to keep the dog.

X-RAY: This yarn of a boy and his dog and the adventures he encounters when he and his pet run away from his father is a good entry for family audiences or children's matinees. While the cast consists of newcomers or amateurs, still the entry contains a pleasing naturalness and a believable yarn, and it should prove acceptable for the program. The acting, direction, and production are okay, and it is enhanced by the use of color. A battle with a group of rattlesnakes makes for a thrilling climax. Robert Hinkle wrote the screenplay based on a story idea by Jack Specht.

AD LINES: "A Summer Day's Adventure Of A Boy And His Dog"; "Fine Entertainment For The Whole Family."

Posse From Hell

WESTERN
89M.

U-I
Eastman Color

ESTIMATE: Good western.

CAST: Audie Murphy, John Saxon, Zohra Lampert, Vic Morrow, Robert Keith, Ward Ramsey, Rudolph Acosta, Royal Dano, Frank Overton, James Bell. Produced by Gordon Kay; directed by Herbert Coleman.

STORY: When four convicted killers escape from jail, they take over a peaceful town, killing the marshal, Ward Ramsey, and others to quell any resistance. When they leave, they take young Zohra Lampert. Ex-gunman Audie Murphy, a friend of Ramsey's, shows up and heeds the lawman's dying wish to go after the killers as his deputy. He forms a large posse. Robert Keith, ex-Army officer tries to take over, but Murphy is forced to wound him when he loses his head on the eve of battle. They find Lampert on the trail, violated by her captors and left to die. They send her back with her uncle and press on. Catching up, they kill one outlaw, but the other three escape. Some of the posse elect to return and Murphy is left with Indian Rudy Acosta and tenderfoot John Saxon. Another outlaw is killed, and the remaining two head back toward town. Murphy sends Acosta ahead to warn the inhabitants, but he is ambushed and killed. The outlaws come upon Lampert and her uncle in a shack. One is killed by her when her uncle is shot. The fourth is shot by Murphy, who is wounded in a gun duel. Murphy walks into town carrying hurt Saxon. When he recovers, he is persuaded to take over the post of marshal, with Lampert one of his staunchest supporters.

X-RAY: Lots of action, riding, and gunplay are to be found here as well as a yarn that starts off with a bang and winds up the same way. The story is simple but so well constructed as to hold interest on high during the entire length of the film. The cast contributes much towards making the film one to be remembered, and the presence of John Saxon is an added asset for younger viewers. The direction and production are very good, and the use of color helps. It should make up well as part of the show. The screenplay is by Clair Huffaker, based on his novel.

TIPS ON BIDDING: Higher program rates.

AD LINES: "When A Town Is Ravished, A Vengeful Posse Hunts The Killers"; "He Had A Gun In His Hand And Hatred In His Heart."

The Secret Ways

DRAMA
112M.

Universal-International
(Made in Europe)

ESTIMATE: Taut espionage thriller should please.

CAST: Richard Widmark, Sonja Ziemann, Charles Regnier, Walter Rilla, Howard Vernon, Senta Berger, Heinz Moog, Hubert von Meninck, Oskar Wegrostek, Stefan Schnabel, Elisabeth Newmann-Viertel, Helmuth Janatsch, John Horsley, Walter Wilz, Raoul Retzer, Georg Kovary, Adi Berber, Jochen Brockmann, Brigitte Brunmuller, Reinhard Kolldehoff, Rudolf Rosner. Produced by Richard Widmark; directed by Phil Karlson.

STORY: Adventurer Richard Widmark is hired to go into Hungary, behind the Iron Curtain, and bring out the leader of the anti-Communist forces, who has been forced into hiding. He locates this man's daughter, Sonja Ziemann, and she agrees to help him find her father if he will take her back to Hungary. They are posing as a newspaperman and his secretary, and the secret police keeps them under constant surveillance. Underground agents for Widmark's quarry, Walter Rilla, lead them to his headquarters. Someone talks, and all are captured but Rilla's aide, Charles Regnier. Widmark, Ziemann, and Rilla are tortured as commandant Howard Vernon attempts to locate the rest of the underground. Through a daring ruse. Regnier frees them, and they head for the airport, closely pursued by Vernon. The plane starts to take off, but Vernon orders his driver to crash into it rather than let the anti-Communist leader escape. The driver loses his nerve and swerves out of the path of the plane, and a resultant smashup kills Vernon. The plane heads toward freedom.

X-RAY: This taut espionage thriller spins an action-packed intriguing yarn of terror and escape from present-day Hungary. A fine cast gets the most out of the story, which fortunately concentrates more on action and suspense than it does on politics. Widmark does a sincere job, and the rest of the international cast is impressive, particularly seductive Senta Berger, who should be seen again. The chase scenes are especially well filmed. It's good cloak and dagger stuff and should please action fans especially. Screenplay is by Jean Hazlewood.

TIP ON BIDDING: Better program rates.

AD LINES: "Behind The Iron Curtain, Each Shadow Could Hide Death . . . Each Man Could Be An Enemy"; "Intrigue And Heart-Stopping Suspense As A Lone American Engineers A Daring Escape From Behind The Iron Curtain."

Complete back seasons of these pink service sections are available to subscribing theatres at 52¢ per set.



MARCH 22, 1961 SECTION THREE VOL. 65, NO. 16

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER B10

Kids' Favorite TV Stars In Person

THEATRE: **Blair,**
ADDRESS: **Hollidaysburg, Pa.**
MANAGER: **Robert Hambright**

Naturally we always tried to do an outstanding job in promoting our kids matinees.

Recently we found that our best results were obtained by having in person stage appearance of television personalities popular with the small fry. Along this line we believe we have proven what a small town theatre can do by way of garnering free television time; that these TV personalities are willing to cooperate for mutual benefits; and that they welcome an opportunity to meet their small screen home viewers in person. We are positive the average small town theatre such as ours could not afford to buy all the television advertising we received in the nature of free daily plugs in connection with the TV star's appearance at our theatre.

In cooperation with Station WFBG-TV, Altoona, Pa., we recently arranged a Saturday matinee personal appearance of local kids' TV favorite "Sy Seaweed," who did his stuff before a full house at 35 cents admission. An all cartoon screen show rounded out the bill. Free photos of "Seaweed" also went to all the children.

This was plugged by the distribution of heralds two weeks in advance; special trailer; in addition to the TV plugs which cost us nothing.

Incidentally, we now have going a series of sponsored cartoon shows at the Wilson, Tyrone, Pa., paid for by Hagg Dairy.

NUMBER B11

Kids' Club Anniversary

THEATRE: **Odeon**
ADDRESS: **Rutherglen, Scotland.**
MANAGER: **C. Hayden Reed**

The 13th Anniversary of my Boys and Girls Cinema Club called for special treatment. Two weeks prior to the big event I had a newsboard prepared for the foyer to attract adults as well as youngsters. Photos, press stories, etc., covered the outstanding events in the Club's existence and I must thank the Rutherglen Reformer for having delved into its archives to find many of the items.

The front of house was so gaily bedecked with flags and bunting that the wits gagged that the Queen was visiting the Odeon! This display made people talk and that was what I set out to do.

From the original club register I chose 30 founder members and wrote personally inviting them to a special performance to give them a chance to judge how the club had changed from their day. Twenty-seven former members accepted. Before the show the Rev. J. Logan D.D. gave a short address and finished by reading letters and telegrams of congratulations from Lord Rank, the Lord Provost and former members and other well wishers.

The stage show included many turns by members and a demonstration by the club's own St. Andrews Ambulance Cadet Corps. For the movie I managed to get a film in keeping with the anniversary theme—an early Shirley Temple comedy.

To round off the occasion a local baker donated a magnificent cake which was cut with due ceremony.

The press was more than generous in its co-operation in bringing the work of the club to the public's notice.

THE JUDGING BEGINS

All entries in the 1960 EXPLOITATION "Showman-Of-The-Year" contest have now been submitted to the "Committee of 100" theatre circuit executive judges for their selection of the best five, each of whom will receive MOTION PICTURE EXHIBITOR checks for $200, or a total of $1,000 in prizes as announced.

Just as soon as the judges have made their selections, the results will be tabulated and announcement made of the winners.

D | MERCHANTS

NUMBER D10

Mink Contest For "Make Mine Mink"

THEATRE: **Odeon Humber,**
ADDRESS: **Toronto, Ontario, Canada**
MANAGER: **John Heathcote**

The highlight of our recent campaign on "Make Mine Mink" was promoting a mink stole valued at $495 for a contest giveaway —no easy task.

This picture was the first of our new policy of first Toronto showings for this house so we had a dual purpose to our campaign, to sell the film and the policy. We seem to have been successful on both counts.



"Sy Seaweed", local TV favorite with the kids, recently proved a popular "in-person" attraction at a Saturday matinee for Robert Hambright, manager, Blair, Hollidaysburg, Pa., in a tieup with WFBG-TV, Altoona, Pa.

The contest was tied in with CKFH radio and Herman's Furs, Ltd., who donated the first prize of a Canadian Let-out Wild Mink Stole of 12 skins. The contest was a simple one—to estimate the number of persons who would see "Make Mine Mink" for the first six days of its run. Ten thousand heralds were printed with the reverse side plugging the picture.

Contestants were invited to use these heralds as entry blanks or to submit their estimate to CKFH Radio. Six thousand of these heralds were distributed door to door by the ushering staff supervised by the manager to ensure genuine distribution. A pictorial slide was used during each performance to give patrons details of the contest. For nine days CKFH Radio broadcast 10 announcements daily plugging the contest and the picture. This was in addition to the liberal time we bought for radio commercial announcements.

The radio spots followed the general advertising policy of "Some Go For Cars; Some Go For Diamonds; but 'Make Mine Mink'." Entrey blanks were also available at the theatre and at the furriers, who gave one of their large windows for display. There was a big lobby display giving details of the contest complete with ballot box .

This was the premiere showing of this picture in Canada and also the first picture of our new policy of first Toronto showings at this theatre. For the marquee we had "Make Mine Mink" cut out in 40-inch high words from beaver board. These were then drilled every six inches and wired with colored marquee lights, which snapped on and off in unison with the border. All other house publicity had either the title "Mink" or the background made of artificial fur cloth to tie-in with the title.

The three large circulation papers were on extra budget while we used two local papers to exploit the contest. This resulted in extra publicity and free space.

With the Bell Telephone answering equipment installed in the theatre, patrons calling heard a girl's voice saying, "Some go for cars, some go for diamonds, but "Make Mine Mink' and if you would like to win a mink stole, the Odeon Humber is giving one away"—and then she would follow with details of the program.

As well as the big window display at Herman Furs, 12 large sized cards were placed in friendly merchants' windows plugging the film. We mailed out 50 letters to local furriers saying that it would be interesting to see this picture since it dealt in a comical way with aspects of their own business.

The contest winner, incidentally, was a bachelor.

Twenty-five consolation prizes were guest tickets to the theatre.

NUMBER D11

"Suzie Wong" Contest

THEATRE: **Plaza,**
ADDRESS: **Oklahoma City, Okla.**
MANAGER: **Farris Shanbour**

We recently worked out a most successful contest on Paramount's "The World of Suzie



One of several Chinese girls recently used by Farris Shanbour, Plaza, Oklahoma City, Okla., to help bally a radio contest held in connection with his showing of Paramount's "The World Of Suzie Wong."

Wong."

The picture was screened for KTOK and KOCY radio stations, and the contest was worked out with no cost to the theatre. We titled this "The Suzie Wong Lucky Seven Contest," because of the seven promoted prizes which were in hi-fi stereo from RCA; a transistor radio from RCA; a wrist watch from a local jeweler; $50 worth of clothes from a fashion shop; six assorted LP record albums; a $10 savings account at Central National Bank; and a six months pass to the theatre. Each of those participating carried large window displays.

Here is how the contest worked: Two weeks before opening KTOK ran 15 spots per day announcing it, prizes to be awarded, etc. KTOK ran 225 one-minute spots during a 16 day period. The contest was most effective as 2500 entries were received by the station.

Twenty thousand heralds were made up giving contest information. These were distributed by two Chinese girls attired in regular Chinese dresses. They passed the pamphlets out at various shopping centers and in downtown Oklahoma City. They also distributed them in various stores; and covered every area of the city.

Trailers and lobby display went on six weeks in advance.

The contest consisted of answering seven questions about the picture and it was plugged that it was possible for the winner to garner all seven prizes. Here is a list of the questions: What actress plays the part of "Suzie Wong"; what actor plays the part of Robert Lomax in "The World of Suzie Wong"; Who produced the film, "The World of Suzie Wong"; "In what city is 'The World of Suzie Wong' "; "Did Suzie Wong Meet Robert Lomax On A Train, Plane, Bus or Ferry Boat?"; "Does William Holden play the part of a writer, painter or detective in "The World of Suzie Wong"; "What is the name of the notorious district of Hong Kong in which Suzie Wong lived."

The winner was announced on KTOK the day after the final question was asked over the air.

THE NEW 1961

"Showman-of-the-Year"

CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

INSTITUTIONAL

NUMBER 1-5

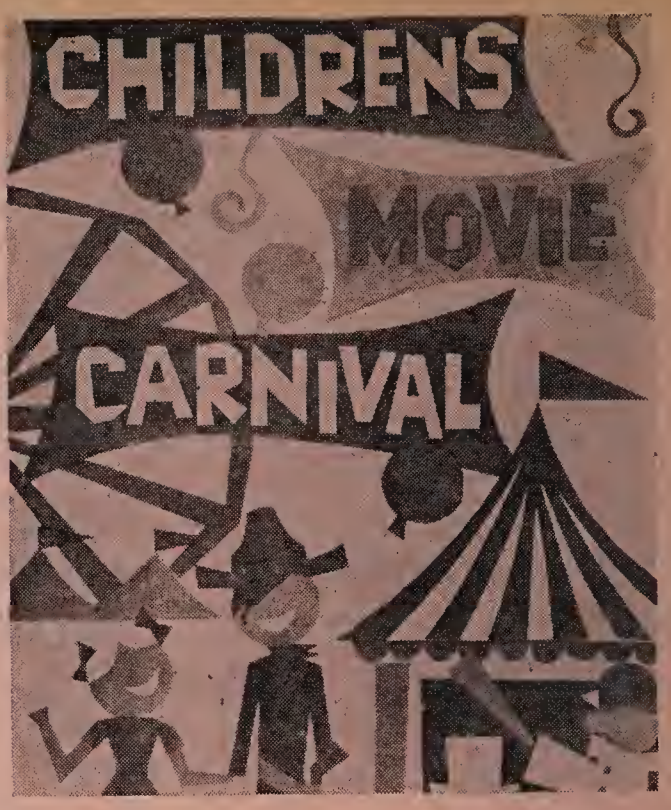
Never Too Late To Sell

THEATRE: **Odeon**
ADDRESS: **Rutherglen, Scotland**
MANAGER: **C. Hayden Reed**

One of the finest ways of boosting a film is by free press space. With this in mind I went all out to get the maximum coverage in every possible paper when I was notified that I was to have a four week season of the 35mm version of "South Pacific" on a hard ticket set performance basis. Undaunted by the fact the picture had run for 18 months only a few miles away in Glasgow in the full Todd AO, I contacted my head office for suitable press stories for this area. Armed with this material I approached the Cambuslang Advertiser and got a 10" D.C. splash six weeks ahead of playdate. I followed this up with a further 3" D.C. two weeks before opening. The Rutherglen Reformer came across with a picture ten days before opening and a quarter page splash on Rossano Brazzi just when I needed the publicity most.

I distributed 100 hanging cards to factories, shops, libraries and wherever they would be seen and focus attention on the booking. Though there are no factories actually in Rutherglen there are plenty in the area and I visited eleven in the second projectionist's car including Stewart & Lloyds Steel Works (3300 employees), Clyde Paper Mills (1,900), White's Chemical Works (2,800) and Hoover (3,500). Personnel managers were most helpful and allowed me space on the Factory Canteen Notice Boards and to canvas for block

(*Continued on page EX-308*)



This multi-color 40x60 display is being offered by National Screen Service for Kiddies' Matinees. The modern "carnival" design permits "sniping" in balloons, window of tent, etc.

Kiddie Show Displays Available From NSS

NEW YORK—Joseph Bellfort, National Screen Service sales manager, announced that a new 40x60 kiddie show display titled "Children's Movie Carnival" has been prepared by NSS and is being distributed by all NSS branches.

The new display is highly stylized in the modern "Carnival" motif; provides optional spaces for "sniping" of theatre playdates, special attractions, etc.; and is designed to stimulate attendance for the increasingly popular kiddie shows. The display is also recommended for merchant tie-ups and sponsored shows.

NSS also has another popular 40x60 display titled "Calling All Kids" for alternate or simultaneous use by the theatre. The combination of both posters is offered for $5. The new "Children's Movie Carnival" display is offered for $3.50; the "Calling All Kids" display for $2.50. The combination offer effects a saving of $1.00 for exhibitors.

Both displays are very colorful, reflect the gaiety and excitement of a kiddies' show and are intended to support exhibitors' efforts to win the "romper-and-pigtail" set attendance to kiddies' matinees.

SAVE . . . these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for $1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR BOOK SHOP

246-48 N. Clarion Street
Philadelphia 7, Penna.



CROWDS WITNESS INTERVIEW OF MIIKO TAKA AT WANAMAKER'S, PHILADELPHIA

Oriental Dolls Boost "Cry For Happy"

When Columbia was laying out its exploitation campaign for the William Goetz production of "Cry For Happy" someone came up with the happy thought of sending a couple of geisha across the country to visit some of the important cities and to talk to representatives on newspapers, television and radio stations.

Through the efforts of Goetz, two young and talented geisha from Kyoto, Japan, were brought to the U.S.A. to make a whirlwind tour, and in a matter of less than three weeks, they completed it. Naturally, two youngsters such as these, unable to speak English, would need an interpreter, and what more able and talented an interpreter could be obtained than Miss Miiko Taka, who had one of the featured roles in the film, and who on her own is a pretty able citizen.



In Philadelphia, Miiko Taka, one of the feminine stars of "Cry For Happy", is seen with Reeves Wetherill in the grand court of the Wanamaker Department Store, with Teruko, one of the authentic Geisha from Kyoto, during a noon-hour interview.

A group like this naturally had to have a representative from the studio, and so veteran publicist Mac St. Johns, of the Columbia studio publicity force, was picked to take the group around.

With Columbia representatives on the field force, making the preliminary arrangements in each of the cities visited, the girls gathered in reams of space. The two young geisha, by the very force of their personality, charmed all the people with whom they came in contact, causing one Detroit publicist to write into the home office that the girls absolutely overwhelmed the people with whom they came in contact.

Every town showed the same results. The girls went on television shows, were interviewed by radio people, talked to the newspaper men and gals, and with Miss Taka interpreting the questions handed the girls, the group was one of the most impressive from a publicity standpoint that had made the rounds in years.

St. Johns had his problems too. His main job was to straighten out a preconceived notion that a geisha was a girl of easy virtue, and apparently there are plenty of males throughout the country who think so. However, gracious Miss Taka was available too, explaining that the geisha is an intelligent and accomplished artist, thoroughly trained in singing, dancing, playing musical instruments, flower arranging and composing poetry to entertain the Japanese businessman. The profession of a geisha is one of the most respected and envied in her own country.

The highlight of the trip so far as Miss Taka was concerned was the meeting with President Kennedy in a White House ceremony when Edward Emanuel, Chief Barker of Variety Clubs International, presented the President with a gold card making him an honorary member. As she related her experiences later, she said she couldn't believe that it was actually happening to her; and that the press agents had not worked this stunt up as a gag.

Covering the country so rapidly, encountering all kinds of weather, it was unfortunate that little Miss Somzuru became ill by the time the group reached New York, so that all she saw of Washington and Philadelphia was the interior of the hotel rooms. She was bundled up as she left the hotel for the train station and the airport, and apparently that's about all she saw of the two historic towns.

(*Continued on page EX-308*)



Mlle. Somezuru and Mlle. Teruko, first two practicing Geishas ever to visit New York, were recently guests of honor at a reception held at Asia House in connection with their cross country tour in behalf of Columbia's "Cry For Happy," and are seen here with Robert S. Ferguson, Columbia's national director of advertising, publicity, and exploitation.

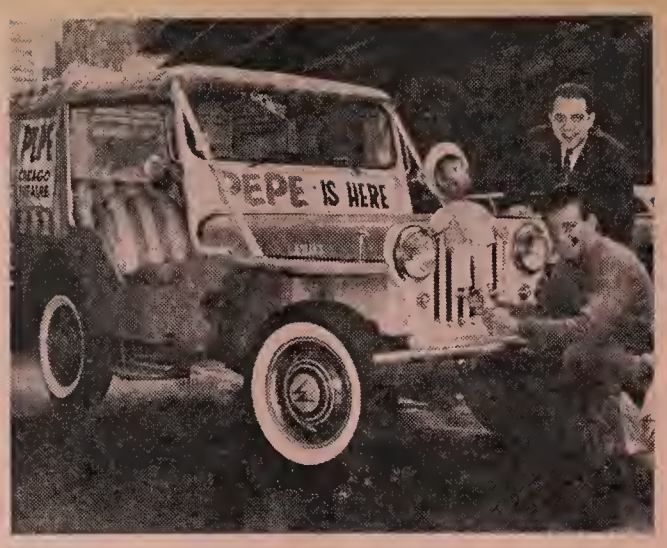
COMPANY ASSISTS

CELEBRATING Easter with Pat Boone is the theme around which is built the large scale advertising, exploitation and publicity campaign that will precede the late March and April national release of 20th Century-Fox's "All Hands On Deck." Keyed to the theme that this production is excellent "family" entertainment and therefore an entertainment asset for all-audiences during the Easter season, the invitation to join the popular singer during the holidays will be conveyed through a variety of promotional media. The trade advertising bears the logo "Celebrate Easter With Pat Boone," a theme which is carried out in press book and promotional material. The newspaper advertising campaign is centered around a red, white and blue type of romantic comedy that will appeal to each and every age group. Among special accessories planned for the engagements are pennants, flags and banners built around the service comedy theme. A unique set of television trailers will be available revolving around Pat Boone and his comedy co-star Buddy Hackett. Radio spots will swing into action, coinciding with the nation's disc jockeys playing of the songs from the picture, recorded by Boone on Dot Records.

MIIKO TAKA and Japanese Geisha girls Teruko and Somezuru from Kyoto, Japan, arrived in Hollywood after completing one of Hollywood's most unique and original publicity tours on behalf of Columbia's "Cry For Happy". They traveled more than 7500 miles during the course of the tour, which took them to 13 cities in 18 days. They appeared on 39 TV shows, including network programs, held more than 75 newspaper interviews, broadcast over 35 radio shows, including Monitor and Voice Of America, and were honored by a reception at New York City's Asia House, which New York City and Japanese officials attended. This marked the first time authentic Geisha girls have been brought to this country on behalf of a motion picture. At each interview Miss Taka, acting as interpreter, and the Geisha, explained to the American press, TV and radio, the Geisha's place in Japanese culture. Mlles. Teruko and Somezuru have gone back to Kyoto to participate in the world-famed Geisha festival this month.

PARAMOUNT PICTURES and United Artists Records have set one of the most extensive movie-record tieups of recent years for "One-Eyed Jacks," highlighted by the Ferrante and Teicher recording of the love theme from the film. An initial pressing of 500,000 copies have been ordered for the recording, which has already been serviced to more than 2,000 disc jockeys throughout the U.S. and Canada. Record distributor and dealer promotions are underway in 150 key cities, starting with advance opinion-making screenings for disc jockeys, radio-TV program directors and other media contacts. Ferrante and Teicher will also herald their "One-Eyed Jacks" recording during a cross-country personal appearance tour.

UNITED ARTISTS set one of the most extensive promotion tie-ups in Baltimore's merchandising history to back the local engagement of "The Alamo" in that city and surrounding area. The special promotion involves 49 Acme supermarkets in Baltimore, Annapolis and Belair, in connection with the showing of the film at the New, Baltimore, Md. The Acme tie-up was announced with a double-page advertisement in the Baltimore newspapers and received further impetus from weekly ads in all Baltimore and neighboring communities' newspapers. In addition the film was plugged via radio and TV announcements on all Acme-sponsored programs and eye-catching window displays in the 49 supermarkets. The promotion was set for the run of the picture.



This pink jeep worked daily recently in advance of Columbia's "Pepe," B & K Chicago, Chicago. Here, Paul Lazzaro, B & K ad department, gets set to send local bally man on his rounds.

NEVER TOO LATE

(*Continued from page EX-306*)

bookings. (I distributed 400 booking leaflets on this trip.)

I had 10,000 booking leaflets to advance my box office returns. While I tackled banks, restaurants and the two libraries my staff visited shops with the hanging cards and leaflets so that no one in Rutherglen can have been unaware that "South Pacific" was in town. This was backed by 25 well sited one sheet posters.

Credit for the canopy display goes to my chief projectionist who was so keen on the project that he did much of the work in his own time. He checked the theatre lumber room and set about shaping and renovating pieces of old displays. Two eight foot palm trees and a cut out of a figure to represent Mitzi Gaynor completed his work which a local sign writer painted and lettered. The display stood for four weeks and nobody passing along the Main Street can have missed it. The Chief also prepared two six foot palm trees for the foyer. These were backed up with fine floral displays throughout the theatre which were not only provided free of charge by the town's Park Superintendant but were tended and watered each day. The colors and fragrance added much to the theatres appearance and were greatly appreciated by patrons.

Everyone who was anyone attended the opening night of the film. I sent 60 invitations to town councillors, clergy, rotary leaders and other civic leaders. A cocktail party was held prior to the screening and the net result was a generous editorial and pictorial press coverage.

All in all, the campaign necessitated the employment of four extra sales girls to cope with the rush to see the film.

AN EXCEPTIONAL PROMOTION has been arranged by MGM for a cooperative tieup for "King Of Kings" with Consolidated Book Publishers, Chicago, nation's largest producers of Bibles and other religious publications. Plans were completed for printing of special editions, illustrated with color stills from the Samuel Bronston production. This will be the first time such publications have been illustrated with actual likenesses. The special editions are scheduled for issuance to the world markets at the time of the film's road-show presentations. Included will be editions designed for children depicting the life of Christ from boyhood.

1961 EXPLOITATION INDEX

(For Index to 1960 Exploitation please refer to page EX-284, Dec. 21, 1960)

B
KIDS' MATINEES

B1. Special Kid's Shows, Etc. EX-285
B2. Ties In With Newspaper's Kids Club EX-285
B3. Special Children's Features EX-293
B4. Dinny Goes To Work EX-297
B5. Create A 'Character' Your Kids Will Like .. EX-297
B6. Children's Movie Club Works Again EX-297
B7. Does Something About Children's Films EX-298
B8. Civic Clubs Childrens Matinee EX-301
B9. Tie-Ins With Boy Scouts, Others, Pay Off ... EX-301
B10. Kid's Favorite TV Stars In Person EX-305
B11. Kids' Club Anniversary EX-305

D
MERCHANTS

D1. Two-For-One Merchant Gifts EX-286
D2. Ties In With Dairy Festival EX-286
D3. "Name The Island" TV Contest EX-286
D4. RCA and Radio Help Sell Presley EX-286
D5. The Merchants Help Again EX-289
D6. Sells The Music In "Song Without End" EX-289
D7. A Night On The Town EX-293
D8. A Natural Tie-In EX-301
D9. Tetley Tea Co-Ops On "Suzie Wong" EX-301
D10. Mink Contest For "Make Mine Mink" EX-305
D11. "Suzie Wong" Contest EX-305

F
ARMED SERVICES

F1. The Navy Helps Again EX-288
F2. The U.S.A.F. Cooperates EX-293

G
STUNTS-BALLY

G1. Giant Rock-Athon EX-290
G2. Gag War Started For "North To Alaska" EX-290
G3. Pot Pourri EX-294
G4. Long And Short Street Bally EX-294
G5. Bonny Baby Contest EX-298
G6. The Can Can Helps "Can Can" EX-230
G7. Jalopy Give-away EX-230
G8. "Hercules" Contests EX-302
G9. "Gigi" Still Goes Strong EX-302

H
LOBBY DISPLAYS

H1. A Front Display Natural EX-291
H2. Motorcycle Escort and Lobby Displays EX-291

I
INSTITUTIONAL

I-1. Plugging Gift Ticket Books EX-291
I-2. Ties-In With Community Events EX-294
I-3. Vaccination Is Entertainment? EX-294
I-4. Climbs On Board Welcome Wagon EX-302
I-5. Never Too Late To Sell EX-306

ORIENTAL DOLLS

(*Continued from page EX-307*)

Teruko was the other geisha, and by the time she reached Philadelphia she had picked up a number of English phrases so that she could say "cigarette," "iced coffee" and other words that helped her to get along. She was like an animated little doll and had all the men falling for her.

In Philadelphia one of the highlights of their visit was a trip to the Wanamaker department store where Reeves Wetherill, one of the store executives, interviewed Miss Taka in the grand court in front of the hundreds of rushing noon-day shoppers who had to stop, look and be intrigued by the beautiful kimonas worn by the girls.

And if two press-agents wound up with the honorary titles of "papa-san" and "uncle-san" it sounded pretty good coming from the little dolls with the Japanese accents.

SAVE THESE EXPLOITATION SECTIONS FOR A PERMANENT RECORD

WARNERS

Portrait Of A Mobster

MELODRAMA
108M.

Warners

ESTIMATE: Good gangster yarn for action spots.

CAST: Vic Morrow, Leslie Parrish, Peter Breck, Norman Alden, Robert McQueeney, Ken Lynch, Frank de Kova, Stephen Roberts, Evan McCord, Arthur Tenen, Frances Morris, Larry Blake, Joseph Turkel, Eddie Hanley, John Kowal, Ray Danton (guest appearance). Directed by Joseph Pevney.

STORY: Small-time gangster Vic Morrow (Dutch Schultz) and his buddy, Norman Alden join the mob of Ray Danton (Legs Diamond). When Morrow kills bootlegger Larry Blake, he is attracted to his daughter, Leslie Parrish. Morrow leaves Danton to organize his own mob and soon has crime in the Bronx tied up. He can't forget Parrish and takes her out a few times, despite the fact that she is engaged to detective Peter Breck. Parrish learns after a gangland rumble that Morrow is a hoodlum and marries Breck. Honest cop Ken Lynch is transferred out of the Bronx as Morrow's power and political influence grow. Breck and Parrish have a rough time financially, and the weak Breck soon is on Morrow's payroll of corrupt officials. Lynch is assigned to a special investigating team dedicated to wiping out the gangs and tries to get Breck's help. Parrish learns of Breck's duplicity and leaves him. She becomes Morrow's mistress and takes to the bottle. The crime-busting committee keeps the pressure on, and the gangs begin fighting among themselves. Parrish learns that Morrow killed her father, and she and Breck are reunited. Morrow makes a deal with other gang leaders for a truce and agrees to allow his top lieutenants, including his best friend, Alden, to be killed. The attack takes place, but the gangland assassins are under orders to kill Morrow as well. He escapes the trap only to be shot and killed by Alden who mistakes him for a member of the rival gang.

X-RAY: Plenty of violence and gunplay here for the action fans, who have shown a liking for stories of crime personalities of the prohibition era. Acting here is fine, particularly by Morrow and Alden, who play a couple of hoodlums with frightening realism. There are those who say that such films tend to glorify crime, and they may be right. At any rate, it is not family fare and that should be made clear. Direction and production are good, and the film should please in action spots. All in all, it differs only in specific details from the stories of other gangland leaders of the prohibition era that have made their way across the screen. The honest cop is the exception rather than the rule, and the criminal has things all his own way until the violent and bloody climax. Screenplay is by Howard Browne, based on the novel by Harry Grey. Production and direction are first rate; and if properly exploited this should do okay as part of the program, especially in action spots. While not offering anything particularly new, and without any potent name values in the cast, this should account for itself nicely and is bound to attract devotees of this type of true fiction.

TIP ON BIDDING: Better program rates.

AD LINES: "In An Era Of Violence, He Was The Most Feared Mobster Of Them All"; "A Twisted Mind Of Criminal Genius, A Whole City At His Mercy . . . All The Violence And Fury Of The Years When Crime Was King."

MISCELLANEOUS

Girl In Room 13

MELODRAMA
79M.

Astor
(Eastman Color)
(Made in Brazil)

ESTIMATE: Okay meller for duallers.

CAST: Brian Donlevy, Andrea Bayard, Elizabeth Howard, Victor Merinow, John Herbert, Pedro Paulo Hatheter, Carmen Marineo, Nelson Oliver, Ari Ferreira. Produced by Marc Frederic; directed by Richard Cunha.

STORY: Private detective Brian Donlevy lands in Brazil in search of a girl wanted for murder. Someone slips a package in his coat, and he finds himself suspected by police of being part of a counterfeiting ring. He is befriended by Elizabeth Howard and finds the girl he seeks, Andrea Bayard, singing in a night club. The counterfeiters seek the package which contains plates, and Donlevy agrees to assist the police in breaking up the gang. He pretends to do business with them. It turns out that Howard is the brains behind the ring, but she is killed as members of the gang double cross each other. Bayard is cleared of complicity, and police rescue Donlevy at the showdown.

X-RAY: The story rambles a bit, but acting is satisfactory and colorful scenes of Brazil provide a photographic assist. The plot should satisfy undiscriminating mystery fans, and the entry should be an adequate addition to the program. Donlevy walks through his role, but does provide a name known to audiences. The screenplay is by H. E. Barrie and Cunha.

AD LINES: "When Night Came . . . They Spoke Of Her In Whispers"; "Witness The Stark Realism . . . The Bold And Honest Approach To The Business Of Love And Murder."

Three Blondes In His Life

MELODRAMA
84M.

Cinema Associates

ESTIMATE: Strictly for the duallers.

CAST: Jock Mahoney, Greta Thyssen, Tony Dexter, Jesse White, Valerie Porter, Elaine Edwards. Produced by George Moscov; directed by Leon Chooluck.

STORY: Insurance investigator Jock Mahoney is assigned to check on the disappearance of a fellow investigator. Assisted by Jesse White, he runs down the cases the other was assigned to and finds each involved a lovely blonde. The investigator's body is found. Mahoney gets amorously involved with all the gals, solves the murder, and finds out that the murdered man was a partner in each crime he was supposed to be investigating.

X-RAY: Strictly for the lower half, this low-budget who-done-it rambles from crime to crime and from boudoir to boudoir. In the process, Mahoney makes love to some attractive gals. The less said about the story the better. Acting, direction, and production are satisfactory considering the material. The title is exploitable, and it may get some exploitation trade.

AD LINES: "Exciting Action And Mystery As A Private Eye Battles Bullets And Blondes"; "The Gals Were As Dangerous As The Hoods."

FOREIGN

Hippodrome

MELODRAMA
96M.

Continental Distributing Inc.
(Color)
(German-made) (Dubbed in English)

ESTIMATE: Good circus meller.

CAST: Gerhard Riedmann, Margit Nunke, Willy Birgel, Mady Rahl, Walter Giller, Massimo Giuliani, Gustav Knuth, Gretl Schorg, Fred Bertlemann, Sigrid Marquardt, Heinz Moog, Ljuba Welitsch, Leopold Hainisch, Charly Baumann and his Tigers, Emanuel Sackey, Mario Kranz, Karl Kritel, Otto Hejdusek, Hans Kurt, Berta Vitek, Josef Menschik. Produced and directed by Arthur Maria Rabenalt.

STORY: Margit Nunke, dancing daughter of a famous trapeze family, is fascinated by tiger trainer Gerhard Riedmann and his cats, and would like to dance in the cage as part of the act. He derides her idea but encourages her admiration to the extent that she is seduced before he leaves to join another circus. Charly Baumann is signed as his replacement and Nunke's specialty of dancing in the tiger's cage becomes a sensation. Sharpshooter Willy Birgel watches Nunke covetously, and his shooting prowess saves her life during a performance when the cats become mysteriously disturbed and attack both Baumann and Nunke. The tiger act is disbanded and Nunke accepts Birgel's offer as a partner in his act, despite rumor that he "accidentally" killed a former partner who wanted to leave him and return to her husband, clown Walter Giller and child Massimo Giuliani. Riedmann is trying to rehabilitate Giller. On his own terms, including that of the employment of Giller, Riedmann rejoins the show in Paris. Birgel is exposed as the one trying to poison the tigers, but the show is a big hit, including Giller and his son and Nunke dancing in the tiger cage with Riedmann putting the cats through the paces. Birgel suicides.

X-RAY: This German-made circus thriller is excellently mounted with a full complement of genuine circus atmosphere. The dubbing is a good job, and the performers all are fine. Production and direction are plush and the tigers are excellent specimens. There is plenty of action and thrills here, and although not in the art house category, this should get by in the program spots nicely, despite lack of known names. Music is also deserving of a word of praise, especially the poignant, haunting melody accompanying the pantomime act of the clowns. It's a good show and a big one—although shoddily edited in spots. The color is very good.

AD LINES: "A Film As Big As Its Name"; "Thrills, Heart Throbs, Spectacle Behind The Scenes Of The Big Show."

Love And The Frenchwoman

COMPILATION
139M.

Kingsley International
(French-made)
(English titles and narration)

ESTIMATE: Entertaining import for art spots.

CAST: "Childhood"— Martine Lambert, Bibi Morat, Noel Roquevert, Darry Cowl. Directed by Henri Decoin; screenplay by Felicien Marceau. "Adolescence" — Annie Sinigalia, Francois Nocher, Pierre Mondy, Sophie Desmarets, Roger Pierre. Directed by Jean Delannoy; screenplay by Louise de Vilmorin and Jaques Robert. "Viginity"—Valerie Lagrange, Pierre Michael, Nicole Chollet. Directed by Michel Boisrond; screenplay by Annette Wademant. "Marriage"—Marie-Jose Nat, Claude Rich, Yves Robert. Directed and screenplay by Rene Clair. "Adultery"—Dany Robin, Paul Meurisse, Jean-Paul Belmondo. Directed by Henri Verneuil; screenplay by France Roche and Michel Audiard. "Divorce" —Annie Girardot, Francois Perier, Denise Grey. Directed by Christian-Jaque; screenplay by Charles Spaak. "Women Alone"—Martine Carol, Sylvia Montfort, Robert Lamoureux, Simone Renant. Directed and screenplay by Jean-Paul Le Chanois.

STORY: "Childhood" has to do with a little girl inquiring of her parents where babies come from and of their attempt to give her an answer. "Adolescence" is about a teen age girl, who discovers that kissing boys can be nice, and of the anguish that her parents go through as she experiments along those lines. "Viginity" has a young girl under pressure from her fiancee to engage in premarital relations since they intend to marry anyway but must wait. She finally agrees but then he is reluctant. "Marriage" shows a pair of newlyweds starting off on their honeymoon in a railroad compartment. Their bickering and jealousies almost ruin the start of their life together. "Adultery" has the wife of a film producer indulging in an affair because her husband is neglecting her. Her husband acts indignant while indulging in some extramarital affairs of his own. "Divorce" shows a husband and wife agreeing to go through with a divorce and then intending to remain good friends, which could straighten out the situation between them. An interfering

(*Continued on page 4804*)

ALPHABETICAL GUIDE TO 202 Features Reviewed

This index covers features reviewed thus far during the 1960-61 season in addition to features of the 1959-60 season, reviewed after the issue of Sept. 14, 1959.—Ed.

A

Absent Minded Professor, The—97m.—Misc. 4794
Alamo, The—16m.—UA 4762
All The Young Men—B7m.—Col. 4749
Amazing Transparent Man, The—60m.—A-I 4749
Angel Wore Red, The—99m.—MGM ..4750
Angry Silence, The—95m.—For. 47B2
As The Sea Rages—74m.—Col. 4749

B

Ballad Of A Soldier—92m.—For 4795
Barefoot Mailman, The—83m.—Col.—RE 4753
Belles And Ballets—92m.—For. 4778
Big Deal On Madonna Street, The—91m.—For. 4778
Black Sunday—84m.—A-I 4793
Bluebeard's Ten Honeymoons—93m.—AA 4749
Blueprint For Robbery—88m.—Par. ..4786
Born Yesterday—103m.—RE.—Col. ...4797
Boy Who Stole A Million, The—64m.—Par. 4753
Breath Of Scandal, A—98m.—Par. ..4761
Breathless—89m.—For 4795
Butterfield 8—109m.—MGM 4761

C

Canadians, The—85m.—Fox 4802
Carthage In Flames—95m.—Col. 47B5
Caltiki, The Immortal Monster—75m.—AA 4773
Career Girls On A Naked Holiday—65m.—Misc. 4798
Cimarron—147m.—MGM 4774
CinderFella—91m.—Par. 4769
Circle Of Deception—100m.—Fox 4787
Code Of Silence—75m.—Misc. 4775
Cold Wind In August, A—80m.—Misc. 4782
Come Dance With Me—91m.—For. ..4772
Confess, Dr. Corda—101m.—For. 4766
Crowded Sky, The—105m.—WB 4752
Crowning Experience, The—102m.—Misc. 4775
Cry For Happy—110m.—Col. 4785

D

Dark At The Top Of The States, The—123m.—WB 4754
Days Of Thrills And Laughter—93m.—Fox 4802
Dead One, The—70m.—Misc. 4795
Desert Attack—76m.—Fox 47B9
Desire In The Dust—102m.—Fox 4753
Devil's Commandment, The—73m.—For. 4778
Dog, A Mouse And A Sputnick, A—85m.—For. 4766
Don Quixote—106m.—MGM 4793

E

Elephant Walk—103m.—Par.—RE. ...47B1
Enemy General, The—74m.—Col. 4749
End Of Innocence—76m.—For 4756
Entertainer, The—97m. For. 4759
Esther And The King—109m.—Fox ...4769
Exodus—213m.—UA 477B

F

Facts Of Life, The—103m.—UA 4771
Fast And Sexy—98m.—Col. 4749
Ferry To Hong Kong—103m.—Fox ...47B9
Fever In The Blood, A—117m.—WB ...47B7
Five Guns To Tombstone—71m.—UA .4790
Flaming Star—101m.—Fox. 47B1
For Members Only—87m. For. 4759
Foxhole In Cairo—79m.—Par. 47B7
Freckles—84m.—Fox 4754
French Mistress, A—98m.—For. 47B2
Frontier Uprising—68m.—UA 4790

G

General Della Rovere—139m.—For. ..4783
13 Ghosts—88m.—Col. 4750
G. I. Blues—104m.—Par. 4762
Girl In Room 13—79m.—Misc. 4803
Girl of the Night—93m. WB 4759
Goddess Of Love, The—68m.—Fox ..4765
Gold Of The Seven Saints—88m.—WB 4791
Gollath And The Dragon—90m.—A-I 4777
Go Naked In The World—103m.—MGM 4786
Good Girls Beware—76m.—For. 4767
Gorgo—78m.—MGM 47B6
Grass Is Greener, The—105m.—U-I . 4775
Great Imposter, The—112m.—U-I 4771

H

Hand In Hand—75m.—Col. 4777
Heaven On Earth—84m.—For. 4763
Hell Is A City—96m.—Col. 4761
Hell To Eternity—132m.—AA 4749
Herod The Great—93m.—AA 4773
Heroes Die Young—76m.—AA 47B9
Hideous Sun Demon, The—74m.—Misc. 4798
High Time—103m.—Fox 4754
Hippodrome—96m.—For. 4803
Home Is The Hero—83m.—For. 4799
Hoodlum Priest, The—101m.—UA 4794
Hypnotic Eye, The—77m.—AA 4749

I

I Aim At The Stars—107m.—Col. ..4750
I'm All Right Jack—104m.—Col. 4750
I Passed For White—93m.—AA 4749
It Happened In Broad Daylight—97m.—For. 4767

J

Jazz Boat—90m.—Col. 4769
Journey To The Lost City—95m.—A-I 4765

K

Key Witness—81m.—MGM 4750
Konga—90m.—A-I 4793

L

League Of Gentlemen, The—114m.—For. 4799
Last Woman On Earth, The—71m.—Misc. 4795
Left, Right And Center—95m.—For. ..4767
Legions Of The Nile—91m.—Fox 4766
Let No Man Write My Epitaph—106m.—Col. 4753
Little Angel—90m.—For. 4783
Little Shepherd Of Kingdom Come, The—108m.—Fox. 4782
Little Shop Of Horrors, The—70m. Misc. 4795
Long Rope, The—61m.—Fox 4790
Look In Any Window—87m.—AA ...4785
Love And The Frenchwoman—139m.—For. 4803
Love Game, The—88m.—For. 4767
Love Specialist, The—104m.—For 4756

M

Ma Barker's Killer Brood—81m.—Misc. 4772
Magdalena—B2m.—For. 4776
Magnificent Seven, The—126m. UA ..4758
Make Mine Mink—90m.—For. 47B3
Marie Octobre—98m.—For. 4763
Marriage-Go-Round, The—98m.—Fox 4774
Midnight Lace—108m.—U-I 4763
Mighty Crusaders, The—87m.—For. ..4799
Millionairess, The—90m.—Fox 4787
Misfits, The—124m.—UA 4790
Monster Of Piedras Blancas, The—72m.—Misc. 47B2
Morals Squad—60m.—Misc. 4775

N

Naked Jungle, The—95m.—Par.—RE. .47B1
Natchez Trace—80m.—Misc. 4764
Never On Sunday—91m.—For. 4763
Night Fighters, The—88m.—UA 4750
Nights Of Lucretia Borgia, The—108m.—Col. 4749
North To Alaska—122m.—Fox 4766

O

Okefenokee—76m.—Misc. 4782
Ole Rex—40m.—U-I 4802
On The Waterfront—108m.—Col.—RE 4750
One-Eyed Jacks—141m.—Par. 4801
One Hundred And One Dalmatians—80m.—Misc. 4788
Operation Bottleneck—78m.—UA 4794
Operation Eichmann—92m.—AA 4801
Ostrich Has Two Eggs, The—89m.—For. 4767

P

Parrish—140m.—WB 479B
Passport To China—75m.—Col. 4797
Pay Or Die—111m.—AA 4749
Pepe—195m.—Col. 47B1
Picnic On The Grass—91m.—For. 47B3
Please Turn Over—86m.—Col. 4757
Plunderers, The—94m.—AA 4765
Police Dog Story, The—61m.—UA ...4791
Portrait Of A Mobster—108m.—WB ..4B03
Portrait Of A Sinner—96m.—A-I 47B5
Posse From Hell—89m.—U-I 4802
Prime Time, The—76m.—Misc. 4760

R

Raymie—73m.—AA 4757
Rest Is Silence, The—106m.—For. ..4752
Ritual Of Love—73m.—For 4756
Rocket Attack, U.S.A.—68m.—Misc. ..4795
Royal Ballet, The—131m. For. 4760
Rue De Paris—90m.—For. 4792

S

Sanctuary—90m. Fox 4794
Santa Claus—94m.—For. 4760
Savage Innocents, The—110m.—Par. 4758
Secret Of The Purple Reef, The—80m.—Fox. 4762
Secret Partner, The—91m.—MGM 4797
Secret Ways, The—112m.—U-I 4802
Seven Ways to Sundown—86m.—U-I 475B
September Storm—99m.—Fox 475B
Serengetl Shall Not Die—84m.—AA ..4789
Sex Kittens Go To College—94m.—AA 4769
Sniper's Ridge—61m.—Fox 4790
Sin And Desire—77m.—For. 4763
Sins Of Rachel Cade, The—123m.—WB 4798
Solid Gold Cadillac, The—99m.—RE.—Col. 4797
Song Without End—141m.—Col. 4750
Spartacus—189m.—U-I 4759
Squad Car—61m.—Fox 4787
Stop, Look And Laugh—78m.—Col. ..4750
Strangers When We Meet—117m.—Col. 4750
Subterraneans, The—89m.—MGM 4750
Sun Lovers Holiday—65m.—Misc. ...4776
Sundowners, The—133m.—WB 4766
Sunrise At Campobello—143m.—WB .4754
Surprise Package—100m.—Col. 4757
Swiss Family Robinson—126m.—Misc. 4768
Sword Of Sherwood Forest—80m.—Col. 4786

T

Ten Who Dared—92m.—Misc. 4756
Terror Of The Tongs—80m.—Col. 4801
Tess Of The Storm Country—B4m.—Fox 4790
Three Blondes In His Life—84m.—Misc. 4803
Three Worlds Of Gulliver, The—100m.—Col. 4773
Tomboy And The Champ—92m.—U-I .4791
Tormented—75m.—AA 4773
Trapp Family, The—106m.—Fox 4797
Tunes Of Glory—106m.—For. 47B3
Two Way Stretch—87m.—For 4796

U

Under Ten Flags—92m.—Par. 4750
Underworld, U.S.A.—99m.—Col. 4793
Upstairs And Downstairs—100m.—Fox 4777

V

Village Of The Damned—78m.—MGM 4761
Virgin Spring, The—88m.—For. 4776

W

Wackiest Ship In The Army, The—99m.—Col. 4774
Walk Tall—60m.—Fox 4762
Weddings And Babies—81m.—Misc. ..4768
Where The Boys Are—99m.—MGM ..4774
Where the Hot Wind Blows—120m.—MGM 4757
White Warrior, The—86m.—WB 4791
Wild One, The—80m.—Col.—RE 4750
Wild Youth—70m.—Misc. 4760
Wings Of Chance—76m.—U-I 4798
Wizard Of Bagdad, The—93m.—Fox..4777
World Of Suzie Wong, The—129m.—Par. 4765

Y

Young Love—81m.—For. 4784
Young One, The—96m.—Misc. 4792

LOVE AND THE FRENCHWOMAN

(*Continued from page 4803*)

mother-in-law and others cause them to go through with the divorce and they wind up hating each other. "Women Alone" shows a con man taking some women for their money, but he is attracted to one. A complaint to the police results in his being arrested, tried, and jailed. When he is released, he finds one of the women waiting for him.

X-RAY: Supposedly bringing to the screen the results of a study of love in the life of Frenchwomen, this compilation holds interest well for the most part, with some of the segments naturally being more interesting than others. The performances are generally good, as are the direction and production of the sequences. The end result is entertaining though quite long. Art house devotees should certainly find their favorites among the large number of actors, directors, or writers represented by this effort. The English narration which ties the sequences together is by Jacques Brunius.

AD LINES: "Seven Stories About Seven Different Ways To Love"; "Men And Women In Love And A Study Of Their Relations."

The Shorts Parade

TWO REEL

SPORTS

PATTERSON-JOHANSSON FIGHT

PATTERSON - JOHANSSON CHAMPIONSHIP FIGHT. UA. 20m. The recent fight in Florida between champion Floyd Patterson and Ingemar Johansson is well presented with some of the knockdowns being shown a second time in slow motion. The fourth and fifth rounds have been eliminated which results in a fast-paced entry that should please most viewers. EXCELLENT.

ONE REEL

CINEMASCOPE COLOR NOVELTY

UNDERWATER DEMOLITION TEAM. 20th-Fox Movietone Adventures. 9m. In CinemaScope and color this was filmed in the Virgin Islands during the 12 week training course of the U.S. U.D.T. The men are taught underwater fighting, life saving and the handling of high explosives. This proves to be very interesting. GOOD. (7010).

COLOR CARTOONS

DIXIE FRYER. Warners Merrie Melodies-Looney Tunes. 6m. Foghorn Leghorn hitches a ride south with some wild ducks and plans to spend the winter months on a southern plantation. This is interrupted by a couple of "you all" type chicken hawks. Foghorn, of course, gives them such a bad time, that they finally go back to their black-eyed peas. GOOD. (8701).

HOPALONG CASUALTY. Warners Merrie Melodies-Looney Tunes. 6m. The coyote and the roadrunner again with some new gags including a sequence with some earthquake pills. FAIR. (8702).

SPORTS

HOLIDAY FOR CHAMPIONS. Columbia World Of Sports. 9m. White Sulpher Springs, West Virginia, is visited and trapshooting, tournament tennis, diving and golf are all seen being engaged in. FAIR. (4806).

Complete back seasons of these pink service sections are available to subscribing theatres at 52¢ per set.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clorion St., Philo. 7, Po. (Help ond Situations Wanted odvertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . EXHIBITOR BOOK SHOP, 246 N. Clarion St., Philadelphia 7, Pa.

FILM SLIDES

LANTERN SLIDES for all announcements. COPYPRESS, Box 11292, Ft. Worth 10, Texas.

NEW EQUIPMENT

WAGNER, ADLER, BEVELITE BLACK or RED, replacement Marque Letters, 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

NOW 70mm PROJECTION available! Write S.O.S., 602 W. 52nd Street, New York 19.

THEATRES FOR SALE

THEATRES. Chicago, Connecticut. Suitable first run bookings. Theatres required. BOVILSKY, 34 Batson Street, Glasgow, Scotland.

FOR RENT: Howard Theatre, 2614 North Front. Modern, Air conditioned. Seats 750. Newly redecorated and completely equipped. Good opportunity for responsible party. Inquire TOM JOYCE, 100 W. Lehigh, Phila. 33, Pa. GArfield 5-3800.

450 CAR DRIVE-IN for sale in Central California. Approximately 60 miles southwest of Fresno. CinemaScope lens and screen. Ideal family operation. Owner retiring, write CUTHBERT, 3024 Woodlane Drive, Bakersfield, California.

376 CAR DRIVE-IN. Priced to sell. Town of 7,500. No other within 75 miles. JET DRIVE-IN, Truth or Consequences, New Mexico.

THEATRE WANTED

WE WILL LEASE anywhere in U.S. and Canada theatre suitable for first runs. Write to: INTERCONTINENTAL PICTURES, INC., 207 East 37th Street, New York 16, N.Y. Attn: Mr. G. L. Melchior.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

USED EQUIPMENT

BEST VALUES! Imperial 65/130 generator, complete, reconditioned $350.00; E7 intermittents, rebuilt, $79.50; Simplex X-L soundheads, rebuilt, $525.00 pair; Simplex Portable projectors, new amplifier, complete, rebuilt $950.00. Thousand other bargains. STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

STILL HAVE PLENTY—IKW Arclamps, Brenkert, Simplex, Strong, $69.50; Morelite, Forest, Ballantyne 65 amp., $49.50. Some with reflectors. Complete booth outfits, projection and sound, from $895.00. Good serviceable condition. S.O.S., 602 W. 52nd Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS, 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

NOW AVAILABLE!

1961-62 "POCKET-SIZE" DATE BOOK

The A-MAN Corner

Theotre monogers . . . assistont theotre monogers . . . theotre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . mointenance and equipment engineers. If you* are looking for a job . . . or IF you* ore looking for a mon . . . just describe your needs in 25 words or less ond send to "the A-Mon Corner." Add your nome ond oddress. Nome and address will be published unless o box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an originol effort, it can be repeoted through o new applicotion after o 60 doy intervol.

This completely new EMPLOYMENT SERVICE is availoble to ALL theatres without reservotion. It is not necessory to subscribe to MOTION PICTURE EXHIBITOR to avoil yourself of this service. No other industry trode poper offers it! And it is completely FREE!

***A (WO)MAN is olso welcome .. . but in this preponderantly male business, she should specify her sex.**

ADVERTISING, PUBLICITY, exploitotion mon ovailable shortly. 25 years in show business . . . heavy emphasis on radio ond TV. South or West coast preferred. All contacts onswered at once. **BOX A322, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

THEATRE MANAGER, 18 years experience. Now employed. Interested only in Washington, D.C. exchonge area. Married, age 50, non-drinker. Best af references. **BOX C38, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER: Wonts deluxe first run situation. 23 years experience. Outstanding in advertising, exploitotion. Best references. Now with mojor circuit. Desires permonent position with future. **BOX B38, c/o M. P. EXHIBITOR, 246 N. Clorion St., Philo. 7, Po.**

LICENSED PROJECTIONIST needs job. Will relocote anywhere on ane weeks notice. No reasonable offer turned down. More informotion ond references on request. Married, sober, relioble. **Write or wire RALPH COX, 222 Parsonage St., Bennettsville, S. C. (38)**

PROJECTIONIST ond booth mointenance. 18 years experience, married, reliable, sober, will go anywhere. Availoble 2 weeks notice. No reosonoble offer refused. References. **BOX A315, c/o M. P. EXHIBITOR, 246 N. Clarion St., Philo. 7, Pa.**

MANAGER, 30 years experience in both hardtops and drive-ins. Exploitation and promotion my specialty. Available ot once. **P.O. BOX 1125, Lansing 4, Michigan.**

PROJECTIONIST, 20 years experience, licensed, knowledge theatre management. Good ideos haw to sove, etc. Also motion picture lob film technician, color, B&W, 8-16-36mm. Live in NYC. Any good offer not refused with right party anly. Married, no children, would relocate Florido or Californio if necessary. **BOX E38, c/o M. P. EXHIBITOR, 246 N. Clorion St., Phila. 7, Pa.**

HIGHLY EXPERIENCED theatre monoger avoilable. 15 years experience, publicity, exploitotion, concession. Formerly New York but now permanently located Los Angeles. Reply with full particulars only, please. **BOX D38, c/o M. P. EXHIBITOR, 246 N. Clorion St., Phila. 7, Po.**

YOUNG, maturely active single assistant monoger, clever promoter, experienced former first-run 3,000 seat key circuit house, neighborhood—arthouse operotion desires progressive metropoliton connection, possibly southern-Los Angeles relocation. References. **BOX A38, c/o M. P. EXHIBITOR, 246 N. Clarion St., Philo. 7, Po.**

ASSISTANT MANAGER or projectionist, under 25, employed by West Coast circuit. 8 yeors experience. Would like better opportunity. Prefer Middle West. **BOX B315, c/o M. P. EXHIBITOR, 246 N. Clorion St., Phila. 7, Pa.**

Address all correspondence to— ***The A-MAN Corner*** { Motion Picture Exhibitor, 246 North Clarion St., Philo. 7, Pa.

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

Title .....

Name .....

Address .....

Clip and Mail Today to

246 N. Clarion St., Phila. 7, Pa.

OPPORTUNITY



KNOCKS...

...every time you get a patron IN or NEAR your THEATRE!

There . . . on your own grounds . . . on your own *terms* . . . you have the *opportunity* to sell your *next* attraction . . . and many more to come!

In your LOBBY . . . your FOYER . . . and out in FRONT . . . patron pulling NSS ACCESSORIES virtually *shout* their colorful story of your *current* and *coming* attractions.

On your *screen* . . . your NSS TRAILER packs *excitement* and *promise* into every foot of its entertaining invitation to enjoy your forthcoming HITS!

The number of patrons who visit you TODAY . . . are the number of solid prospects you have, to sell your next attraction . . . and those that follow.

THEY are the *opportunity* that's knocking at your *BOXOFFICE*, brother!

Can you think of *anything* that can sell them better than NSS TRAILERS and ACCESSORIES?

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY



MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

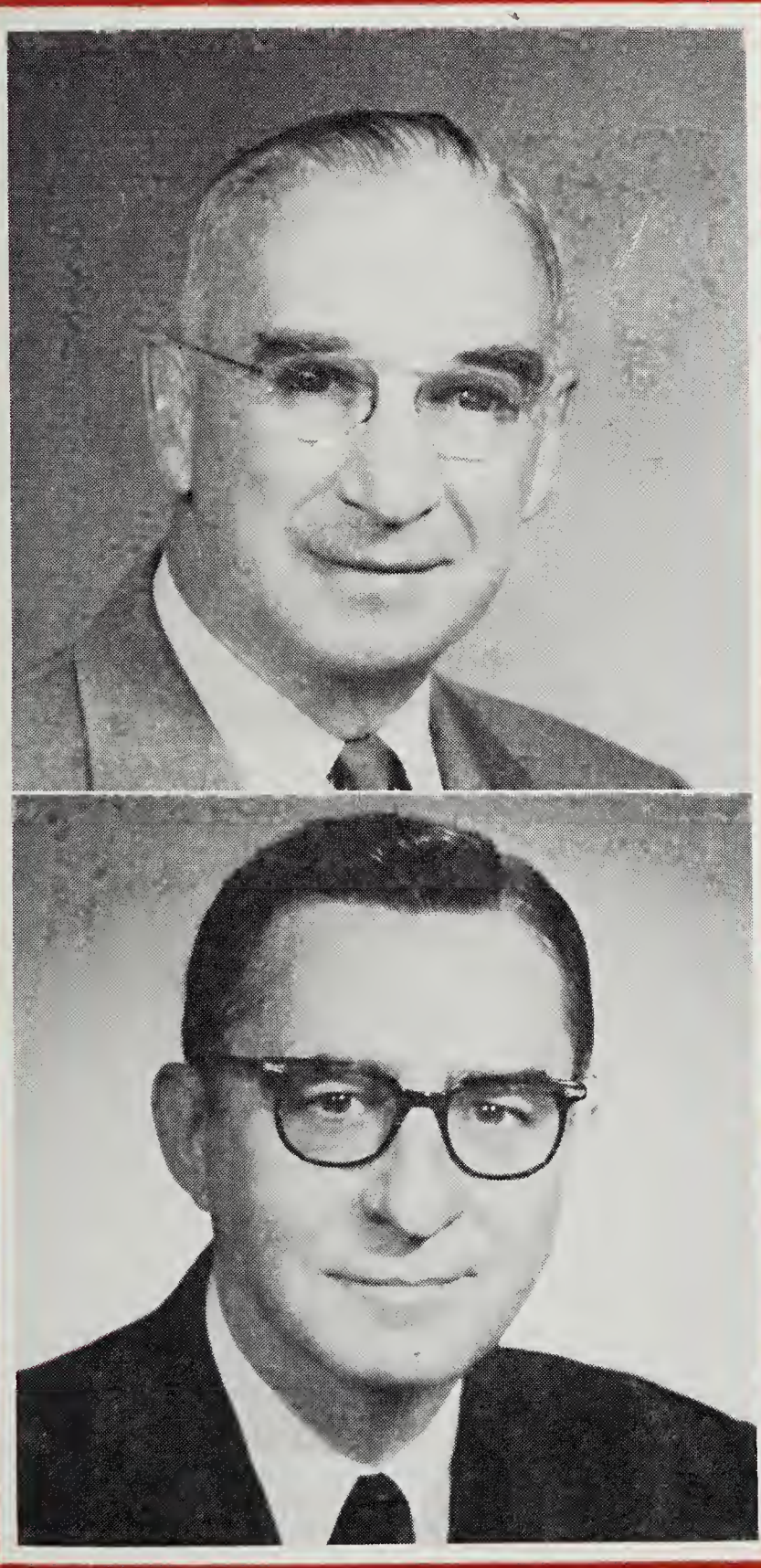
Founded in 1933 by
CHARLES E. "Chick" LEWIS

REC'D MAR 30 1961

MARCH 29, 1961 Volume 65 Number 17

IN TWO SECTIONS • THIS IS SECTION ONE

ENTERED AS SECOND CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879



Code Enforcement Urged By TOA

(See Page 9)

Penna. Appeals Censor Ruling

(See Page 10)

The Neighborhood Group of Motion Picture Theatres, Richmond, Va., recently elected Morton G. Thalhimer, Sr., above, chairman of the board, and Sam Bendheim, Jr., as the new president. Thalhimer founded the company more than 35 years ago, and Bendheim joined the firm a few months after its organization.

Food For Hungry Screens . . .

see editorial—page 7

METRO-GOLDWYN-MAYER PRESENTS

ATLANTIS

THE LOST CONTINENT



A GEORGE PAL PRODUCTION Starring ANTHO

BILL SMITH · EDWARD PLATT · FRANK DE KOVA · Screen

THE MASTER OF SCIENCE FICTION,
WHO GAVE YOU THE TIME MACHINE and WAR OF THE WORLDS
GEORGE PAL, TAKES YOU ON THE STRANGEST
NOW—THE SPLENDOR, SPECTACLE and HORROR OF A WORLD LOST FOR CENTURIES
ADVENTURE YOU WILL EVER EXPERIENCE!



ALL · JOYCE TAYLOR · JOHN DALL

NIEL MAINWARING · Based on a Play by SIR GERALD HARGREAVES · Directed by GEORGE PAL

CONTACT YOUR M·G·M BRANCH NOW!

HOLD YOUR BEST SUMME
FOR ANOTHER SURE-FIR
FRO

ROCK HUDSON

"THE LAST

co-starring **DOROTHY MALONE**

NEVILLE BRAND · DALTON TRUMB

SCREENPLAY BY

Music by ERNEST GO

PLAYING TIME
BLOCKBUSTER
UNIVERSAL!

KIRK DOUGLAS

SUNSET"

GUARANTEED PRE-SOLD BY UNIVERSAL

JOSEPH COTTEN · CAROL LYNLEY

DIRECTED BY
ROBERT ALDRICH · EUGENE FRENKE and EDWARD LEWIS

PRODUCED BY

A Brynaprod, S.A. Production · A Universal-International Release

IT BEGINS WHERE "PEYTON PLACE" LEFT OFF...

It looks into the face of the town... down its streets where shame became famous...

It lets you discover what happened the day Allison returned—to defend herself against the truth "Peyton Place" called indecent...



20th Century-Fox presents

JERRY WALD'S PRODUCTION OF

RETURN TO PEYTON PLACE

CINEMASCOPE COLOR by DE LUXE



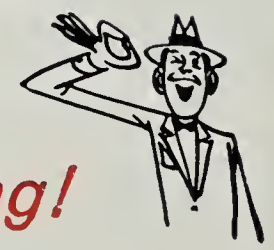
STARRING

CAROL LYNLEY · JEFF CHANDLER · ELEANOR PARKER

MARY ASTOR · ROBERT STERLING · LUCIANA PALUZZI · BRETT HALSEY · GUNNAR HELLSTROM AND TUESDAY WELD

Directed by JOSÉ FERRER

Screenplay by RONALD ALEXANDER



Watch It Top Those "Peyton Place" Records This Spring!

43 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 65 • No. 17

MARCH 29, 1961



FOOD FOR HUNGRY SCREENS

C. GLENN NORRIS, 20th-Fox general sales manager, recently sent us a copy, as he usually does, of DYNAMO, a company publication detailing feature product for the next two years. He says he is proud of 20th-Fox's production plans and a look through this special edition of DYNAMO proves that his pride is justified.

Both the 20th-Fox field sales force and exhibition now know what to expect from this important source of feature films, and the lineup is an impressive one. According to president Spyros Skouras, one of the industry's most respected figures; Charles Einfeld, the industry's dean of advertising and publicity; and studio production chief Robert Goldstein, 20th-Fox plans to make available to the nation's theatres a minimum of two "blockbuster" features per month, supplemented by additional features to provide, in Norris' own words, "as much feature product as the market needs and can effectively absorb."

Theatremen everywhere, pinched in recent years by a product shortage that has made intelligent booking all but impossible, will find the latter message an extremely heartening one, Certainly, most will agree, the market can effectively absorb considerably more product than has been available for the past few seasons.

Films planned for release through September of this year have already been completed, and the ambitious studio schedule is now concerned with product for the last quarter of the year and 1962.

Variety is the key word in the films made public by the report—variety of theme and variety of talent. There is considerable attention devoted to established stars, but the important and vital activity of building new faces into important personalities is not neglected either. There is an international flavor to many of the films as well, reflecting the importance of appealing to as much of the ever-shrinking world as is possible.

Leading the feature parade is "THE GREATEST STORY EVER TOLD," which represents the largest investment the company has made in a single production. The spectacular will be filmed in Todd-AO for road show exhibition.

This represents a small part of as ambitious a production schedule as we've seen. More important, "DYNAMO" represents good news for the hungry screens of all theatres.

Ask your branch manager to show you a copy.

N.A.B. AND THE "POSITIVE" APPROACH

WE HAVE OFTEN STATED on this page that if film rating services would spend a little more time stressing what is good in motion picture entertainment and a little less time warning their members that a trip to the movies was a short-cut to perdition, they could accomplish a great deal more than they do.

It's nice to learn that someone is doing just that. We recently were privileged to discuss the activities of the National Audience Board, Inc., with one of its representatives, and the experience was an extremely pleasant one. The NAB, for those of you who may be unfamiliar with its activities is a service organization that rates entertainment at the request of producers, broadcasters, etc. They recently entered the field of motion picture entertainment and have been quizzing the opinion makers, teachers, PTA groups, organization leaders, etc., that comprise their membership on the relative merits of several feature films.

NAB has also established an Award of Merit for film features rated particularly high by participants in their poll, and the first such honor went to Columbia's "HAND IN HAND." This "little" but heartwarming story of two children struggling to understand just what religious tolerance really means deserves all the support it can get. It will be interesting to see if the positive efforts of the NAB can result in increased patronage during its playoff.

Participants in the poll were asked how strongly they agreed or disagreed with such statements as "The two main characters were very believable, behaved and talked just like children in real life"; "I found the story both thought-provoking and entertaining"; "I would like to see more movies of this quality"; "I think the movie had a great deal of sensitivity and warmth"; "I think this film can be an important force for building more religious tolerance"; etc.

In all cases, more than 75 per cent of the individuals polled answered positively and this earned the film its special honor.

Here we have an example, if we may borrow a phrase, of the power of positive thinking. NAB is to be commended for doing what it can to turn the focus of public attention to motion pictures in a more positive direction. It seems only sensible to believe that positive support, both vocal and at the nation's boxoffices, is the real way to assure production of the kind of pictures the public says it wants.

That is, of course, if they really believe what they say.

COOPERATION—A TWO-WAY STREET

SHORTLY AFTER the appearance of our March 15 issue and the editorial, "IT MAKES SENSE AND DOLLARS TOO," we received a phone call from Universal's Phil Gerard. He thanked us for devoting attention to his comments on the success of the Marcus Plan engagement of "THE GREAT IMPOSTOR" in western Pennsylvania.

He also told us that considerable credit for the success of the engagement had to go to Harry Hendel's fine crew at Allied Motion Picture Theatre Owners of Western Pennsylvania, who coordinated the large scale advertising and exploitation efforts of more than a hundred theatres.

Cooperation is a two-way street, so a belated salute to an active and wide awake theatre organization, without whose assistance and whole hearted support this success story could never have been written.

And another salute to Mr. Gerard, who has shown himself to be not only a fine showman but a fine gentleman as well.

More "positive" thinking.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Mr. and Mrs. J. Philip Bahn became the parents of a boy born in Huntington, L. I., hospital. The father, a lawyer, is the son of **Chet Bahn**, editor, The Film Daily.

Obituaries

John William Considine, Jr., 64, producer whose career went back to the silent days, died at his Beverly Hills, Cal., home. Before his retirement some years ago he was a producer at MGM. Survivors include his mother and three children. He was once married to **Carmen Pantages**, who father was the late **Alexander Pantages.**

Betti Doyle, associated with her sister, **Patricia**, in the Doyle Film Company, New York City, in the distribution of British pictures in the U.S., died in London.

Clarence Elmer, 78, retired assistant director, who headed the casting department of Marion Davies' Cosmopolitan Studios in New York City, died.

Lloyd L. Lind, 49, vice-president and general sales manager for Interstate Television Corporation, died at Norwalk, Conn., following surgery. Interstate TV is a subsidiary of Allied Artists Pictures. An industry veteran, Lind is survived by his widow and two daughters.

George Wilson, 58, member of IATSE projectionists' union 418, Camden, N. J., and projectionist at the King, Gloucester, N. J., died suddenly last week. He is survived by his wife and children.

Milgram Joins TOA

WASHINGTON, D.C.—David Milgram of Philadelphia, one of the leading exhibitors in that eastern states area, has joined Theatre Owners of America, it was announced by Albert M. Pickus, president of TOA.

Milgram operates theatres, principally in Pennsylvania.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MAR. 27

Showmanship Caravan Launched By Levine

NEW YORK—More than 30 motion picture leaders were to participate as dais guests at the Joseph E. Levine Showmanship Caravan which MGM was to launch Monday (March 27) at a luncheon at the Starlight Roof of New York's Waldorf-Astoria Hotel.

The dais for the lavish affair for 400 exhibitors and press was to be headed by MGM president Joseph Vogel, MGM vice-presidents Robert O'Brien, Robert Mochrie, and Howard Strickling, and MGM home office executives Benjamin Melniker, Burtis Bishop, Jr., Morton Spring, and Saal Gottlieb.

Rounding out the dais were to be Joan Crawford, Donald O'Connor, star of "The Wonders of Aladdin," George Jessel, Russell Downing, Simon H. Fabian, Edward Hyman, Sam Rosen, Salah Hassanein, Lawrence Tisch, Preston Tisch, Herman Robbins, Harry Brandt, Ned Depinet, Harry Mandel, Sam Pinanski, Martin Quigley, Abel Green, Charles Alicoate, Morton Sunshine, Mo Wax, Ben Shlyen, Jay Emanuel, and Eddie Solomon.

The Caravan was to herald Levin's forthcoming "Morgan The Pirate," "Thief of Bagdad," and "The Wonders of Aladdin," all of which will be released through MGM.

Similar celebrations will take place in Chicago, Atlanta, Dallas, Los Angeles, and San Francisco as the Caravan takes to the road the week of April 3.

Allied Meet Moved Up

DETROIT—The date of Allied Theatres of Michigan's 42nd annual convention has been changed from Oct. 11 and 12 to Sept. 25 and 26.

Convention manager Hubert G. Warneke of the Sheraton Cadillac Hotel made the request for the change to chairman William M. Wetsman.

The indicated attendance is 300.

WE HAVE MOVED! WILL YOU PLEASE CHANGE YOUR RECORDS?

On March 25, 1961 the General Offices of JAY EMANUEL PUBLICATIONS, INC. (Motion Picture Exhibitor—Theatre Catalog) moved from their old location at 246 N. Clarion Street to new and greatly improved air-conditioned facilieies at—

317 NORTH BROAD STREET, PHILADELPHIA 7, PA.

P.S. And please note our new telephone number is WAlnut 2-1860



BROADWAY GROSSES

NEW YORK—With Walt Disney's "Absent Minded Professor" and the road-show attractions still doing fine, the Broadway first-runs reported average or above business with mostly holdover product in the pre-Easter period.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"SANCTUARY" (20th-Fox). Paramount reported the fifth and last week as $16,000.

"THE ABSENT MINDED PROFESSOR" (Buena Vista). Radio City Music Hall did $104,000 for Thursday through Sunday, with the second session sure to hit $175,000. Stage show.

"GO NAKED IN THE WORLD" (MGM). Capitol claimed the third and last week at $12,500.

"BEN-HUR" (MGM). Loew's State on reserved seat policy did $20,100 on the 71st week.

"EXODUS" (UA). Warner on the 15th road show week did $50,000.

"SPARTACUS" (U-I). DeMille reported $19,000 on the 25th road show week.

"THE FACTS OF LIFE" (UA). Astor claimed the seventh and last week was $13,000.

"ALL IN A NIGHT'S WORK" (MGM). Victoria reported the opening week as $30,000.

"PEPE" (Columbia). Criterion announced the 14th week as $16,500.

Substitute Wage Bill Kills Exhib Exemption

NEW YORK—The Kitchin-Ayres Bill introduced in the House of Representatives poses a serious threat to the immunity of motion picture theatre employees from the operation of the Federal Wage Hour law, it was stated by Charles E. McCarthy, executive vice-president of COMPO.

McCarthy explained that the threat lay in the omission of the word "service" from the measure's definition of "establishments" and also from some of the provisions of the section devoted to exemptions. This omission, he said, would bring motion picture theatre employees directly under the provisions of the bill, as motion picture theatres have traditionally been listed as service establishments since the adoption of the Federal Wage Hour Act of 1938.

The Roosevelt bill, now in the House Rules committee; specifically exempts motion picture theatres from its provisions, McCarthy said.

"I can't believe," McCarthy said, "that exhibitors will stand idly by and let the Kitchin-Ayres bill pass the House without a protest. COMPO has amassed statistics to show that imposition of the Wage Hour Law on motion picture theatres would put thousands of them out of business. Moreover, such an extension of coverage would be most unfair, as the thetre employees it would effect are largely students, housewives trying to earn a little extra money by part time work, and other persons whose work is wholly part-time."

TOA For Strict Code Enforcement

Pickus Says Alternative Is Censorship; Method Of Classification For Parents Also Gets Nod

WASHINGTON — The midwinter meeting of the board and executive committee of the Theatre Owners of America at the Mayflower Hotel here voted for the establishment of a system for providing its members with information on the subject matter and content of films to be passed on to their patrons in an effort to help head off political censorship.

In a resolution outlining the program, it was explained that this action was inspired by the fact that TOA "does recognize a broad responsibility to provide the theatre-going public with the means of determining for themselves and for their families the desirability of seeing a given motion picture."

The resolution set forth that "the Motion Picture Production Code should be construed and enforced with a greater degree of self-discipline and good taste and consistently with the original principles and objectives for which the Code was established."

It was recommended in the resolution that "the Production Code properly administered, should receive the support and respect of the members of TOA."

The resolution declared that TOA "adheres unequivocally to the principle that the motion picture medium is entitled to the full protection offered by the Federal Constitution and believes that any invasion of that constitutional protection is offensive, not only to the interest of the motion picture industry but to the basic philosophy underlying our American way of life."

TOA president Alber M. Pickus said he personally would place the resolution before Eric Johnston, MPAA head.

Another resolution unanimously adopted by the board and executive committee recommended that TOA "continue as an accelerated active committee the liaison group headed by George Kerasotes, implemented to the extent necessary, established at the 1960 annual TOA meeting held in Los Angeles." This recommendation was advanced "because of the importance of continuing self-regulation within the industry as reflected by the Production Code Authority since 1930."

"This committee," said the resolution, "shall have the continuing objective of acquainting the Production Code Authority and the Screen Producers Guild with the express reaction of exhibitors throughout the country as to the effectiveness of the Code reflected by their patrons' reaction to Code-approved pictures."

Pickus stressed the need for "decisive action" on the censorship issue. He asserted that the industry is threatened by governmental censorship "more than we have been in three decades" and said that "unless something dramatic and constructive is done to show that our industry can adequately regulate itself, we will have local, state or even Federal censorship forced upon us."

Pickus said TOA's censorship committee "held a lengthy meeting and was slated to make 'several recommendations' to the board and executive committee". He said that he felt that "our basic solution rests in better utilization of the Production Code," holding that "The Code can never be wholly effective until every distributor, be he major or independent or handling American or imported product, knows he cannot get a playoff for his picture unless his picture bears a Code seal."

"Furthermore," Pickus said, "some method must be achieved to alert the public in advance to the content and type of each film—be it through evaluation, an advisory guidance system, adoption of Green Sheet standards, or something we of TOA devise ourselves."

"Only with these two weapons," Pickus continued, "can we stand up to our critics and say that we are, and will continue to be, a self-regulated industry. Action along these lines must come from TOA. If we fail, there is no doubt in my mind that censorship with all its evils will be forced upon us."

He told the TOA directors and executive committee members that "we have in the past several months gained many new allies within our industry such as the Screen Producers Guild, which should pay off in innumerable ways in the months ahead to our mutual benefit. We are attaining a degree of direct cooperation with MPAA, and from talks with some of the presidents of the film companies, I can tell you that all have expressed a desire to work more closely with TOA. They are receptive to our suggestions, and have an upbeat, optimistic outlook for the future of our industry."

Pickus sounded a warning against toll TV, saying, "We still have, and must pursue, the opportunity to ask Congress to pass any of the several bills in its hoppers which would legislatively outlaw pay TV."

Prof Challenges Claim Films Increase Delinquency

NEW YORK—Stirred by testimony put before the Senate sub-committee on juvenile delinquency alleging that motion pictures and television are major contributing factors in fostering delinquent acts and attitudes, Paul W. Tappan, professor of sociology and law at New York University, wired the following challenging dissent to Sen. Thomas Dodd, chairman of the sub-committee:

"In these days when the forces of censorship and repression grow overly strong, I must register again my dissent of the view that the problem of delinquency can be met in any degree by measures of official censorship. The control of children's exposure to mass media should be left to the judgment and discretion of their parents and not to a governmental agency. I should appreciate your making this a part of the official record."

U-I Quarter Dips

NEW YORK—Universal reports for the 13 weeks ended Jan. 28, 1961, consolidated net earnings from operations of $1,000,653, after a provision of $967,000 for federal taxes on income. After dividends on preferred stock, such consolidated net earnings amount to $1.09 per share on 888,390 shares of common stock outstanding, excluding shares in the treasury of the company.

For the 13 weeks ended Jan. 30, 1960, the company reported consolidated net earnings from operations of $1,857,039, after provision of $1,875,000 for Federal taxes on income, which, after providing for dividends on preferred stock amounted to $2.03 per share.

High Court Refuses Censor Case Review

WASHINGTON, D. C.—The U. S. Supreme Court without giving a reason has refused to rehear the Times Film Corporation censorship case and thus upheld its decision affirming the principle of prior censorship of motion pictures.

In its petition for review of the five to four split decision handed down Jan. 23, Times was joined in amicus curae briefs by Motion Picture Association, American Book Publishers Council, Authors League of America, American Society of Magazine Photographers, National Association of Broadcasters, Playboy Magazine, and others.

Justice Tom Clark in the majority opinion stressed the fact that the decision only applied to film exhibition, but Chief Justice Earl Warren's dissenting opinion raised the point that all media might be subjected to prior censorship under the Times precedent.

In the actual case, Times sought to upset the section in Chicago's film ordinance which required submission of pictures to police authorities before a license could be issued. Times went to court after it refused to seek a license for the film, "Don Juan." This was admittedly a test case.

Johnston On NATO Unit

WASHINGTON—Eric Johnston, president, Motion Picture Association of America, was named by Speaker Sam Rayburn as a member of the United States Citizens Commission on NATO.

Johnston is also chairman of the Committee for International Economic Growth.

The American group of 20, authorized by the last Congress, is to be part of a 100-member Atlantic community commission of citizens representing the 11 NATO countries. The commission will hold conferences during the year to work out greater unity of purpose among the western Alliance.

The Congressional law authorized Vice-President Lyndon B. Johnson and Rayburn to name 10 members each to the U. S. delegation.

AB-PT Sells Disneyland Stock

NEW YORK—American Broadcasting Paramount Theatres, Inc., was paid $5,497,500 by Walt Disney Productions, which is the balance of the sale price of $7,500,000 for AB-PT's stock interest in Disneyland Park, it was announced by Leonard H. Goldenson, president of AB-PT. This prepayment, originally payable over five years, results in capital gains, after taxes, of approximately $3,846,000 or 91 cents a share, to AB-PT's first quarter earnings. This will be in addition to net operating earnings for the current first quarter which is not yet completed. Net operating earnings for the first quarter of last year were 80 cents a share.

Edison Award To "Alamo"

NEW YORK—John Wayne's "The Alamo" was presented with the 1960 Thomas Alva Edison Foundation award as the "Best Film Serving the National Interest" at a dinner at the Waldorf-Astoria. Arthur B. Krim, president of United Artists, accepted the award on behalf of producer-director Wayne, who is releasing the film through UA. Dr. Robert C. Clothier, president-emeritus of Rutgers University, made the presentation.

Penna. Appeals Lower Court Ruling That Censor Law Is Unconstitutional

PITTSBURGH, PA. — The Pennsylvania Supreme Court heard the argument of State Attorney General Anne X. Alpern that the Motion Picture Control Board is qualified to judge whether a film should be banned on grounds of obscenity.

The Commonwealth asked the high court to reverse a Dauphin County Court ruling restraining the three-member control board from taking action. The lower court also ruled that the Motion Picture Control Act of 1956 was unconstitutional.

Miss Alpern told the court that standards for determining obscenity established by the act followed closely decisions of Federal and State courts.

"Hard core pornography, dirt for dirt's sake, is the sole criterion which the Pennsylvania board may use under the Motion Picture Control Act of 1956 with respect to motion pictures exhibited to adults," she said.

She also argued that children should be protected by such an act, pointing out that the State had set up other laws aimed at curbing delinquency and improper influence upon minors.

The State was opposed by William Goldman Theatres, Inc., and the Pennsylvania Association for Amusement Industries, joined by 20th Century-Fox.

Bernard G. Segal, Philadelphia attorney representing the film company, told the Justices, "This is the most important case I have ever argued." He said the motion picture act was defective because it attempts to establish censorship against that which "constitutes guarantees of freedom of expression." He said no exhibitor could be jailed for the dissemination of obscenity unless he had been convicted in a jury trial."

Attorney Edwin P. Rome, counsel for Goldman Theatres, said a three-man administrative board alone is charged with determining whether a motion picture is obscene. He added, "No hearing is required; the finding may not be based on evidence relating to the contemporary standards of the relevant community. In these respects alone, the act is void on its face."

Rome told the court it is his opinion that the welfare of the nation would be best served by guaranteeing to young people "even greater constitutional protections in the area of freedom of expression than are guaranteed to their parents."

The Roman Catholic churches of the Philadelphia Archdiocese and other dioceses throughout the state submitted arguments in favor of the code.

Another brief opposing the code was filed with the Court by the Philadelphia branch of the American Civil Liberties Union.

After hearing the opposing arguments, the State Supreme Court took the case under advisement and will rule later.

Miss Alpern has said she will carry the case to the U. S. Supreme Court, if necessary.

Vogel In Commerce Post

NEW YORK—Election of Joseph R. Vogel, president of Metro-Goldwyn-Mayer, Inc., as a director of Commerce and Industry Association of New York was announced by Thomas Jefferson Miley, executive vice-president.

Astor Names Altman

NEW YORK—Morris A. Altman has been appointed controller of Astor Pictures International, Inc.

Lopert To Appeal Ban On "Sunday" In Atlanta

ATLANTA—A test of Atlanta's censorship ordinance sems headed for the courts as a result of the refusal of the Atlanta Public Library Board to reverse a decision of the city censor.

The censor, Mrs. Christine Smith Gilliam, had barred the showing of a Greek-made motion picture, "Never On Sunday," in any Atlanta theatre. The Library Board backed her up after screening the film.

Mrs. Gilliam turned thumbs down on the film, distributed in the United States by Lopert Film Corp., because of the use of an objectionable word in a subtitle in the picture.

Maurice N. Maloof, representing the Atlanta law firm of Heyman, Abram, and Young, Lopert's legal representative, announced his intention of taking the case to court after his request to reverse Mrs. Gilliam was refused by the board, which hears appeals from local censorship.

Fox, Columbia Sign Pact With Publicists

NEW YORK—Columbia and 20th-Fox have signed a contract with Publicists Local 872, IATSE, for the first time, covering the entire country, it was announced by Harry J. Rice, president of Local 872.

Under the new contract, all exploiteers paid out of the New York offices of Fox and Columbia are now members of the Publicists Association, with the Local recognized as the sole collective bargaining agent for all exploiteers.

The contract calls for an increase in salary for exploiteers as well as a contribution to a pension fund by the two companies. This is the first time that the exploiteers have come under a pension fund clause, Rice said.

The agreement also calls for a five day work week, with the contract effective for two years.

At the present time, contracts are also in effect with RKO Theatres and Paramount for all publicity, advertising, promotion, and field exploiteers.

Rice also announced that negotiations are presently under way with all other major film companies and tv and radio networks.

"Positive Censorship" Favored By Bresler

NEW YORK—At a banquet which concluded the seventh annual two-day conference of the Federation of Motion Picture Councils at the Barbizon-Plaza Hotel, producer Jerry Bresler made a plea for "positive censorship" which he defined as "the censorship of personal choice, backed by enthusiastic support at the box office."

Bresler emphasized his belief that "the motion picture business is in every sense a commercial industry and can only succeed with good merchandise and happy customers. . . . Hollywood is mainly interested in producing films that will be financially profitable. You create the want-to-see; and you, the public, make or break a picture. Our obligation as parents of young, impressionable citizens, is to expose them to every experience that will mold their personalities into responsible, decent adults. . . . When a good motion picture is produced that makes us laugh, touches our hearts, gives us hope for a better tomorrow—then we have an obligation to make sure our entire family sees it.

"This is the method of censorship I approve—a positive censorship—the censorship of personal choice backed by enthusiastic support at the box office. Get your neighbors, your friends, and your relatives to patronize the theatre of their choice when the picture acceptable to their point of view appears on the screen. The box office return of today is the barometer by which Hollywood prepares its future."

The Conference devoted an afternoon period to 16mm films in a program entitled "Make Your Community Film Conscious," presided over by Mrs. Leroy Lewis. Participating were John Braslin, of the MPAA affiliate, Teaching Film Custodians; Mrs. Margaret Twyman, MPAA community relations director; Emily Jones, administrative director, Educational Film Library Association, Inc.; and Carl Lenz, vice-president, Modern Talking Films, Inc.

The interest of member organizations in the Federation is extending from theatrical motion pictures to educational films and television programs and a report covering the activities of some 26 organizations shows that some councils are devoting time to television as well as theatres. The over-all report is one of supporting films approved by the councils and a great dependency on classification. Reports came from councils in California, New York, Columbus, Ohio, Brooklyn, N. Y., Detroit and St. Louis.

The Federation named Buena Vista's "Pollyanna" as the best family film of 1960.



Key leaders of the film industry drive for United Jewish Appeal are seen at a recent New York meeting, left to right, Henry C. Bernstein, executive director UJA of Greater New York; Barney Balaban, president, Paramount Pictures; Irving Greenfield, counsel, MGM; Laurence A. Tisch, chairman of the board, Loew's Theatres, and chairman of UJA's film division; and Jack D. Weiler, chairman of the board of trustees, UJA of Greater New York.

Exhibs To Appeal Hartford Pay-TV Test

WASHINGTON—The Federal Communications Commission's action authorizing Phonevision to conduct a toll television test in Hartford will be appealed to the U.S. Circuit Court of Appeals here by the Connecticut Committee Against Pay-TV, which is prepared, if necessary, to carry the case to the Supreme Court.

The decision to appeal the FCC's action was disclosed by Philip F. Harling, chairman of the Joint Committee Against Toll TV and of TOA's anti-pay TV committee in a report presented at the midwinter meeting of the TOA board and executive committee at the Mayflower Hotel.

Attorney Marcus Cohn confirmed the move and said that the notice of appeal had been filed in behalf of exhibitor interests and others. His notice of appeal was taken in behalf of the Connecticut exhibitors who were parties to the FCC hearings on the Phonevision application last October, all of whom were members of the Connecticut Committee Against Pay TV.

Harling said it was decided to pass up the recourse of asking the FCC to review its decision in order to expedite a test of the basic issues in the case. The court action would in effect, it was believed, provide such a test of basic issues. Instead, he said, the appeals court will be asked not only to review the FCC decision on the exhibitors' claim that proper consideration was not given to evidence which allegedly showed that Phonevision's test would not be in the public interest, but also to rule on the legality of the jurisdiction of FCC action to pay TV itself.

Harling gave the TOA board a detailed report on the current status of pay TV, including the proposed test by Paramount's Telemeter system in Little Rock, the grass-roots exhibitor campaign that will be launched to seek Congressional action on bills to legislatively outlaw pay TV, and the exhibitor campaign to raise funds for the legal, technical and public relations expenses which will be required to act on all these fronts.

U-I Monsters Protected

BROOKLYN, N. Y.—Chief Judge Walter Bruchhausen of the United States District Court for the Eastern District of New York signed an order granting a preliminary injunction to Universal restraining Nu-Cards, Inc., of Freeport, Long Island, and its president, Alexander Korn, from printing, publishing and selling copies of some 15 copyrighted "still" photographs, in the form of "trading cards," featuring "horror monsters" from such Universal motion pictures as "Return Of The Creature," "The Mummy," "Abbott And Costello Meet Frankenstein," "Horror of Dracula," "The Mole People," "The Thing That Couldn't Die," and "Blood Of The Vampire."

Defendants are restrained not only from further printing and sale of the particular Universal copyrighted "still" photographs printed on their "trading cards" but also from reproducing the "horror monsters" depicted therein in any form.

WB Moves L. A. Office

LOS ANGELES—The Los Angeles exchange of Warner Bros. Pictures has moved to new headquarters in suite 503 of the Tishman Building, at 3460 Wilshire Blvd.

The Warner Bros. building at 2025 S. Vermont st., where the sales and booking office has been located for more than 20 years, will be razed to make way for the Santa Monica Freeway, now under construction.

Texas COMPO Survey Shows Abuses In 16mm. Release To Schools, Clubs

DALLAS—Results of a survey, instituted last fall at the request of concerned exhibitors who feared the sale of 16mm films to schools, factories, clubs, and other organizations was increasing as a competitive factor to commercial theatres, were released by Texas COMPO.

Although only a limited number of replies were returned, there was enough response to indicate that the use of 16mm film could become more widespread as it was noted that in some cases sub-releasing agents seem to be ignoring contract provisions that prohibit competitive 16mm exhibition in a commercial theatre area.

Results of the survey showed that there are around 10 distributors of feature length 16mm movies in the Dallas area; however, the bulk of entertainment films are made available by Films, Inc., who release M G M, Warners and 20th-Fox; United World Film, a Universal Pictures subsidiary releasing only Universal product; and Ideal Pictures, distributors of Buena Vista and Allied Artists features.

These three big 16mm releasing outlets make available attractively designed catalogues offering more than 2,500 feature movies, 450 or almost 20 per cent of which are post 1955 product.

It was further revealed that better than 25 pictures were only released to theatres in 1960 with a great number of the post 1955 variety still available for 35mm theatre exhibition. A few future attractions were advertised that haven't yet been released to theatres.

Prices for a one-time showing range from $10 up to terms per the potential size of the audience. Sliding scale rates are made to schools according to the size of the enrollment. As an example, less than 150 students the cost is $15 for a black and white feature or $22.50 for color print, with the selling price graduating to $27.50 black and white and $42.50 color for school enrollments of 750-1,000. If the enrollment exceeds 1,000, the catalogue implies even better rates are available. For CinemaScope pictures, the user is furnished a special lens for a small fee.

One of the company contracts which the applicant is required to agree to stipulates among other things, "The producers of feature film in 16mm require that each location be submitted and approved. There is to be no advertising and no admission charged, except where a small charge is made to defray the rental cost of film."

The application blank requests information as to the name and location of the nearest 35mm theatre and the reasons why the audience cannot attend that commercial theatre. In the case of schools, the applicant must agree that feature programs must be shown during school hours to the students-faculty only. After these conditions are met, then the local branch manager or authorized personnel of the film company is supposed to approve the 16mm film deal before the print is shipped.

Biggest violators of these agreements are PTA Councils, mostly in elementary and some secondary schools, where it was discovered that occasionally fairly recent product was being shown after school, at night, and on Saturdays to audiences of children and their parents at admission prices ranging from five to 25 cents per person. In most instances written notices were sent to parents that the films were being shown as a fund-raising project. Number of showings ranged from two a week to three a year.

Disregard for these rules which reportedly were established by the film companies in the late 1940s is evidence by the use of newspaper notices to advertise feature film entertainment in churches. One such notice even received front page banner headlines in a small town weekly newspaper.

Of most concern to exhibitors is the exhibition of feature film in universities and colleges around the state. Program notices in school papers and bulletins advertise films like "Mister Roberts," "Caine Mutiny," "Diary Of Anne Frank," "Sun Also Rises," "The Robe," "Lust For Life," "Anastasia," etc.

Source for another exhibitor complaint was the exhibition of recent releases in the Convair Aircraft plant, Fort Worth. It was reasoned that the hundreds of workers who were exposed to good new pictures free during the lunch hour at the plant would not be interested in buying tickets to comparable movies at theatres in the evening.

Kyle Rorex, executive director of Texas COMPO, reported that investigation showed much of the abuse could be attributed to sub-releasing agents who disregard the agreements required by the 16mm distribution companies.

Discussions with branch officials revealed that they were not aware of the discrepancies and promised cooperation to see that they were corrected, while pledging to be more vigilant in granting future authorization to applicants for 16mm entertainment film.

Further, it was suggested that exhibitors notify the film company branch office any time they discover that the rules governing the exhibition of 16mm films are violated.

Allied Shifts Convention From Vegas To Miami Beach

CLEVELAND—Marshall Fine, president, National Allied, announced that by agreement of the sponsoring organizations, Allied of the Gulf States and Allied of Maryland, Allied States' 1961 annual convention has been transferred from Las Vegas, Nev., to Miami Beach, Fla.

It was said the change was made because many Allied members had expressed hopes that a convention city more accessible to the majority of members than Las Vegas could be selected.

The convention is scheduled for the first week in December with final arrangements to be made at the Allied board meeting to be held April 10 in New York City.

Klein New NT&T Prexy

BEVERLY HILLS, CALIF.—Promising "a vigorous and active administration," Eugene V. Klein assumed the presidency of National Theatres and Television, Inc.

Klein will also serve as chief executive officer of the company.

"I look forward with great enthusiasm to the honor and responsibility which has been given to me as your new president," he said in the company's house organ.

"There is a vital need for expansion for our company and I shall dedicate my efforts toward achieving such goals as rapidly as possible. I have long held faith in the future of the motion picture industry and, in particular, our own theatre operations."



The NEW YORK Scene

By Mel Konecoff

"WE CONFESS to small faults to persuade others we are free of great ones"—Trader Vic

The above quotation, in case anyone is wondering, hasn't anything to do with the luncheon presided over by producer-writer-director Irwin Allen the other day excepting that we found it in a fortune cookie and we thought it would add a touch of class to the column.

Allen was high about his forthcoming "Voyage to the Bottom of the Sea," which he claimed was the best he's done in 17 years, and which 20th-Fox will release around July 4. To this should be added the words of vice-president Charles Einfeld, whom Allen quoted as saying that "this will be Fox's big blockbuster of the year."

The talented producer-director-writer stated that he has no "Jerry Wald cure" for the industry, whatever this is supposed to be, but he does have a film, he believes, that has been assembled in a business-like maner to appeal to the six basic markets—the sub-teens, the teens, the family, the men, the women, and foreign.

Tie-ups are coming through like crazy, and if the promotion plans come through as scheduled, it could result in one of the biggest pictures in years. He insisted he's got 30 tie-ups including promises of a million pocket-books, two million comic books, etc.

What should the industry do for the future? Make good pictures and the public will buy 'em. They're just dying to get out of the house.

(Aside to I.A.: Don't forget the truck).

DEPARTMENT OF CARRERAS: Michael Carreras, executive producer of England's Hammer Films, and producer-writer Jimmy Sangster, who seems to do all their screenplays, stopped off on their way back home after conferences with Columbia executives on the coast.

While there, they arranged for Columbia to supply contract players from their studio roster to appear in some of the Hammer Films and also for Columbia to sign "name" personalities to add to the value and stature of some of the production. In 1950, they started using "names," but then dropped them in favor of sensational and off-beat subject matter.

Thus far, Columbia will distribute seven Hammer films during the next year, only one of which will be in color. Universal will get two, one of which will be a remake of "Phantom of the Opera."

Also while out west, he cleared up a few things with Production Code officials, whom he described as most cooperative, regarding a few forthcoming films, something that was difficult to do by mail. Hammer, incidentally, intends to diversify and get away a bit from the "horror" and "action" films.

Columbia vice-president Jonas Rosenfield reminded listeners that in the 13 year history of Hammer, they haven't turned out an unprofitable film, with one or two minor exceptions. He felt that today there was less resistance among American exhibitors to playing British pictures than at any time in history.

TOUCH OF ROYALTY: Herman King of King Bros. fame, was in town last week still actively selling and promoting their latest release, "Gorgo," the science fiction thriller that seems to be doing good business wherever it plays. He was of the opinion that 1961 should be his company's biggest year, which should make the 1800 stockholders happy.

He expected that "Gorgo," the outfit's 39th picture since 1940, should wind up with a world-wide gross of six million dollars, with the cost given at one-and-a-half million dollars. He felt that if it were not made in England, it would have cost three millions to do in Hollywood. In Britain, government cooperation was great, and it also qualified under the Eady Plan, which meant that one-third of the taxes levied on it were returned to the producers. He expects to take $300,000 out of Japan alone, where it was such a big hit in the titled version that it will be dubbed into Japanese, which means an extra 5,000 playdates for the film.

He revealed that his company has 12 properties waiting to be made, but casting them is a real problem. Not only do you have to get approval of the actors, but also of their numerous associates, in addition to which you have to give them tremendous salaries. Exhibitors he has talked with have told him to forget about seeking stars and instead concentrate on the story.

King felt that not all pictures should be made away from Hollywood, but locale of the story should be an influence as should costs, labor, and government cooperation, etc. They financed "Gorgo" entirely on their own, with MGM only distributing everywhere except in United Kingdom. MGM has done such a good job that he'd like to see other productions handled by the company. His next will be "Captain Sinbad," an adventure yarn featuring magic, which will also be made in England in June in color.

Three other properties that will be made over the next two years, probably in Hollywood, are "Mr. Adam," "Four Came At Dawn," and "White Line To Eternity."

Incidentally, they've got a backlog of nine features, most of which will be reissued over the next year, after which they will be sold to television.

DIPLOMACY DEPARTMENT: Russell Downing, president of Radio City Music Hall and chairman for the dinner April 10 honoring Eric Johnston, is a man made for the diplomatic service. It seems that he received a confidential letter from the wife of an industryite, who likes to go night clubbing when he comes to town. She wanted to know whether the dinner for Johnston was really a stag affair as her husband informed her.

The dinner is not stag and many industryites will be bringing the little women, so what did he do? He replied to the wife that ladies were certainly invited but that this was not made plain in the invitation sent to her husband. He then wired the husband at the office, telling him what he did and advising him to invite his wife.

Back came a wire of thanks ordering another ticket for said wife.

AB-PT Earnings Up As Gross Sets Mark

NEW YORK—Record gross income and earnings were made in 1960 by American Broadcasting-Paramount Theatres, Inc., with net operating earnings up 31 per cent over 1959, Leonard H. Goldenson, president of AB-PT announced today.

Net operating earnings rose to $10,475,000 or $2.50 a share from $7,967,000 or $1.87 a share in 1959. Consolidated earnings, including capital gains, increased to $11,817,000 or $2.82 a share from $8,154,000 or $1.92 a share for the prior year.

The record gross income was $334,437,000, an increase of $46,480,000 or 16 per cent over the $287,957,000 for 1959. Working capital rose to $64,833,000 from $52,034,000 in 1959.

The ABC Division, which includes the television and radio networks and owned television and radio stations, reported record income and earnings. Income was $222,439,000 against $172,469,000 for 1959.

Theatre earnings held at a good level, comparable to 1959, with the exception of the second quarter when business was adversely affected by the shortage of pictures caused by the Hollywood strike. Theatre income at $86,281,000 decreased from $91,139,000 in 1959, partly due to the progressive disposition of marginal theatre properties. At the close of 1960, AB-PT had interests in 472 theatres after divesting 28 theatres and acquiring two during the year.

Merchandise sales and other income rose to $25,717,000 in 1960 from $24,349,000 the year before. This includes sales of Am-Par Records, which had its best year.

Col. Salutes Division Execs

NEW YORK — Columbia is preparing to launch a three-month "Salute to the Division Managers Sales Drive" in honor of the division managers of each respective territory, it was announced by Rube Jackter, vice-president and general sales manager.

The 13-week drive, which encompasses 11 separate divisions, will run from March 31 through June 29 with the week of June 9-15 designated as "Columbia On the Screen Week." During this highlight week of the drive, each division will strive to provide every theatre in its territory with a Columbia program.

The following division managers are being honored: Ben Lourie—Chicago; Nat Cohn—New York; Harry Weiner—Buffalo and Philadelphia; Harry Rogovin—Albany, Boston, and New Haven; Sam Galanty—Cincinnati, Cleveland. Pittsburgh, and Washington; Carl Shalet — Detroit, Indianapolis, Milwaukee, and St. Louis; Ben Marcus—Des Moines, Kansas City, and Minneapolis; Bob Ingram—Atlanta, Jacksonville, Charlotte, and New Orleans; Jack Judd—Dallas, Memphis, and Oklahoma City; Jack Tillman—San Francisco and Seattle; Norman Jackter—Denver, Los Angeles, and Salt Lake City.

Columbia International also will initiate a global sales drive designed to place a Columbia program on every motion picture screen in the world during the week of June 9-15, it was announced by Mo Rothman, executive vice-president of Columbia's International organization.

Justin Exits Para. Studio

HOLLYWOOD—Jack Karp, vice-president in charge of Paramount's studio, announced the resignation of Sidney Justin, his executive assistant and former head of the studio legal department.

PARAMOUNT PICTURES PROUDLY PRESENTS



The one man the one story the one motion picture to see







ONE EYED



JACKS

Because of the special quality and importance of this extraordinary attraction, Paramount has created a new audience presentation policy for ONE EYED JACKS.

This policy enables the moviegoer to purchase a regular ticket up to seven days in advance of the performance of his choice — at no advance in admission prices. He is guaranteed a seat for that performance.

All engagements will play continuous performances, at announced performance times. Thus, the moviegoer has two alternate ways to purchase a ticket for ONE EYED JACKS: one, by purchasing a ticket for a future performance — or, two, by purchasing a ticket in the regular way—that is, immediately before entering the theatre during the continuous performance engagement.

We at Paramount believe this policy—the latest of a series–to be a significant "first" in creative merchandising. We believe it will further moviegoing convenience, and further the box-office potential of ONE EYED JACKS.



"ONE EYED JACKS"
WILL HAVE ITS PREMIERE
ON MARCH 30TH AT THE
CAPITOL THEATRE, NEW YORK.

THIS WILL BE FOLLOWED BY
EASTER ENGAGEMENTS AT
THE FOX, PHILADELPHIA,
THE ASTOR, BOSTON,
THE TOWN, WASHINGTON, AND
THE CHICAGO THEATRE, CHICAGO.



MARLON BRANDO
KARL MALDEN

ONE EYED JACKS

CO-STARRING KATY JURADO WITH BEN JOHNSON AND INTRODUCING PINA PELLICER · PRODUCED BY FRANK P. ROSENBERG · DIRECTED BY MARLON BRANDO · EXECUTIVE PRODUCERS GEORGE GLASS, WALTER SELTZER · SCREENPLAY BY GUY TROSPER & CALDER WILLINGHAM · BASED ON THE NOVEL THE AUTHENTIC DEATH OF HENDRY JONES BY CHARLES NEIDER

A PENNEBAKER PRODUCTION **TECHNICOLOR®** VISTAVISION® A PARAMOUNT RELEASE

PRINTED IN U.S.A.

Tisch Visits Israel For UJA Fund Drive

NEW YORK—Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc., and chairman of 1961 campaign for the motion picture and amusement division of the United Jewish Appeal of Greater New York plans to visit Israel to personally report the needs of the division's newly adopted settlement — Hasolelim.

Tisch announced his plans at the traditional inaugural luncheon for the division at Barney Balaban's office. The luncheon, the first of the campaign, was attended by 40 veteran philanthropic leaders in the motion picture and amusement industry.

This year the industry will attempt to increase its efforts in support of UJA's current campaign, which seeks to raise $72,740,000 to speed the integration of immigrants in Israel by giving them decent homes, establishing them in farm settlements, and training them for productive lives; and to supply transportation and resettlement aid for the steady flow of immigrants.

"This year, we must not only repeat our contributions to the regular fund, but must give above and beyond that, to the 'Adopt-a-Project' campaign," emphasized Tisch.

The "Adopt-a-Project" campaign is an effort to raise over the period of three years enough funds to help sustain over one-third of the 485 village settlements in Israel that have not reached self-sufficiency. These settlements are being adopted by various trade, industry, and community divisions of the UJA to help maintain their existence.

The motion picture and amusement industry adopted the village settlement of Hasolelim, located in the valley of Galilee near the Biblical city of Nazareth.

Barney Balaban, president of Paramount Pictures, and Irving H. Greenfield, counsel for Metro-Goldwyn-Mayer, were praised for the magnificent job they accomplished as key leaders of the division's 1960 campaign in which $629,202 was raised, a sizeable increase over the industry's efforts the previous year. The number of contributers also increased from 11,079 in 1959 to 1960's 12,670.

NT&T Faces Proxy Fight

WASHINGTON, D.C.—Leonard Davis, New York insurance broker and certified public accountant, and Philip L. Handsman, New York lawyer, minority stockholders, filed 14-B forms with the Securities Exchange Commission threatening a proxy fight against National Theatres and Television, Inc., whose annual meeting will be held April 11 in Beverly Hills, Calif. Davis is beneficial owner of 1,500 shares and Handsman owns 104 shares.

The 14-B form filed contained only the general charge that "in order to protect the company, it might be necessary to form a group to solicit proxies."

Neither filer said whether they would try for board representation or for company control.

K.C. Unit Joins TOA

WASHINGTON—It was disclosed at the Theatre Owners of America board and executive committee meeting here that the United Theatre Owners of the Heart of America had decided to affiliate with the TOA.

The unit's president is Richard Orear, also a vice-president of TOA, who said the Kansas City, Mo., unit welcomed the affiliation because it would serve to strengthen the organization and give it a national voice.

LONDON Observations

by Jock MacGregor



A YEAR OR SO AGO, I was having a pre-lunch drink with some of the top men in the industry. It was an informal gathering and several were suggesting to Nat Cohen that with the successful "Carry On" series and other product that he was making with Stuart Levy, he should drop his distribution set-up and let a major company worry about the selling. He was obviously unimpressed but was not arguing.

Since then, several distribution companies have gone and the writing is on the wall for others. Nat and Stu are sitting pretty. Anglo Amalgamated under their guidance has become a major source of product. Now leading independent producers are flocking to their banner. It does not seem so long ago that their top release was one which had cost very little. The current line-up runs into millions and talents like Peter Rogers, Julian Wintle, Leslie Parkyn, Lewis Gilbert, Joe Jann, John Brabourne, Bertie Ostrer, Ben Fisz, and Bob and Jack Asher are producing for them.

Nat and Stu think big. Recently they held a sales convention and invited the trade press to join in the social activities. It was a magnificent affair. At the Saturday lunch, Stu in proposing the toast to the guests paid special tribute to those in the trade whose goodwill has helped build their small company into a world wide organization. He said how very delighted Nat and he were that Peter Rogers had accepted their invitation to become a director of the company.

Replying for the guests, Julian Wintle. speaking as a producer, claimed the great joy in working with Anglo was the complete freedom given to the creative talents to get on with the job of turning out films without restrictions. He did not believe there was a finer selling team in the country and liked the way that every picture was backed with aggressive exploitation and advertising campaigns to make sure of the maximum returns.

Dinner at the Dorchester was planned as an informal affair, and the salesmen were joined by the producers and artists. The big surprise came when Nat ushered in Mike and Binnie Frankovich. Mike wanted to pay tribute to the company which he described as the most progressive in England, the drive of its personnel, and the manner in which they sell. And as a parting shot, he told us that the queues around the block in the rain for "Carry On Regardless," which had opened the night before at the Odeon, Marble Arch, should gladden Anglo hearts.

The evening ended with a visit to the Victoria for the Crazy Gang, who after making many references to Anglo personalities, stopped the show, had the house lights put up, and introduced each one of the famous "Carry On" gang in person—and how the audience lapped up this plug addition to the program. Before leaving this convention, special credit must be given to Ron Shinn for the extensive, effective, and extremely dignified picture selling decor of the conference room, and the impressive brochure which is as fine as any I have ever seen. It was a convention which was a pleasure to attend.

THE 1961 Kine & TV Yearbook has made its appearance, is a must for those who want all the data about the industry in Britain. Of particular use is the legal section in which the new Quota Act is set out in full. . . . As a further step in their long term trading agreement, 20th-Fox is leasing to the Rank Organization the Drake Theatre at Plymouth which opened in June 1958. Seating 1639, it is among the best equipped in Europe. . . . The Rank Organization is delighted that for the second time in three years the Mexican Legion of Decency has awarded them the accolade for not having distributed any film contrary to Catholic moral code. . . . "ABC of the Stars," a half hour program devoted exclusively to news of films on ABC, is being broadcast over Radio Luxembourg for 13 weeks at the peak hour of 9 p.m. . . . Pathe News is celebrating its golden jubilee with an all color newsreel consisting of clips of the big events of the year.

WB Sells ABPC Stock

NEW YORK—Warner Bros. Pictures, Inc., announced that Warner Bros. Pictures International Corporation, a wholly owned subsidiary, has sold in London 1,000,000 ordinary shares of Associated British Pictures Corporation, an English company engaged in the motion picture and television business.

The sale was placed through Allen and Co. of New York and Hambros Bank, Ltd., of London.

Warner Bros. Pictures Limited, a wholly owned subsidiary of the International corporation. continues to hold 2,000,000 ordinary shares of Associated British Pictures Corporation.

Schwartz-Sachson Get "Ten"

NEW YORK—George Schwartz and Arthur Sachson have acquired for distribution in the United States the Israeli film, "They Were Ten." The picture deals with early settlers, at the turn of the century, a group of nine men and one woman, who came to make the barren land flourish.

Col.-Gala In U.K. Pact

NEW YORK—In an important move designed to achieve specialized marketing for specialized films, Columbia Pictures' European productions will be distributed in Great Britain and Ireland by Kenneth Rive's Gala Films. The announcement was made by Mo Rothman, executive vice-president of Columbia International, and Rive, president and managing director of Gala.

The first film to be handled by Gala will be the controversial "Mein Kampf."

Para. Returns To Albany

ALBANY—Paramount Pictures has re-established a booking office here, with Fred Kloepfer as booker. The office will be under the supervision of Frank Saviola, Buffalo branch manager.

Accounting, collections, and other business will continue to be handled by the Buffalo branch. Shipping and inspection will continue to be handled at Albany at the same location.

THIS IS THE

COLUMBIA PICTURES' IN

MEIN K

EVERY FOOT OF FILM IS AUTHENTIC!!

The terrifying rise and ruin of Hitler's Reich...
from the secret film archives of the Nazis themselves!

NOW with the eyes of the world on the Eichmann trial.

NOW with the lurid revelations on the top of the best-sel

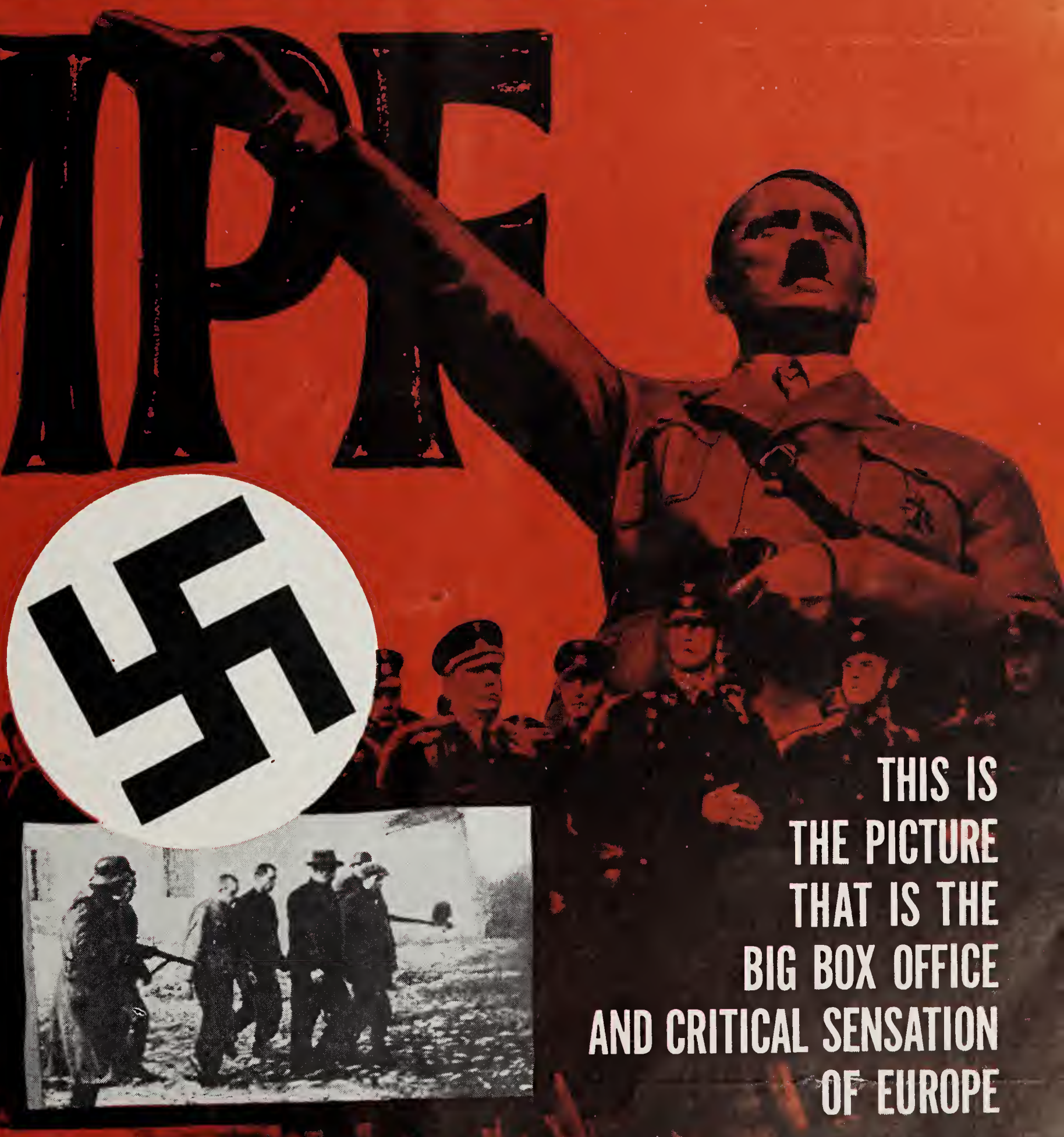
NOW on the screen, the actual footage of all the horror t

NOW IS THE TIME TO BOOK

REAL THING!

IEDIATE RELEASE OF

MPF



THIS IS
THE PICTURE
THAT IS THE
BIG BOX OFFICE
AND CRITICAL SENSATION
OF EUROPE

s.

s Hitler...

...RUSH TO COLUMBIA!

ATLANTA

"The 'Birth Of A Nation', barred here, opened at the Roswell, Roswell, Ga., 15 miles from Atlanta, to S.R.O. and it looks like a long run. . . . The Starlite Drive-In, Wauchula, Fla., severely damaged by hurricane last September, has been reopened by Floyd Theatres. . . . Joe Serugo, Key West, Fla., exhibitor, has taken over the Riviera Drive-In, located on a small island near Key West, Fla., from Joe Fink. . . . Walter Anson, formerly a theatre owner in Hawthorne, Fla., is the new manager of the Victoria, New Smyrna Beach, Fla. . . . George M. Slaughter, veteran exhibitor, is now managing the Etowah, Attalia, Ala., for Martin Theatres. He was transferred from their theatre in Opelika, Ala. . . . Dixie Amusement Company is now doing its own buying and booking. . . . Leroy Coe, who has been in Mexico for several months, has returned and reopened his Dean, Butler, Ga. . . . James Clark has taken over the Clinton Drive-In, Clinton, Tenn. . . . Mr. and Mrs. Ben Maloy have taken back the Maloy Drive-In, Jefferson City, Tenn. . . . Bill Henry, Maury, Mount Pleasant, Tenn., has taken over the Franklin Drive-In, Franklin, Tenn. . . . Mrs. Audrey Bonner has been added to the staff at Benton Brothers Film Express. . . . The mother of Frederick Storey, president, Georgia Theatres, was hospitalized in New York. . . . The three day celebration for the anniversary premiere of "Gone With The Wind" and the launching of Georgia's Civil War Centennial Celebration saw Olivia de Haviland, David O. Selznick, Douglas Fairbanks, Jr., and George Murphy, along with Vivien Leigh, in at Loew's Grand.

BOSTON

Exhibitors in the Boston exchange territory heard about the "malignant pay tv cancer that threatens to engulf their business" at a special meeting called by the Independent Exhibitors of New England. Emanuel Frisch, ACE chairman, spoke. . . . Frank C. Lydon, executive secretary of Allied Theatres of New England, testified before the General Committee at Montpelier, Vt., in opposition to H-21. This bill would "tie-in" the state minimum wage rates to the pattern established by the Congress. Lydon pointed out the inconsistency of a bill which would subject Vermont Theatres to a Federal mandate from which the Congress had given them a specific exemption status. The General Committee was relieved of the bill when its sponsor, Representative Foster, requested and received permission to "with draw it." . . . Reception of "Misty," 20th-Fox, in its special advance showing, first in the U.S. at the Latchis, Keene, N. H. was "terrific," Phil Engel, New England publicity manager, reported. Engel arranged for a pony to be given to a lucky ticket holder, and made many tie-ups with local merchants, store window displays, radio spot announcements, advertising in all local weekly papers, advance screenings, plus parading the pony around town. A newspaper editorial praised the family appeal film. . . . Joseph P. Longo, veteran motion picture public relations man in Boston, has joined the Copley Advertising Agency, Inc., Boston, as director of the public relations department. Longo was publicity director of Loew's State and Orpheum for many years; field publicity representative for RKO Radio Pictures, west coast division and New England division. Recently, he was publicity director for the Sack Theatres in Boston. . . . Karl Malden, starring with Marlon Brando in "One-Eyed Jacks," arrived in Boston from Hollywood in the course of a five-city personal appearance tour on behalf of the Paramount release, which will have its New England premiere on March 30 at the Astor.

BUFFALO

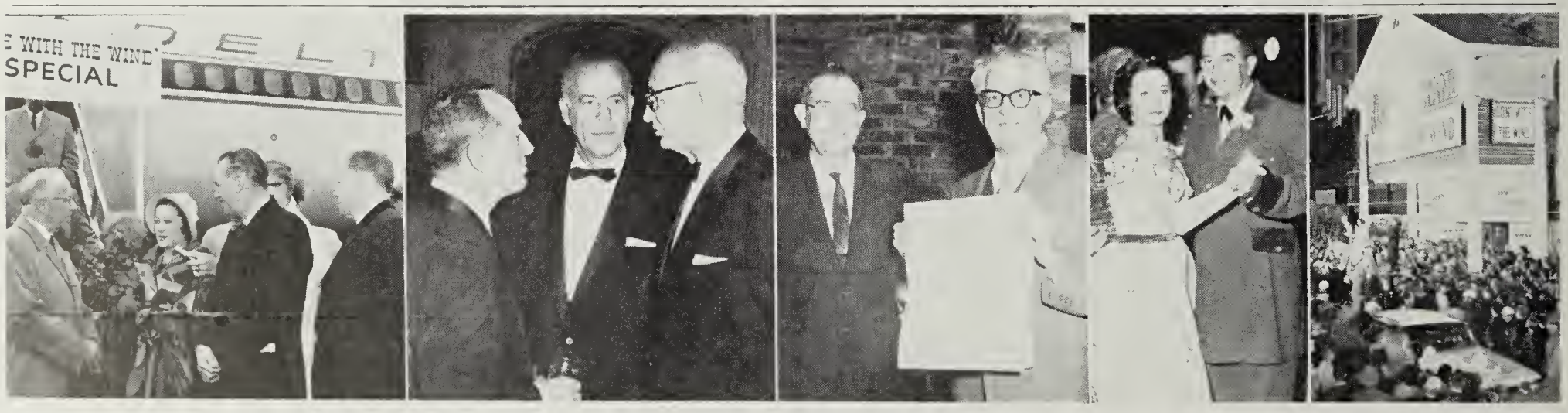
National Screen Service has reopened a Buffalo office. Jim Lavorato is in charge of the branch, which operates only as a distribution point for exhibitors in the Buffalo area. National Screen recently closed their branch and arranged with the Buffalo Film Depot to operate as a receiving and distributing point, but the plan did not go over. Material still must be ordered from the New York headquarters of National Screen. This material is shipped to Buffalo via truck and then distributed to theatres. . . . "Exodus" opened in Shea's Teck with a gala premiere presentation and with a capacity house in attendance. The night before the regular opening, the Teck staged an invitational preview which was attended by representatives of the press, radio, TV, and city officials. . . . In conjunction with the showing of "Dondi" at Basil's Lafayette, general manager George H. Mackenna arranged a "search for Dondi" stunt with Sattler's big department store. Entrants were asked to send the store a photograph of any western New York boy who bore a resemblance to David Kory, the star of "Dondi." The winner will be introduced from the stage of the Lafayette at the opening of the picture March 30. The first prize is a $100 merchandise gift. . . . Eastman Kodak Company in Rochester distributed its annual wage dividend to approximately 30,000 employes in the Rochester area. It was a record dividend, the largest since the plan was started in 1912. All told, more than 46,000 Kodak employees in the United States were cut into the $48,000,000 jackpot. . . . The evening of March 15 was opening night for the Washington Drive-In near East Rochester. The Empire out-doorer in the same city also has opened for the 1961 season following extensive renovation. Samuel Pars is manager of the latter drive-in. . . . A large crowd of exhibitors and distribution executives attended the Variety Club cocktail-dinner party staged in the Tent 7 clubrooms to welcome the new exchange managers to town. Honored on this occasion were newcomers to the local distribution department, managers Anthony Kolinski, Warner Bros.; Frank Saviola, Paramount; Paul Wall, MGM; and John L. Sturm Jr., Fox.

CINCINNATI

The 1,355-seat Valley was sold out for five early screenings of UA's "Exodus," which opened March 22 as a hard-ticket attraction. There also have been brisk advance sales for other screenings during the first six weeks. . . . Michael Chakeres, general manager, Chakeres Theatres, Inc., Springfield, O., attended a meeting of TOA directors in Washington, D. C. . . . Some 2,000 fans viewed the Patterson-Johannson heavyweight fight at the 3,067-seat Albee. Manager Joe Alexander said lateness of the screening held down attendance. . . . A near-capacity audience attended the first weekly screening of silent films at the 900-seat neighborhood Nordlund. Composed mostly of younger viewers who never before had seen a silent movie, the audience, as in long-ago days, hissed the screen villain and sang lustily with a barbershop quartet. . . . Following a 12-week run of UA's "The Alamo" at the Valley, the film moves March 29 to Twin Drive-In, a Shor Theatres airer. . . . A. W. Schwalberg, president, and Sal DiGennaro, sales manager, Citation Films, Inc., New York, visited booking offices in Springfield, O., and this city. . . . Robert W. Tucker, formerly with Shor Theatres, Inc., is now manager of the suburban Mariemont, owned by William Onie.

COLUMBUS, O., NEWS—Frank Marzetti plans to take over operation of the Capitol, North Side neighborhood which he has been leasing to Jerome Knight, about April 1. The theatre name will revert to the Indianola and be operated under an "adults only" policy. Marzetti said new seats, screen, and other equipment will be installed. Knight had operated the theatre since October on a monthly membership plan. . . . First continuous-run showing of "Ben-Hur" will open here March 22 at the Grandview and Livingston. . . . Lou K. Sher, operator, Art Theatre Guild with home offices in Columbus, may

(Continued on page 24)



The anniversary premiere of MGM's "Gone With The Wind" in Atlanta, Ga., recently was tied in with Georgia's Civil War Centennial celebration. Seen above, left to right, Mayor William B. Hartsfield, left, is seen welcoming Vivien Leigh, Douglas Fairbanks, Jr., and George Murphy to the city; Louis Formato, MGM southern division sales manager; Herman Ripps, assistant general sales manager; and Robert Mochrie, MGM general sales manager, at a pre-premiere buffet at the Biltmore Hotel; Governor Ernest Vandiver presenting a citation from the State to producer David O. Selznick; Miss Leigh dancing with Governor Vandiver at the "Gone With The Wind" ball; and the scene outside Loew's Grand, which duplicated the excitement of the original premiere in 1939.

"How I Would Sell . . .

KONGA

AIP's Explosive Feature Of Terror, Monstrous Suspense



THIS AD includes some features by the author to lure the more mature patron. Note the emphasis on modern science and the lovely gal in the clutches of a man-eating plant.

An Exclusive **SHOWMANALYSIS** *Prepared by—*

FRANCIS BARR, Advertising-Publicity Director
Interstate-Texas Consolidated Theatres, Dallas, Tex.



BARR

ABOUT THE AUTHOR • Francis Barr has spent 28 years with the Interstate-Texas Consolidated Theatres Circuit, and is currently advertising-publicity director. He has spent all those years with the organization in Dallas, Texas, except for four years during World War II when he served in the Pacific as a combat correspondent with the U. S. Marine Corps. A native Texan, the 45-year-old theatreman started as an usher at Interstate's Capitol Theatre. He has worked through the ranks, filling posts of chief usher, treasurer, assistant manager, assistant city manager, city publicist, assistant circuit advertising director, to his present position, to which he was appointed in 1960. His family consists of his wife and five children, one girl and four boys.

In an era when "monster" pictures are a glut on the market, it is understandable that an exhibitor can be blase about the latest film in this category on his booking schedule.

Make no such mistake when you approach your playdate for "KONGA."

"KONGA" definitely is not just another "monster" movie.

The title character is unlike mythical monsters of other films. He is believable because he is actually a king-size replica of a present-day animal—the gorilla or ape.

Here is a monster created by today's scientists. And therein, we believe, lies the strongest motivation for people to want to see "KONGA."

Therefore, we will augment American-International's excellent advertising campaign with a strong injection of "modern science magic" sales copy.

Additionally, we will hypo the sales approach with a dose of eye-catching art designed to attract the mature patron. This will be proportionally small in any layout compared to the "monster" sales angle; but we feel it important to lure the adults with illustration and copy depicting the carnivorous human-eating jungle plant and its victim, the beautiful blonde of the film.

Further, we are really sold on AIP's key ad catchline:

NOT SINCE "KING KONG" HAS THE SCREEN EXPLODED WITH SUCH MIGHTY FURY AND SPECTACLE!



Professor Decker's whole life was a series of evil secrets: There was his secretary, Margaret, who performed her official duties by day and her extra-curricular duties by night.

There was the secret of his potent new serum, which was changing the tiny monkey, Konga, into a gargantuan king gorilla. And there were the carnivorous jungle plants which could be grown large enough to swallow a man whole.

Blonde coed Sandra, eager to learn in or out of class, started as a secret, too. But when Decker's jealous lust for her and his fury at a rival scientist's discoveries drove him to murder, he used Konga as his instrument of destruction.

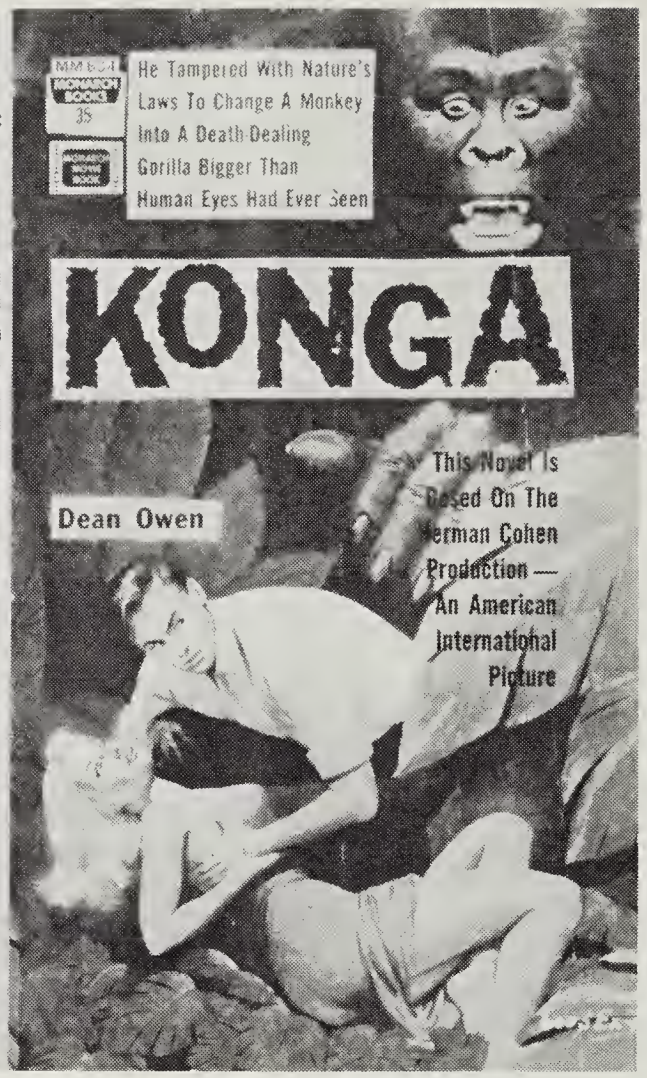
A Herman Cohen Production —
An American International Picture

Published By MONARCH BOOKS, INC.

MM
604
35c

KONGA · Dean Owen

MONARCH BOOKS





BOOK tieups in both the paperback and comic variety will do much to focus public attention in all age groups on the feature. Exploit such tieups to the fullest as they pay off.

With this copy, which accompanies a gigantic illustration of "KONGA," plus the additional sales angles we have pointed out, we're going to make Texas "KONGA"—conscious. In fact, we intend to stir up a motivation so strong that only an extra big Texas cyclone could keep the people from seeing "KONGA" in *COLOR* and *SPECTAMATION*. And those are two words—COLOR and SPECTAMATION—that *WILL NOT* be buried in the advertising.

Now that we have analyzed the sales approach, here's how we'll put the advertising-publicity-exploitation campaign to work:

NEWSPAPERS

Ads—the compelling AIP ads, striking as attention-getters, will be used in their entirety, but with two additions: a catchline—"*A Monstrous Product Of Modern Science,*" and an illustration of the pretty blonde in the clutches of the flesh-eating jungle plant, with this adjacent copy—"*SEE The Human-Eating Jungle Plant!*" Our ad campaign will start two weeks ahead of the playdate with underlines, *WATCH FOR "KONGA" . . . HE'S MIGHTIER THAN KING KONG!* Then, the display ads will be scheduled to start on Sunday prior to a Thursday opening. Large-size space will be maintained through the current weekend.

Publicity—the amusements editor of the newspapers in our territory will be made cognizant of the fact that "KONGA" is a meritorious picture, actually downright superior for its type. We will solicit the newspapers' all-out support through a generous publication of stories and stills. We will make certain that they are supplied with a bountiful amount of material. We'll dig into the newspapers' morgues and get a still of "King Kong" and use it in a montage layout with "KONGA," with an accompanying story comparing the pair of monsters as "entries in a gargantuan gorilla sweepstakes." Too, we'll do some library research for a feature story about carnivorous jungle plants.

AIP has come up with something completely new in poster paper—a 12-sheet, especially for "KONGA." Available through National Screen Service, it is a 14-foot tall illustration of the monster. We will make a cut-out of the poster, mount it on beaver board and scare the daylight out of potential patrons as far ahead of Playdate as possible.

In each town in the state where we operate, the playing theatre will build a special flash front. It'll be a circus-type lobby—big and colorful. In addition to the huge cut-out of "KONGA," we will use gigantic blow-ups and stills.

BELOW, some art comparing "KONGA" with "KING KONG," a monster classic. It's a natural for newspapers. RIGHT, a scene that can be blown up as an effective lobby display.





COMING . . . in the issue of April 5
EDWARD H. SEGUIN, Advertising-Publicity Director
Balaban and Katz Theatres, Chicago, Ill.
tells how he would sell . . .
United Artists'
"THE MINOTAUR"

In the towns where we have "CineSell" machines, which run 16mm film continuously, we will utilize the TV spot announcement trailers for this "live" presentation. The machine will be in the theatre lobby part of the time and at other times in other parts of the city where pedestrian traffic is heavy.

The teaser trailer will be used in the playing theatre two to three weeks ahead of playdate, and will be used as a cross-plug in our other theatres beginning one week ahead of opening and continuing through the current weekend.

TELEVISION

This will be an important phase of our campaign. The spots will not be restricted to kid programss. Of course, we will go after the kiddies, but to reach adult audiences, we also will schedule spots on A and double-A times; and these spots will be tagged with live audio selling the additional sales angle—modern-day science.

RADIO

We do not adhere to the rule that pictures of this type should be sold strictly through television and newspaper. An important adjunct to the campaign should be radio. Proper radio spot announcements can paint a vivid word picture that will entice potential patrons who may never be reached through some other media. We propose to sell "KONGA" via radio as well as on television and in newspapers.

"KONGA" is a stunt-special, and there's not a showman in the land who hasn't got one-thousand-and-one ballyhoo gags on the tip of his tongue, and who can give each old idea a new twist at the drop of a picture. Just to keep you from getting your file out, here are a few gimmicks tailored for this particular attraction:

(a) Screening for Chimpanzee—have the local zoo favorite as guest of honor opening night, and, of course, the newspaper reporter and photographer should be on hand. The chimp's natural reaction to the film which will be quoted in the newspaper feature story: *"Look at my big brother. King Kong had nothing on him!"*

(b) Street Stunt—dress an usher in a gorilla costume and have him drive through town in a bannered open convertible.

(c) Grocery Store Tie-up—cut-out of "KONGA" in theatre lobby and in store windows surrounded by heaping stacks of groceries. Sign reads: *"It Takes This Much To Feed 'Konga' Just One Day! And We're Giving All Of It Away To Some Lucky Patron!"* Promote the groceries for lobby credit. The grocer should plug the give-away in his ads and any other advertising media he uses. This is the ancient country-store gag—and it still works.

(d) Coloring Contest—AIP has a mat for this promotion. Our sponsors will be either newspapers, radio or television stations. And in some situations we'll work it through our weekly Saturday morning kid shows.

(e) Book Tie-up—Monarch Books has published a paperback on Herman Cohen and Aben Kandel's "KONGA." We will put up 11x14 standees at all retail book outlets and post banners on book distributors' trucks.

(f) Comic Book—Charlton Comics Publishing Company has published a comic book on "KONGA." We will tie-up with the retail stores and distributor—and will promote a quantity of the books for some of the color contest prizes.

(g) Ice Cream Parlors—we'll promote "KONGA"-size sundaes and there'll be passes to the theatre for lucky ice cream customers daily.

(h) Plant a huge foot-print outside a female friend's window and letter on the window-pane *"Konga Was Here!"* In advance, tell the newspaper about the gag and they'll likely go along with you, because it'll make a cute tongue-in-cheek story.

(i) We'll get the newspaper to publish a photo of the 14-foot tall "KONGA" cut-out on top of the town's tallest building—like the famous "King Kong"-Empire State Building episode.

We're hoping that potential patrons will be chanting: *"Let's Do The 'Konga' Tonight!"*

BELOW, an artist's conception of the mighty "KONGA" as he terrorizes London. RIGHT, one of the more effective scene stills as the monstrous gorilla towers over London's famous Big Ben. A host of exploitation ideas are presented in this article, but the wide awake exhibitor can add many of his own, based on his knowledge of the particular market which he serves. There are no limits on showmanship or imagination.





COLUMBUS (Continued from page 20)

enter film distribution as well as exhibition. Results of an audience poll after the screening of a selected foreign film will determine his decision. . . . Norman Nadel, theatre editor, Citizen-Journal, has returned after a series of studio interviews in Hollywood. . . . Board of directors of the Independent Theatre Owners of Ohio will meet at the Deshler-Hilton Hotel here March 23. Plans for the 1961 convention and other matters will be on the agenda, said Ken Prickett, executive secretary. . . . Senate Bill 290, which would reestablish state film censorship, has been referred to the state government committee of the Ohio Senate. The bill was introduced by Sen. Robert R. Shaw, Republican, Columbus.

DALLAS

Greer Garson, the screen star, in private life Mrs. Buddy Fogelson of Dallas, has been named honorary chairman of the 1961 Easter Seal campaign for the 1961 Dallas Society for Crippled Children. . . . The Texas Drive-In Theatre Owners Association has named R. E. "Bob" Davis as "Personality of the Month." Davis was recently elected president of the group. He is owner of the Perrin Drive-In, Sherman, Tex. . . . "The Alamo" closed after a run of 19 weeks at the Capri to make way for "Spartacus." . . . Marie Powers, president of the local chapter of Women of the Motion Picture Industry, has announced that the group will again honor personalities of the motion picture industry in May at a Pioneer Dinner. . . . Albert H. Reynolds, vice-president and general manager of Bordertown Theatres, conceived the "Drive-In Theatre of Tomorrow" displayed at the recent Texas Drive-In Theatre Owners Association convention. Plans were drawn by Thomas Pauken and the model was constructed by Jim Winter, manager, Twin Drive-In, Fort Worth, Tex. The capacity of the twin drive-in is 2,400, equally divided on either side, and there are two 36 lane bowling alleys. An indoor motion picture theatre has approximately 3,000 seats, a fine arts indoor theatre has 3,000, a convention hall has approximately 3,000, and theatre in the round about 2,500. In addition to all this, there is a nine hole lighted golf course. . . .

SECRET IN SELLING -Sell- MOTION COLOR SOUND ADS ?

OFFER 'EM THIS . . . WATCH 'EM BUY
"ON THE FIRST CALL TOO!"

THEATRE MEN SAY

THEY
- SELL MORE
- NOT EXPENSIVE
- ARE MORE SATISFIED
- FILMED ON THE SPOT . . . THE GREATEST
- PROFESSIONAL AND BUSINESSMEN
- SELL EASIER
- GUARANTEED
- MORE REPEATS

"LOVE 'EM"

FOR PROFESSIONAL FILMING "ON THE SPOT" OF YOUR MERCHANTS SCREEN ADS.
WRITE: WINCO BOX 1595 COLUMBIA, S.C.

IT WON'T TAKE A FULL PAGE AD TO TELL YOU . . .
FILMACK
GIVES YOU The FASTEST and BEST
SPECIAL TRAILER
SERVICE YOU CAN GET ANYWHERE
1327 S. Wabash Chicago (5,) Ill.
ALWAYS GOOD!
ALWAYS ON TIME!

Trans-Texas Theatres' Norm Levinson, general manager; Earl Podolnick, president; Wroe Owens, vice-president; James Brasswell, head booker; Joe Lewandos, auditor-treasurer, were among the visitors with their wives at the recent opening of the Capri, El Paso, Tex., which underwent a $150,000 plus refurbishing program. Others from here who attended the reopening were Jack Judd, division manager for Columbia; Bill Williams and C. E. Davidson of 20th-Fox; and J. H. Davis and Charlie McKinney of Modern sales and service.

DES MOINES

The Lyric, West Des Moines, has been reopened by Paul Henning after being closed for nearly four months. Henning announced the show will be open nightly with continuous shows on Sundays and a children's matinee on Saturday. . . . James Maus, Omaha, Neb., has been named as manager, Charles, Charles City, Ia. Maus formerly was assistant manager, Central States Drive-In, Omaha. . . . Central States drive-in managers held an all-day meeting at Cedar Rapids, Ia., to discuss plans for the coming season.

HOUSTON

A group of 22 young Negroes were arrested in front of Loew's State here and charged with unlawful assembly. The group, members of the Progressive Youth Association and veterans of various sit-in demonstrations and integration lines here, were lined up at the theatre's three ticket windows. There was no violence. The group's leader refused to move the lines when told by a policeman they could not block the windows. After a conference with others in the group, leader Eldrewey Stearnes said they would not move. The arrests followed. . . . The King Center Drive-In is in receipt of a letter from Mr. and Mrs. Donald V. Baker of this city, praising the drive-in's double feature program designed for family entertainment. The Bakers pointed out that they go to a movie often and they particularly enjoy motion pictures which are suitable for their pre-school children.

JACKSONVILLE

Mrs. Iva Lowe, who has occupied many posts in the Florida State Theatres organization, has taken over management of the downtown Empress following the resignation of Tom Carey. . . . Chapman Brown, Jr., FST manager trainee, has moved from the suburban Edgewood to the downtown Florida to work with manager Walt Meier and assistant James Langston. . . . Mrs. Katherine Bell, dean of the city's theatre cashiers, returned to her post at the Edgewood after illness. . . . Frank Stabile, astute Disneyland concessions chief, addressed a large group of FST theatre managers and their assistants at a highly interesting and informative salesmanship forum in the circuit's local FST warehouse at the call of French Harvey, FST concessions executive. . . . Ralph Puckhaber, Miami showman, and his wife Doris announced the birth of their fifth child, a girl.

MEMPHIS

With the opening of Sunset Drive-In, Selmer, Tenn., the Ritz, Selmer, closed, and the same situation prevailed at Savannah, Tenn., with the Skyvue Drive-In opening and the Savannah closing. . . . Tommy Stewart, an usher at 12, is now the operator of the Rosewood at the age of 23. In between, he has worked at five different Memphis theatres and seen Army service. He began as an usher at Loew's Palace, and his last position was manager of Northgate, one of the Augustine Cianciola houses. The Rosewood has had a teen-age behavior and vandalism problem for several years, but the young Stewart is not alarmed about this. "We had the same problem at Northgate, but with the cooperation of good employees, the parents, and the teenagers themselves, we got it down to where I could go out to supper without being afraid the theatre wouldn't be there when I got back. I am operating Rosewood on the basis used at Northgate.". . . Drive-in openings in Arkansas include Pines Movies, Pine Bluff; Glenwood, Glenwood; and 64, Russellville. Lake Drive-In, Sardis, Miss., and Royal, West Point, Miss., have reopened. Starlite Drive-In, Henderson, Ky., has begun operation for the season. . . . Rogers, Rogers, Ark., has closed, as has Joy, Smackover Ark.

NEW HAVEN

Franklin E. Ferguson, Frank McWeeney, and Charles LaFlamme, new independent Connecticut theatre operating trio, have filed a certificate of incorporation with the Secretary of State's office at State Capitol, Hartford, listing themselves as principals of the Art Theatre Company, Hartford. Initial project of anticipated extensive independent operations in Connecticut is leasing of the 800-seat Rivoli, Hartford, from Shulman Theatres, Hartford. Dick Curtis, formerly group sales manager for MGM's "Ben-Hur" at the Whalley, New Haven, will serve as Rivoli resident manager. Capitalization is $1,000, the minimum amount required in all state corporations in Connecticut. Ferguson is to continue as general manager of the Maurice Bailey owned "W" (Whalley, Whitney, and Westville) Theatres, New Haven, and McWeeney is to continue ownership of the Pine Drive-In, Waterbury. LaFlamme is a Waterbury businessman. . . . Mike Adorno, general manager, Adorno Theatres, Middletown, Conn., has reopened the long-shuttered Middlesex, Middletown. . . . Fire has destroyed Morris Jacobson's 750-seat Rialto, subsequent-run Bridgeport, Conn., situation. . . . RKO General, Inc., owners of WHCT-TV (Channel 18), which is to be used for the $10 million Zenith-RKO Pay-TV Experiment, has appointed Paul B. Evans as the station's general manager, succeeding Edward D. Taddei, resigned.

NEW ORLEANS

Jim DeNeve, Gulf States Theatres' general manager, has returned from a visit to Holland. . . . The Canton, Canton, Miss., will reopen soon by Gulf States Theatres. It is at present being renovated. . . . The local Tiger is getting an inside and outside face lifting. . . . WOMPI Gertrude Davis, MGM staffer, was hospitalized for surgery. . . . The local WOMPI participated in the Mother's March of Dimes house to house collections. . . . Corinne LeBlanc and Mabel Calhoun have departed from National Screen Service poster department. . . . Skip Regan, Film group general sales manager, was in. . . . Johnnie Magendie, Hodges Theatre Supply manager, is back at work after being laid up six weeks or so. . . . J. Roger Lamantia has retired as manager of Exhibitors Cooperative Service and has been succeeded by George Baillio, chief of Southern Amusement Company, Lake Charles. . . . Mrs. Neil Renfroe, owner, Ren Drive-In, McComb, Miss., has returned to its helm following the relinquishment of the lease by Joel Bluestone. . . . Connie Aufdemorte has returned to her duties at Don Kay Enterprises exchange following four weeks of illness which

ABSENT MINDED PROFESSOR (BV)
Radio City, New York ($163,100) 1 wk....102%

ALAMO (UA)
Rivoli, New York (*$21,100) 21 " 90%
Alexandria, San Francisco (No Ave.) 11 " 91%
Palace, Chicago (*21,000) 11 " 93%
Midtown, Philadelphia (*13,700) 13 " 83%
Gary, Boston ($10,300) 9 " 95%
Roosevelt, Chicago ($21,000) 5 " 111%
Stanton, Philadelphia ($13,400) 5 " 98%
Paramount, Seattle ($12,300) 4 " 89%
Mary Anderson, Louisville ($6,100) 2 " 246%

ALL IN A NIGHT'S WORK (PAR)
United Artists, Chicago ($20,800) 1 " 125%

BEN-HUR (MGM)
Saxon, Boston (**$10,270) 57 " 131%
Loew's State, New York (**$43,175) 69 " 103%
Boyd, Philadelphia (**$12,300) 60 " 169%
Todd, Chicago (No Ave.) 65 " Ave. $24,900
Coronet, San Francisco ($13,200) 65 " 131%
Blue Mouse, Seattle ($6,100) 56 " 150%
United Artists, Detroit, ($9,500) 57 " 170%
Cooper, Omaha ($4,500) 47 " 152%
Brown, Louisville ($5,700) 23 " .. 221%
Loew's Midcity, St. Louis (No. Ave.) 28 Ave. $13,400
Capri, Boston ($8,100) 13 " 105%
Pageant, St. Louis ($4,100) 13 " 77%

BLACK SUNDAY (AIP)
Paramount, San Francisco ($15,200) 1 " 125%

BLUEPRINT FOR ROBBERY (PAR.)
Pilgrim, Boston ($9,500) 1 " 137%
Paramount, San Francisco ($15,200) 1 " 73%
St. Louis, St. Louis ($12,500) 1 " 76%
Omaha, Omaha ($7,700) 1 " 67%

BUTTERFIELD 8 (MGM)
Capitol, New York ($45,900) 11 " 92%
Warfield, San Francisco ($10,000) 5 " 127%
Orpheum, Boston ($12,400) 8 " 121%
United Artists, Louisville ($9,000) 4 " 122%
Chicago, Chicago ($28,100) 8 " 132%
Randolph, Philadelphia ($13,000) 10 " 112%
Adams, Detroit ($9,800) 12 " 111%
Loew's, St. Louis ($13,000) 6 " 113%
State, Omaha ($5,200) 5 " 108%
Music Box, Seattle ($5,700) 4 " 123%
Music Hall, Seattle ($7,100) 1 " 86%

CIMARRON (MGM)
Stanton, Philadelphia ($13,400) 7 " 70%
Radio City, New York ($163,100) 4 " 68%

CIRCLE OF DECEPTION (20TH-FOX)
Victoria, New York ($19,000) 2 " 78%
Fifth Avenue, Seattle ($7,900) 1 " 64%
Rialto, Louisville ($8,300) 1 " 61%
St. Louis, St. Louis ($12,500) 1 " 60%
Omaha, Omaha ($7,700) 1 " 60%
Paramount, Boston ($16,800) 1 " 64%

CRY FOR HAPPY (COL.)
Forum, New York ($19.700) 3 " 100%
Michigan, Detroit ($20,300) 1 " 82%
Oriental, Chicago ($27,000) 2 " 81%
Omaha, Omaha ($7,700) 1 " 61%
Memorial, Boston ($17,900) 1 " 128%
Randolph, Philadelphia ($13,000) 2 " 86%
Fifth Avenue, Seattle ($7,900) 3 " 100%

DAY THEY ROBBED THE BANK OF ENGLAND (MGM)
Fox, Detroit ($12,600) 1 " 84%

EXODUS (UA)
Warner, New York ($21,900) 14 " 241%
Saxon, Boston ($18,400) 13 " ... 173%
Cine Stage, Chicago (No Ave.) 14 " Ave. $27,500
Boyd, Philadelphia ($21,700) 7 " 137%
Mercury, Detroit ($14,300) 6 " 168%
Alexandria, San Francisco ($12,500) 6 " 160%
Blue Mouse, Seattle ($10,600) 3 " 114%

FACTS OF LIFE (UA)
Orpheum, Boston ($12,400) 3 " 119%
Stanley, Philadelphia ($18,700) 4 " 93%
Loew's Midcity, St. Louis ($11,300) 4 " 91%
Michigan, Detroit ($20,300) 2 " 109%
United Artists, Louisville ($9,000) 3 " 144%
Chicago, Chicago ($28,100) 4 " 126%
Music Hall, Seattle ($7,100) 2 " 89%
Astor, New York ($25,900) 6 " 103%

FERRY TO HONG KONG (20TH-FOX)
Fox, Detroit ($12,600) 1 " 62%

FEVER IN THE BLOOD (WB)
Orpheum, Seattle (No Ave.) 1 " Ave. $3.009
Paramount, San Francisco ($15,200) 1 " 72%
Randolph, Philadelphia ($13,000) 2 " 90%
Roosevelt, Chicago ($21,000) 3 " 60%
St. Louis, St. Louis ($12,500) 1 " 99%
Mary Anderson, Louisville ($6,100) 1 " 63%
Palms, Detroit ($24,800) 1 " 69%
Paramount, Boston ($16,800) 1 " 60%

GO NAKED IN THE WORLD (MGM)
Chicago, Chicago ($28,100) 3 " 71%
Loew's, St. Louis ($13,000) 2 " 71%
Brown, Louisville ($8,700) 1 " 63%
State, Omaha ($5,200) 3 " 77%
Warfield, San Francisco ($10,000) 2 " 80%
Adams, Detroit ($9,800) 2 " 82%
Fox, Philadelphia ($14,800) 3 " 68%
Music Hall, Seattle ($7,100) 1 " 60%
Capitol, New York ($45,900) 2 " 60%

GOLD OF THE SEVEN SAINTS (WB)
Paramount, San Francisco ($15,200) 1 " 74%
St. Louis, St. Louis ($12,500) 1 " 75%
Orpheum, Omaha ($8,700) 1 " 92%

GORGO (MGM)
Fox, Philadelphia ($14,800) 3 " 109%
Fox, Detroit ($12,600) 3 " 158%
Ohio, Louisville (NoAve.) 1 Ave. $6,000
Loew's, St. Louis ($13,000) 1 " 77%
Warfield, San Francisco ($10,000) 1 " 140%

GRASS IS GREENER (U-I)
Astor, New York ($25,900) 7 " 116%
Memorial, Boston ($17,900) 5 " 87%
Fox, Philadelphia ($14,800) 7 " 100%
Ambassador, St. Louis ($10,700) 4 " 130%
Mercury, Detroit ($14,300) 6 " 81%
Orpheum, Omaha ($8,700) 3 " 84%
Kentucky, Louisville ($7,600) 4 " 82%
United Artists, Chicago ($20,800) 6 " 119%
Golden Gate, San Francisco ($19,700) 3 " 84%
Music Hall, Seattle ($7,100) 2 " 81%

GREAT IMPOSTOR (U-I)
Memorial, Boston ($17,900) 4 " 138%
Orpheum, Omaha ($8,700) 2 " 100%
Golden Gate, San Francisco ($19,700) 2 " 93%
Fox, St. Louis ($14,300) 1 " 154%
Roosevelt, Chicago ($21,000) 2 " 127%
Midtown, Philadelphia ($10,400) 2 " 149%

HAND IN HAND (COL.)
Normandie, New York ($8,000) 6 " 91%
Presidio, San Francisco (No Ave.) 1 " Ave. $3000

HOODLUM PRIEST (UA)
Loew's, St. Louis ($13,000) 2 " 139%
Loew's Midcity, St. Louis ($11,300) 1 " 71%
Brown, Louisville ($8,700) 1 " 61%

LITTLE SHEPHERD OF KINGDOM COME (20TH-FOX)
Rialto, Louisville ($8,300) 1 " 85%
St. Louis, St. Louis ($12,500) 1 " 61%
Fox, Detroit ($12,600) 1 " 118%

LOOK IN ANY WINDOW (AA)
Fox, Detroit ($12,600) 2 " 99%
Coliseum, Seattle ($8,600) 1 " 174%

MILLIONAIRESS (20TH FOX)
Paramount, New York ($32,700) 2 " 72%
Fifth Avenue, Seattle ($7,900) 1 " 89%
T-L Krim, Detroit ($5,200) 2 " 100%
Ambassador, St. Louis ($10,700) 1 " 61%
Fox, San Francisco ($12,300) 1 " 84%
Esquire, Chicago ($13,500) 1 " 77%
Orpheum, Omaha ($8,700) 1 " 60%
Metropolitan, Boston ($11,600) 1 " 95%

MISFITS (UA)
Capitol, New York ($45,900) 5 " 112%
Coliseum, Seattle ($8,600) 3 " 147%
Palms, Detroit ($24,800) 4 " 95%
Orpheum, Boston ($12,400) 4 " 138%
Warfield, San Francisco ($10,000) 4 " 167%
Randolph, Philadelphia ($13,000) 5 " 103%
Loew's, St. Louis ($13,000) 4 " 122%
Admiral, Chief, Skyview, Omaha (No Ave) 3 " Ave. $11,000
United Artists, Chicago ($20,800) 6 " 118%
United Artists, Louisville ($9,000) 2 " 106%

101 DALMATIANS (BV)
Palace, New York ($22,500) 6 " 109%
Metropolitan, Boston ($11,600) 3 " 201%
State-Lake, Chicago ($25,000) 6 " 95%

OPERATION EICHMANN (AA)
Paramount, Boston ($16,800) 1 " 74%
Adams, Detroit ($9,800) 1 " 133%

PEPE (COL.)
Criterion, New York ($27,300) 13 " 119%
Gary, Boston ($10,300) 5 " 130%
Stanley, Philadelphia ($18,700) 5 " 107%
Chicago, Chicago ($28,100) 5 " 146%
St. Francis, San Francisco ($13,200) 3 " 165%
Ambassador, St. Louis ($10,700) 2 " 159%

PLEASE TURN OVER (COL.)
Esquire, Chicago (*$9,800) 4 " 98%
Beacon Hill, Boston ($8,300) 7 " 98%
Shady Oak, St. Louis ($1,000) 8 " 168%
T-L Krim, Detroit ($5,200) 3 " 115%
Brown, Louisville ($8,700) 2 " 61%

PORTRAIT OF A SINNER (A.I.P.)
Paramount, San Francisco ($15,200) 1 " 61%
Michigan, Detroit ($20,300) 1 " 76%

SANCTUARY (20TH FOX)
Paramount, New York ($32,700) 4 " 64%
Coliseum, Seattle ($8,600) 1 " 74%
Woods, Chicago ($25,100) 2 " 64%

SAVAGE INNOCENTS (PAR.)
Palms, Detroit ($24,800) 1 " 60%
Esquire, Chicago ($13,500) 3 " 61%
Ambassador, St. Louis ($10,700) 1 " 75%
Fifth Avenue, Seattle ($7,900) 1 " 76%
Ohio, Louisville (No Ave.) 1 " Ave. $4000

SECRET PARTNERS (MGM)
Music Hall, Seattle ($7,100) 1 " 60%

SONS AND LOVERS (20th FOX)
Todd Cinestage, Chicago (*$14,900) 4 " 72%
Gary, Boston (*$15,400) 2 " 62%
Victoria, New York (*$10,700) 4 " 179%
Omaha, Omaha (*$6,300) 1 " 55%
Trans-Lux, Philadelphia (*$7,300) 4 " 73%
T-L Krim, Detroit (*$5,000) 5 " 128%
Beacon Hill, Boston (*$5,800) 2 " 104%
Pageant, St. Louis (*$2,800) 3 " 125%

SPARTACUS (U-I)
DeMille, New York (*$13,700) 24 " 216%
McVickers, Chicago (*$16,200) 23 " 104%
Astor, Boston (*$8,700) 21 " 132%
Goldman, Philadelphia ($12,800) 19 " 99%
Madison, Detroit ($16,000) 20 " 104%
Music Box, Seattle ($5,700) 13 " 149%
Esquire, St. Louis ($12,500) 13 " 112%
United Artists, San Francisco ($13,500) 13 " 130%
Brown Louisville ($8,700) 1 " 115%

THE Tip-Off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

*INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

SWISS FAMILY ROBINSON (BV)
Normandie, New York ($8,000) 6 " 125%
State, Omaha ($5,200) 7 " 174%
State-Lake, Chicago ($25,000) 7 " 121%
Loew's Mid-City, St. Louis ($11,300) 5 " 112%
Fox, San Francisco ($12,300) 5 " 128%
Metropolitan, Boston ($11,600) 3 " 148%
Ohio, Louisville (No. Ave.) 7 " Ave. $8,100
Music Hall, Seattle ($7,100) 5 " 96%
Midtown, Philadelphia ($10,400) 6 " 129%
Michigan, Detroit ($20,300) 4 " 114%

TERROR OF THE TONGS (COL.)
Paramount, San Francisco ($15,200) 1 " 74%

UNDERWORLD U. S. A. (COL.)
Pilgrim, Boston ($9,500) 1 " 67%
Palms, Detroit ($24,800) 1 " 70%
Coliseum, Seattle ($8,600) 1 " 74%

VILLAGE OF THE DAMNED (MGM)
Paramount, San Francisco ($15,200) 2 " 115%
Loew's Midcity, St. Louis ($11,300) 2 " 72%
State, Omaha ($5,200) 1 " 100%
Coliseum, Seattle ($8,600) 1 " 117%
Pilgrim, Boston ($9,500) 1 " 106%
Palms, Detroit ($24,800) 1 " 73%

WACKIEST SHIP IN THE ARMY (COL.)
St. Francis, San Francisco ($13,200) 4 " 119%
Fox, St. Louis ($14,300) 3 " 106%
Oriental, Chicago ($27,300) 5 " 100%
Coliseum, Seattle ($8,600) 4 " 129%
Stanley, Philadelphia ($18,700) 4 " 68%
Michigan, Detroit ($20,300) 3 " 99%
Memorial, Boston ($17,900) 3 " 100%
Orpheum, Omaha ($8,700) 1 " 74%
Forum, New York ($19,700) 3 " 100%
United Artists, Louisville ($9,000) 1 " 145%

WHERE THE BOYS ARE (MGM)
Warfield, San Francisco ($10,000) 5 " 89%
Loew's, St. Louis ($13,000) 3 " 88%
Music Hall, Seattle ($7,100) 1 " 78%
Viking, Philadelphia ($7,000) 7 " 142%
United Artists, Louisville ($9,000) 4 " 108%
Adams, Detroit ($9,800) 5 " 100%
Radio City, New York ($163,100) 4 " 70%
State, Omaha ($5,200) 2 " 131%
Oriental, Chicago ($27,000) 4 " 100%
Orpheum, Boston ($12,400) 3 " 127%

WIZARD OF BAGHDAD (20TH-FOX)
Fox, San Francisco ($12,300) 1 " 65%
Fox, Detroit ($12,600) 1 " 67%
Rialto, Louisville ($8,300) 1 " 60%
Oriental, Chicago ($27,000) 2 " 60%

WORLD OF SUZIE WONG (PAR.)
Radio City, New York ($163,100) 4 " 103%
Paramount, Seattle ($12,300) 8 " 95%
Grand Circus, Detroit ($13,000) 13 " 135%
Paramount, Boston ($16,800) 9 " 92%
Golden Gate, San Francisco ($19,700) 8 " ....91 %
Arcadia, Philadelphia ($13,200) 13 " 99%
Woods, Chicago ($25,100) 11 " 100%
Kentucky, Louisville ($7,600) 7 " 83%
Fox, St. Louis ($14,300) 5 " 132%
Orpheum, Omaha ($8,700) 3 " 111%
Omaha, Omaha ($7,700) 1 " 77%

necessitated surgery. . . . H. A. Arata, a week prior to his advancement from sales manager to branch manager at MGM, visited at the home office in New York City. . . . Sympathy is extended to him on the recent death of his mother . . . Fred McCabe, Blevins Popcorn home office representative, was in from Popcorn Village, Nashville, Tenn., on a visit to the local combined store and warehouse.

The best weapon against discrimination . . .

BROTHERHOOD!

"To promote justice, amity, understanding and cooperation among Protestants, Catholics and Jews, and to analyze, moderate and finally to eliminate inter-group prejudices."

★

NEW JERSEY MESSENGER SERVICE

1018-26 WOOD STREET
PHILADELPHIA

WAlnut 5-3944, WOodlawn 4-7380
MEMBERS NATIONAL FILM CARRIERS, INC.

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.

240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

PHILADELPHIA

Jack Goldman will handle the advertising and publicity for the Steel Pier, Atlantic City, N. J., this season . . . Tri-States Buying and Booking Service is now handling the Milford, Milford, Pa. . . . John Golder has a new free Jam Handy reel, "From Here To There" in color, which is now available for bookings . . . Universal's "The Secret Ways" will have its world premiere at the Goldman on April 14. Co-star Sonja Ziemann and associate producer Euan Lloyd will participate in advance promotional activity . . . Eighty Sun Ray Drug Stores are serving as away-from-the-theatre boxoffices for Paramount's "One-Eyed Jacks", playing Milgram's Fox under a special audience convenience policy featuring both regular and seven-day advance sales of tickets for continuous performances at popular prices . . . Emil F. Goldhaber, prominent local attorney, carried on for Frank Ford on the popular WPEN program recently with Judge Victor H. Blanc a guest who talked about Variety Club Tent 13 charities.

ST. LOUIS

WOMPIs met at the Paramount screening room for their monthly meeting. Jane Smoller, Paramount, won the attendance prize. Mary Sauerwein, MGM biller, didn't manage to win the 50-50 drawing but was the one who sold the winning ticket. The next meeting will be April 19 with the Columbia girls as hostesses. WOMPIs are currently working on plans for their April 1 bake sale and the Easter baskets which they are making to sell for the Chronic Hospital and the residents at the Alcazar Hotel. . . . Bill Wandell, who used to be office manager and head booker at Paramount, was seen on the Row for the first visit in a long time. Wandell now runs the Lyric, Lebanon, Mo. . . . The Altwood, Woodriver, has been renamed the Capri by owner Louis Jablanow. Except for the Shop City, East St. Louis, all the Jablanow Drive-Ins are now named for automobiles. . . . Mr. and Mrs. Jules Jablanow announce the birth of a daughter, Jill, their second child. . . . The Missouri-Illinois Theatre Owners held their regular monthly meeting at the Chase Hotel and heard reports on the Kansas City convention.

The St. Louis Columbia branch is planning to participate in the Carl Shalit playdate drive from March 31 to June 30. Highlight of the drive will be Columbia week, June 9-15. . . . Arcade Drive-In, Arcadia, Mo. will open in April. . . . Springfield Drive-In, Springfield, Ill., opened. . . . French Village Drive-In, E. St. Louis, is to open March 31. . . . Marvin L. Williams and Mrs. Dorothy L. Williams have taken over as operators of the MotoVue Drive-In, Warrenton. . . . Kerosotes Circuit is taking over three drive-ins from Frank Glenn, Tamaroa. Those Kerosotes will operate are the 460, Carmi, Ill.; Starland and Mt. Vernon, Mt. Vernon. . . . WOMPIs are completing plans for the bake sale to be held April 1 at the Ideal Furniture Company. . . . William Zalken, publicist of the Symphony and Municipal Opera here, has been retained by United Artists to beat the drums for "Exodus" which bows into the Esquire during April.

SALT LAKE CITY

The State, subsidiary run house here and for many years running a triple feature bill, has been renovated and remodeled. . . . The Richey is continuing Spanish programs every Sunday. . . . The Lyric and Hyland are requesting patrons to sign cards petitioning the local zoning board to permit the Hyland Drive-In the right to enlarge and remodel its facilities. . . . "Exodus", Villa, had a premiere benefit for the Speech and Hearing Foundation.

SAN ANTONIO

Reuben Calderon has accepted an appointment as zone manager over a group of theatres in Chihuahua of the consolidated Cadeba de Oro-Operadora de Teatros chains, combining more than 400 theatres in the Republic of Mexico. . . . An estimated 35 members of the Students. for Civil Liberties held their second peaceful demonstration in two weeks at the Majestic. The demonstration again failed to alter the theatre's policy on segregation. The neatly dressed white and Negro college students assembled at the theatre at 4 p.m. and dispersed at 6:45 p.m. Joined by onlookers at times, the students took turns asking theatre officials about the theatre's segregation policy. Lone Castillo, who led the demonstration said the stand-in was held to "help speed up the desegregation progress." He noted the group, which held its first demonstration on Lincoln's birthday, has received several letters of encouragement from various organizations. During the demonstration, a loudspeaker intoned "immediate seating inside if you are not opposed to this theatre's policy on integration. It is not necesary for you to stand in line." Officials quickly substituted "segregation" for "integration" after a smiling Negro student approached Lynn Krueger, manager of the Majestic, and said: "I'm not opposed to a policy of integration. How about selling me a ticket." Negro youths staged similar stand-ins in Dallas, Houston, and Austin. . . . Royce Minter has been named manager, Cherokee, Rusk, Tex. He was a long time employee of the Palace at Jacksonville, Tex. . . . The North Loop Drive-In at El Paso, Tex., will continue its policy of 99 cents per carload of "The 'Tween Season" period until the drive-in season really begins, according to John H. Bannister, manager.

SEATTLE

Mr. and Mrs. John Danz celebrated their 50th wedding anniversary with a reception for relatives and friends at the Washington Athletic Club. Mr. and Mrs. Danz were married in Seattle in 1911 and have resided here ever since. He has been active in the motion picture business for the past 46 years and is president of Sterling Theatres, Inc. . . . Helen Yorke, formerly of Denver, has been transferred by 20th-Fox to handle publicity including the territory of Seattle, Portland, San Francisco, and Salt Lake City. . . . Laurence Blair is starting as a new booker at Paramount. . . . Clarence Hill, manager of branches for 20th-Fox, was in town from New York. . . . Mr. and Mrs. John Fletcher returned from their trip to Mexico and were on the Row buying and booking for their Alaskan theatres, the Orpheum, Kodiak, and the Liberty, Seward. . . . Linda Gregg, formerly of the accounting department of Paramount, had a baby girl March 7. She has been replaced by June Anderson. . . . Mike Reynolds of Los Angeles, son of Marie Reynolds of the Paramount staff, will marry Doris Mills April 8 in Los Angeles at the Immaculate Heart of Mary Church. The bride works for Gene Blakely Productions. . . . Orin and Mrs. Lee, Showboat Drive-In, Couer d'Alene, were in Seattle and report they plan to open April 1. . . . John McFadden, Lake, Oswego, Ore., was in town. He'll reopen the Oriental on Portland's east side.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

FILM SLIDES

LANTERN SLIDES for all announcements. COPYPRESS, Box 11292, Ft. Worth 10, Texas.

NEW EQUIPMENT

WAGNER, ADLER, BEVELITE BLACK or RED, replacement Marque Letters, 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

NOW 70mm PROJECTION available! Write S.O.S., 602 W. 52nd Street, New York 19.

THEATRES FOR SALE

THEATRES. Chicago, Connecticut. Suitable first run bookings. Theatres required. BOVILSKY, 34 Batson Street, Glasgow, Scotland.

450 CAR DRIVE-IN for sale in Central California. Approximately 60 miles southwest of Fresno. CinemaScope lens and screen. Ideal family operation. Owner retiring, write CUTHBERT, 3024 Woodlane Drive, Bakersfield, California.

376 CAR DRIVE-IN. Priced to sell. Town of 7,500. No other within 75 miles. JET DRIVE-IN, Truth or Consequences, New Mexico.

THEATRE WANTED

WE WILL LEASE anywhere in U.S. and Canada theatre suitable for first runs. Write to: INTERCONTINENTAL PICTURES, INC., 207 East 37th Street, New York 16, N.Y. Attn: Mr. G. L. Melchior.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

USED EQUIPMENT

STRONG, JR., 16mm, high intensity, arc projection lamps, plus sound equipment. Five years old, A-1 condition. MIDWAY, Adrian, N. D.

STILL HAVE PLENTY—IKW Arclamps, Brenkert, Simplex, Strong, $69.50; Morelite, Forest, Ballantyne 65 amp., $49.50. Some with reflectors. Complete booth outfits, projection and sound, from $895.00. Good serviceable condition. S.O.S., 602 W. 52nd Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS, 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

"SHOWMANSHIP IN ADVERTISING"

Now ONLY $4.00

Price Slashed from $7.50

Order your copy, NOW, while they last!

MOTION PICTURE EXHIBITOR BOOK SHOP
317 N. Broad St., Phila. 7, Pa.
Enclosed $..... for .... copy(s) SHOWMANSHIP IN ADVERTISING
Ship Postpaid to:
Name _____ Address _____
(No C.O.D.'s. In Canada add 25¢—Foreign 50¢)



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome .. . but in this preponderantly male business, she should specify her sex.**

ADVERTISING, PUBLICITY, exploitation man available shortly. 25 years in show business . . . heavy emphasis on radio and TV. South or West coast preferred. All contacts answered at once. **BOX A322, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER, 30 years experience in both hardtops and drive-ins. Exploitation and promotion my specialty. Available at once. **P.O. BOX 1125, Lansing 4, Michigan.**

ASSISTANT MANAGER or projectionist, under 25, employed by West Coast circuit. 8 years experience. Would like better opportunity. Prefer Middle West. **BOX B315, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER, new theatre lower East side Manhattan. Job available in Sept/61. Aggressive, publicity, promotion minded man willing to make this theatre center activities in community. Salary plus commission for right man. **Call MR. GEORGE, EV 4-0075 anytime after 2:00 P.M.** (329)

PROJECTIONIST and booth maintenance. 18 years experience, married, reliable, sober, will go anywhere. Available 2 weeks notice. No reasonable offer refused. References. **BOX A315, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to— ***The A-MAN Corner*** { Motion Picture Exhibitor
317 North Broad St., Phila. 7, Pa.

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

Title .....

Name .....

Address .....

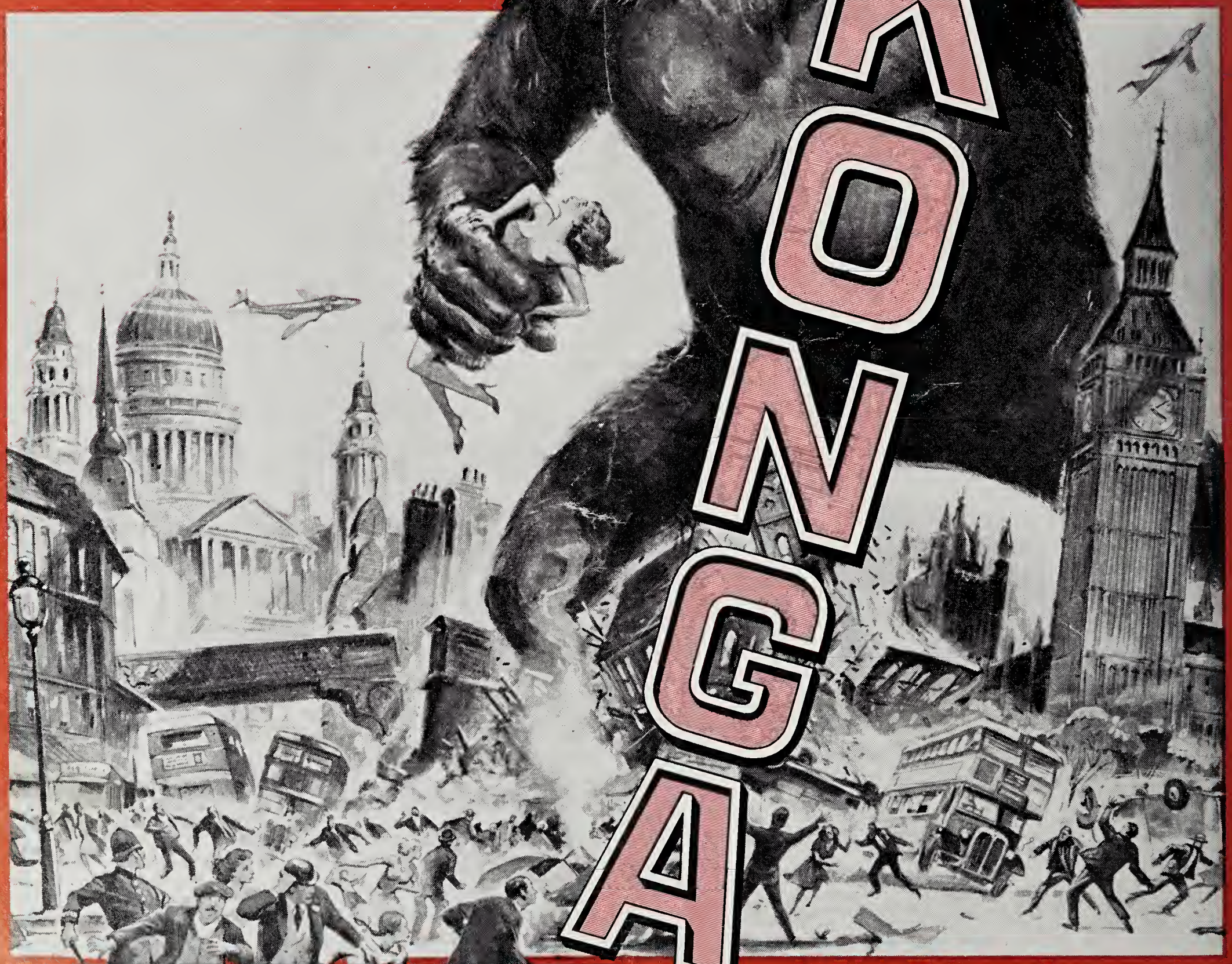
Clip and Mail Today to

317 N. Broad St.

Phila. 7, Pa.

NOT SINCE "KING KONG"
...HAS THE SCREEN THUNDERED
TO SUCH MIGHTY EXCITEMENT!

BACKED BY THE BIGGEST NATIONAL
AND LOCAL CAMPAIGNS IN
AMERICAN INTERNATIONAL'S HISTORY!



IN COLOR AND SPECTAMATION
A HERMAN COHEN PRODUCTION
AN *American International* PICTURE

starring
MICHAEL GOUGH · MARGO JOHNS · JESS CONRAD · CLAIRE GORDON

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

APRIL 5, 1961 | Volume 65 | Number 18

IN THREE SECTIONS · THIS IS SECTION ONE

RECD APR 5 - 1961



Frisch Asks Aid In Toll-TV Fight

(See Page 6)

Lopert Attacks Atlanta Censor

(See Page 6)

Eugene V. Klein, newly elected president of National Theatres and Television, Inc., currently finds himself embroiled in a proxy fight initiated by dissident minority stockholders. (See story on page 5.)

Universal Says It Just Ain't So . . . see editorial—page 3

A GEORGE STEVENS PRODUCTION



20th CENTURY-FOX · TODD-AO

43 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 65 • No. 18

APRIL 5, 1961



EQUAL RIGHTS UNDER THE LAW

THIS COUNTRY has no shortage of guardians of public morals. There is a pattern that becomes evident, however, when one studies the complaints aimed at establishing more rigid censorship controls over motion picture entertainment.

It is no secret that much of this pressure originates with the Catholic Church. Catholic lawyers have openly stated that censorship bills are the results of their work. Catholic governors have quickly signed such measures into law despite well informed opinions that they are in violation of the Constitution. Their attitude has been that the law must satisfy Church spokesmen, and the fact that much of the non-Catholic population thinks quite differently on the subject has been lost in the shuffle. Appointments to censorship bodies are more often given to Catholic laymen than not, regardless of experience and based on favored political standings.

We have always felt that the Catholic Legion of Decency did a fine job in recommending to their own faith which movies were worthwhile and which were not. Where we differ with them is in the extension of such recommending power into law. Censorship may please a few, but when it becomes law, it affects us all and no one can tell how far it will reach.

Parents have the right, even the obligation to keep their children from "salacious" motion pictures. Yet when a "good" picture comes along, *no one seems to care.* Where is this eternal vigilance when it can be used more positively. Too many "good" films have died in too many theatres. Catholic pressure on a positive note would have been of great assistance, rather than blanketing the entire industry with their objections.

Presently, the Catholic Church is attempting to obtain federal funds for Catholic schools. Again, the question is a Constitutional one, and well informed persons question the constitutionality of such grants. President Kennedy, a Catholic himself, has taken a position on the subject in direct contradiction to the Catholic viewpoint, thereby gaining the respect of many for his stand on his personal convictions. But Catholics say they ask no more than equal rights under the law.

Let them reevaluate the censorship hassle with this same thought in mind. *All the motion picture industry asks is equal rights under the law.* We ask the same Constitutional protection guaranteed to other forms of communication. There are enough laws already on the books to protect the community from fast-buck operators who truly offend morals. Let's not treat every theatreman as though he were the purveyor of nothing but filth.

We can never forget some of the more senseless applications of precensorship. Many years ago, an independent production, "PROHIBITION," containing nothing objectionable but less than kind to the liquor industry, was banned by the Pennsylvania censor board. Why? Because one of the censors also happened to be the attorney for the liquor interests.

Another case in which the personal prejudices of a censor were foisted on the entire community involved a March of Time subject released through RKO and titled, "THE RAMPARTS WE WATCHED." It is hard to conceive of any films being less censorable than the prize-winning efforts of the March of Time, but Pennsylvania's censors decided after the rest of the nation had approved the film that it was not fit for public viewing. Cuts were ordered that would have completely destroyed the effectiveness of the presentation. A Harrisburg, Pa., exhibitor, Jay Emanuel, closed his theatre for a day in protest rather than make the cuts. Later, a Republican judge confirmed the censors' action because one held a high post in the state political organization. You can't separate prior censorship from personal prejudice and politics.

Let's replace it with fair play.

U-I SAYS IT JUST AIN'T SO

SEVERAL EXHIBITORS recently asked us "how come" Universal Pictures is now asking for a percentage of theatre concession receipts and "how come" their favorite trade paper has been silent on the subject.

Now, we also had heard rumblings that something like this was going on and could understand their apprehension. Frankly, the idea surprised us. It was a gimmick with which we were completely unfamiliar. So we investigated.

To sum up our findings in the simplest of terms—it just ain't so. Universal is not after theatre concession receipts, and that you can believe. The whole idea had piqued our curiosity, however, so we probed around a little more. Here is what we learned.

Certain drive-in theatres, looking for a competitive "edge" without regard for the other guy, have come up with angles on their boxoffice statements deducting 10 to 25 cents per car for the use of heaters; another made a similar deduction for parking fee (whatever that means); still another deducted a per car charge for the use of playground facilities.

Universal, backed by a reputation for fair dealing with exhibitor customers, is after all still a business, so they decided to do some investigating of their own. A checker was sent to the theatres in question to attempt to gain admission without payment of this "extra" heating charge. He told the theatre personnel that he had his own in-car heater. He and others attempting to gain admission under similar conditions were told that no reduction in admission could be made. Whether or not they used the heaters, it was part of a single admission charge.

It was at this point that Universal decided to insert into their contracts the clause that has led to so much misunderstanding. However, we have been assured and we can pass the assurance on to every honest exhibitor, Universal does not expect any part of concession receipts.

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Hugh Braly, long-time distribution executive with Paramount and Distributing Corporation of America, died at his home in Los Angeles. Surviving are his widow, a son, and a daughter.

Harold E. Brown, 67, former vice-president, Strong Electric Corporation, died at his Toledo, Ohio, home. He had retired from business early in 1960.

Ben Lourie, Columbia Pictures' Chicago exchange manager for 18 years, died while on a vacation trip in Miami Beach, Fla. He would have marked his 30th year with the company in June of this year. He joined Columbia in 1931 as a salesman in the New Haven branch where he remained until May, 1943, when he moved over to the Chicago branch as its manager. He is survived by his wife and a son. Burial services were held in Boston.

Gold Bands

Loretta Nicholson, daughter of **James H. Nicholson,** American International Pictures president, was married to **Richard Harrison.**

Arrivals

J. Raymond Bell, public relations director, Variety Clubs International, headquartered in New York, became a grandfather as his daughter, **Bonnie,** gave birth to a daughter.

Mr. and Mrs. Marvin Levy announce the birth of a boy at Doctor's Hospital, New York City. Father is with MGM's home office publicity and advertising department. They have another son, age five.

Four Houses To Martin

ATLANTA—Four Crescent Circuit theatres in the Memphis territory have been taken over by Martin Theatres of Georgia. They are the Capital, Princeton, Ky.; Capital, Paris, Tenn.; Capital and Francis, Dyersburg, Tenn.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., APRIL 3

Conn. Representative Drops Censor Plan

HARTFORD, CONN.—On the strength of last week's Theatre Owners of America board and executive committee Washington self-regulatory action, Rep. Nicholas B. Eddy, Republican, backer of House Bill 4332, which would establish a Board of Motion Picture Review for Connecticut, has decided not to push the legislation in the current session.

He told the recent Judiciary Committee hearing that he had just learned of TOA's calling upon Production Code authorities to exercise a greater degree of self-discipline with good taste in construction and enforcement of the Production Code.

Eddy emphasized, however, that if the self-regulation and stricter enforcement of the Production Code do not work, he will be back in 1963 with similar legislation.

Eddy, decrying the low fare of television programs and motion pictures, told the 30-member Judiciary Committee that TOA intends to establish a system which will offer information to its membership concerning subject matter of all motion pictures available for exhibition to its membership, of which MPTO of Connecticut is also part. Such pertinent information available to TOA members will be passed along to their patrons.

Attorney Herman M. Levy, TOA general counsel and executive secretary of MPTO of Connecticut, answered Judiciary Committee questions.

House Bill 4332 would create a Board of Motion Picture Review, for the purpose of screening and clasify motion pictures as those suitable to family viewing and those not suitable for children under 16.

Similar legislation in New York was tabled for the current legislative session after the TOA classification action was publicized.



Pictured at a recent trade press conference in New York City were, left to right, seated, William J. Heineman, United Artists vice-president; Don Murray, star-producer, and Walter Wood, co-producer of "The Hoodlum Priest"; and rear, left to right, James R. Velde, UA vice-president in charge of domestic sales; and Roger H. Lewis, UA vice-president in charge of advertising, publicity, and exploitation.

BROADWAY GROSSES

Holiday Brings Out Crowds

NEW YORK—The Easter holiday brought back crowds to Broadway and business soared generally.

"ALL HANDS ON DECK" (20th-Fox). Paramount claimed the first week would hit $40,000.

"THE ABSENT MINDED PROFESSOR" (Buena Vista). Radio City Music Hall did $125,000 from Thursday through Sunday, with the third week sure to tally $225,000. Stage show.

"ONE EYED JACKS" (Paramount) Capitol announced the opening week would tally $75,000.

"BEN-HUR" (MGM). Loew's State on reserved seat policy did $30,000 on the 72nd week on reserved seat policy.

"EXODUS" (UA). Warner on the 16th road show week did $55,000.

"SPARTACUS" (U-I). De Mille reported $34,000 on the 26th road show week.

"ALL IN A NIGHT'S WORK" (Paramount). Victoria reported the second session at $26,000.

"THE HOODLUM PRIEST" (UA). Astor announced the opening week as $39,000.

"PEPE" (Columbia). Criterion with the windup of reserved seats and start of continuous run announced $31,000 for the 15th week.

"THE GREAT IMPOSTOR" (U-I). RKO Palace claimed the opening week at $40,000.

"THE KING AND I" (20th-Fox). Rivoli now on continuous policy after one week of hard ticket announced the second week of the 70mm production was $25,000.

A SHOT IN THE ARM

In the usual Joseph E. Levine showmanship manner, a series of six exhibitor luncheons has been set nationally, the first of which was held in New York City last week. The very tops in exhibitor ranks —both independent and circuit—were present.

The pattern set by showman Joseph Levine spells success, and based on his previous campaigns, box offices everywhere will continue to hum. Every advertising medium is to be used for the trio of Levine-MGM releases—and more of everything!

Therefore, the success of "Morgan The Pirate," "Thief Of Baghdad," and "The Wonders Of Alladin" seems an assured fact.

Joe Vogel, president of MGM, made many an exhibitor feel fine when he said, "MGM has not one cent in the three pictures and Joe Levine has, probably, everything he owns tied up in them. In all probability, they would never have been made if it were not for him." He used the punch line, "I still think as an exhibitor having been one so long."

Levine and Vogel spoke, as did Bob Mochrie, who delivered a sensible businesslike statement, "We want only fair rentals and expect only one thing from exhibition—and that is cooperation."

How can anyone do less?

JAY EMANUEL

NT&T Dissidents Prep Proxy Fight

Cantor-Klein Forces, Two Minority Holders Seek Shareholder Aid In Determining Future

BEVERLY HILLS, CAL.—National Theatres and Television, Inc., told its shareholders that Leonard Davis had begun a proxy contest because of a yen to get into television and motion picture production.

Davis, an insurance broker of Roslyn, N. Y., is the owner of 1,500 shares out of a total of 2,816,247 shares outstanding. He and an associate, Philip Handsman, attorney who owns 104 shares, have filed proxy solicitation material with the Securities and Exchange Commission, and have announced that they seek representation on the company's board of directors.

National Theatres will have its annual meeting here on April 11 at the Fox Wilshire Theatre.

Eugene V. Klein, president, and B. Gerald Cantor, chairman of the board, have asked shareholders to vote against Davis' attempt to "ride in with a small holding to appease a whim."

It was noted that "as evidence of faith in your company, present directors and their associates own the substantial total of 355,303 shares."

Klein, a businessman and banker, was elected president last March 9. Cantor, who had been president and chairman, continues as chairman with his efforts concentrated on diversification and expansion. Sheldon Smerling was elected a new executive vice-president and chief operating officer of the company in February. The company's activities, whose basic business is theatre operation, continues under the management of M. Spencer Leve, vice-president, whose career has been devoted to the theatre business.

Davis and Handsman claim to seek election as independent directors to rectify what they describe as a "shocking situation" and to halt "staggering losses" sustained in the past two years.

They told NT & T's 20,000 shareholders that the annual report and the proxy statement of the company's management show that its earned surplus has dropped from $21,000,000 to $8,000,000 in two years. The company was required to stop paying cash dividends and more than $15,000,000 of its theatre properties were sold or disposed of during the same period, they claim.

They are asking shareholders to vote the appointment of David Berdon and Company, certified public accountants, to conduct an independent investigation of certain transactions of NT & T, Inc.

Davis and Handsman stated their belief that the theatre properties were sold to pay the costs of the National Television Associates, Inc., "debacle." NTA, Inc., is a separate corporation in which NT & T now owns 38 per cent of the common stock. It operates TV Channel 13, Newark, N. J.; owns a substantial library of 20th Century-Fox films for distribution to TV stations; and produces television programs.

This NTA "debacle," shareholders were told, began in 1959 when NT & T, Inc., issued over $12,000,000 of its debentures in exchange for 88 per cent of the stock of NTA. The story, according to dissident stockholders, goes like this. While NT & T, Inc., was entering into the NTA transaction, an associate of National Theatres' present chairman, Bernard Gerald Cantor, was on the NTA board. At the same time Cantor's investment firm, Cantor, Fitzgerald and Company, was receiving compensation from NTA as a financial consultant, while as a director of National Theatres he was helping to establish the purchase price for the NTA stock. National Theatres' accountants later wrote this $12,000,000 investment in NTA down by $7,500,000, by charging this amount against NT & T's earned surplus. National Theatres in 1959 suffered a loss of $1,036,605 on its NTA investment, it is charged; and in 1959 and 1960, National Theatres advanced $14,000,000 to NTA. In 1960, it is said, NT & T suffered a still greater loss of $6,267,835 on its investment in NTA.

In underwriting the $12,000,000 securities issue, Cantor's firm participated in $250,000 in commissions, Davis and Handsman charge. "In our opinion," the dissidents told shareholders, "Cantor has been working both sides of the fence. It will take aggressive, constructive management to protect and recoup our investment in NTA. Another wonderful purchase like the NTA stock acquisition and our company would soon be close to bankruptcy. We intend to press strongly for the company's securing as president a person with extensive experience in the theatre business and not someone whose background is completely in other fields."

Shareholders of NT & T, Inc., formerly the theatre operating subsidiary of 20th Century-Fox Film Corporation, were also told that they must have new independent directors representing them on the board "to act as watchdogs and try constructively to rebuild this company to its proper position." Davis and Handsman stated that if elected directors they would use their positions to "help rectify the present deplorable situation and to direct this company back toward financial stability and toward return to a dividend-paying basis." They emphasized that if they should find their minority representation on the board not sufficient to do this they would nominate a full slate of directors at a future meeting. They stated they intend to eliminate dealings between National Theatres and Television, Inc., and companies and firms in which its directors or officers have an interest, pointing out that the management's proxy statement contains two pages of "self dealing" transactions between the company and its directors and officers.

NT & T, Inc., has some 2,800,000 shares of common stock outstanding with Davis and Handsman owning 1,604 shares. Stockholders can vote their shares cumulatively.

Central States Circuit Adopts Rating Service

DES MOINES, IA—Central States Theatre Corp. is planning to use a movie rating service in its advertising copy for the 65 theatres in the circuit which operates in Iowa and Nebraska.

A set of three symbols will be used to indicate the type of audience the movies are best suited for, an oval for all ages, a square for adults and mature youths, and a triangle for adults only.

The circuit will use ratings of the Film Estimate Board of National Organizations which are published twice a month.

Self-Regulation Helps Kill N.Y. Classification

ALBANY, N.Y.—The adjournment of the Legislature found the Marano film designation bill still unreported by the Senate education committee, to which it had been referred following overwhelming Assembly passage more than three weeks before. Such committee action was not unexpected. It was in the Senate last year, too, that the Younglove film classification measure came a cropper.

However, Assemblyman Luigi R. Marano, Brooklyn Republican and chairman of the Joint Committee on Offensive and Obscene Material, issued a statement citing recent positions taken by the Theatre Owners of America and the Foreign Film Importer's Association with respect to classification as ones that "may well eliminate the need for legislation in this field."

"This being the case," the statement read, "the committee has consented that Senate action that the pending amendment to the education law be deferred at this time."

"It has come to the attention of the committee that within the past several days," the statement began, "representatives of the TOA have met to consider the problems of classification. The committee has been informed that recommendations are being advanced which call for immediate action within the industry to provide the public with information relative to the suitability of commercial films for family viewing.

"We have also been advised that the Foreign Film Importers Association is now considering a system of classification. This action is applauded as evidence of the kind of activity which, if carried out with the indusutry in a sincere and responsible manner, may well eliminate the need for legislation in this field."

The Joint Committee on Offensive and Obscene Material was voted an appropriation of $20,000 and another year's extension of operation before the Legislature adjourned. This year's appropriation was $10,000.

Ohio Exhibs Map Meet

COLUMBUS, O.—The 1961 convention of the Independent Theatre Owners of Ohio will be held at the Deshler-Hilton Hotel here Wednesday and Thursday, Oct. 25 and 26, it was decided at a meeting of the association's board of directors. Annual pre-convention board meeting will be held Oct. 24.

The board unanimously approved a resolution expressing opposition to toll-tv. Desire to insure an adequate flow of product to exhibitors prompted the resolution. The board expressed concern that film producers may start making films exclusively for toll tv if pay video is given government approval.

Jack Armstrong, Bowling Green, was named a new alternate national director. Among newly-elected directors attending were Herbert Solomon, Findlay; Louis Ratener, Akron; and Olin Martin, Bucyrus.

WB Declares Dividend

NEW YORK—The board of directors of Warner Bros. Pictures, Inc., declared a dividend of 30 cents per share on the company's common stock, payable May 5 to stockholders of record April 15.

Frisch Appeals For Exhib Support Of Effort To Outlaw All Toll-TV

BOSTON—The Independent Exhibitors of New England pledged to raise funds to fight toll television at a special meeting last week. Ed Lider, president, set April 15 as the target date for the sending of the money raised to the joint committee, blasting toll tv as "the only thing I know of that can wipe you out overnight."

Emanuel Frisch, treasurer, Randforce Circuit, Brooklyn, N.Y. and chairman, American Congress of Exhibitors, came to Boston to address the gathering of exhibitors. He told the group: "Some theatre men take short range view that people will tire of it, but the fallacy is, you won't have pictures to show in your theatres." He said, "There's just so much of the entertainment dollar and with a coin box in the house there'll be nothing left for the movies." He said the joint committee will oppose any kind of pay television. The next fight comes in Arkansas with Telemeter. The committee is now working to get a vote through Congress, he reported, and the strategy is keeping litigation in the works. This litigation may discourage big interests backing toll tv, he said. Robert Sternburg, president of Allied Theatres of New England, spoke briefly from the floor. Both Allied and IENE are designating committees to join in the toll tv fight. Frisch urged the contacting of Senators and Congressmen as the biggest aid to the joint committee.

"The threat of toll tv is imminent and ominous," he said. "You are aware that permission for a three-year experiment of over-the-air pay tv in Hartford, Conn., has been granted by the Federal Communications Commission. There is no pay tv operating in the United States today because of the efforts of our joint committee against toll tv. If pay tv ever succeeds, it will absolutely, positively and unquestionably put all but a handful of you out of business.

"I say this not to scare you—though you should be frightened by this menace—but to stress that pay tv is the most deadly-serious, outside element threatening our existence today. Pay tv seeks not only to compete with you for your patronage, which is bad enough, but it also intends to bid against you for your life-blood—namely product.

"When Thomas F. O'Neil testified before the FCC hearing last October in connection with the application for an experimental license, he distinctly said he would need 156 first-run movies a year to operate his station, and that he intended to bid against existing motion picture theatres for this product. I need not remind you that last year's total output was only 226 films, with every indication that this year will be even less.

"We can fight and meet competition; you have done it before and we're still in business. But, if we lose our product to the pay tv station, we are literally dead. This is why we, as theatremen, are fighting so hard against pay tv, and why you, as exhibitors, must join in this fight. Reduced to its simplest elements, the issue is—who gets the first run picture—your theatre or the slot machines in the homes of your customers? If first-run product should go to pay tv, so that two, three, five, or more persons would see each show in their homes, they would completely saturate your area.

"Thus, the first-run theatres would be forced to close for lack of product, and the second and subsequent run theatres would have no audience left for pictures that might eventually become available. We had two recourses—to ask the FCC to review the decision or to go in the Courts. In the interest of expediting the case, we have decided to appeal to the United States Circuit Court of Appeals. Our appeal has just recently been filed. Through it, we hope to obtain a ruling from the Court that the FCC does not have jurisdiction to authorize the Hartford test or any other such test, and that pay tv is not in the public interest. This appeal should have the effect of postponing the start of the experiment in Hartford. We are determined to carry our case right up to the United States Supreme Court if necessary.

"In the interim, Telemeter has announced that it has enfranchised the Midwest Video Company to introduce its cable system in Little Rock, Ark. Big money-oil, stock and utility money—is behind this venture.

"This will not be the last effort for tests. If pay tv ever gets mass circulation, it could pay off tremendously for its sponsors. The stakes are high, and that is why, literally, millions of dollars have already been spent in an effort to establish toll television. When we fight one brush fire, we never know where the next one will break out. We shall continue to fight pay tv in every locality in which it attempts to obtain a foothold. We will fight it in Connecticut and in Washington, D.C., where, as I have stated previously, our case is on file. We will oppose any application for the FCC to grant further permission to Phonevision. We will fight in Arkansas, where the latest Telemeter test looms on the horizon. Fundamentally, however, our broader hope and goal, is Congressional action.

"In last year's 86th Congress, 22 separate Bills were introduced to outlaw pay tv. Two such bills have already been introduced in the new 87th Congress—one by Rep. Cleveland Bailey of West Virginia, and one by Congressman Emanuel Celler of New York. Before many more weeks pass, similar bills will be introduced in both the Senate and the House. Let us not have any illusions, however. Last year, all 22 bills stayed in committee. The same thing will happen again this year unless every exhibitor in this exchange area and every other exchange area throughout the country will do something specific about it. I therefore urge you, as fervently as I can, that when you return to your offices, please write your Congressman and your Senator, tell them why pay tv is not in the public interest. Ask them to support the Bailey and Celler bills, which would outlaw pay tv. Ask for their help to get these bills out of committee and on to the floor where they can be enacted into law.

"If we are to effectively and permanently lock the door against pay tv and if we are to maintain our theatres as the sole outlet for people to see motion pictures made for exhibition in motion picture theatres, we must get permanent help from Congress. Otherwise we will be forced continually in the years to come to fight the pay tv companies wherever they think they can make some headway."

Speaking on ACE, he said: "ACE Productions is well on the way to reality. We may be able to tell you about it soon. We are in process of arranging meetings with the film company presidents and sales managers.

"ACE has a very able committee on ways and means to increase motion picture production, headed by Si Fabian. The committee's diagnosis of this real trouble indicates that our situation here, too, is extremely critical. The committee's first step was to talk to the big circuits, and Loew's, National Theatres, Paramount, RKO, and Stanley Warner have each put up $400,000, which started us off with $2,000,000 in the bank. Large independent exhibitor circuits have put more than another $1,000,000 in escrow. What does this mean? Simply that ACE has arranged the all-out cooperation of financial leadership which is willing to shoulder the risk along with every other exhibitor. It means that ACE, having organized exhibition into one national unit, is now continuing to organize the resources of all exhibition to ensure the one item without which we cannot survive—more pictures . . . the production company will not be exclusive property of a small group of exhibitors. ACE Productions will be in the hands of the entire exhibition business. Every man who buys a share of stock in this company when we offer it for sale, will have the opportunity to become a part of the company, and have a voice, through his ownership, in running it."

Frisch Joins Group Planning Johnston Fete

NEW YORK—Emanuel Frisch, chairman of ACE, has been appointed co-chairman of the dinner committee for the dinner April 10 which COMPO is giving in honor of Eric Johnston, it was announced by Charles E. McCarthy, executive vice-president of the Council of Motion Picture Organizations.

Frisch will take over the committee chairman duties of Russell V. Downing, who is ill.

Atlanta Censor Law Attacked By Lopert

ATLANTA—Legal attack has been filed in Fulton Superior Court against Atlanta's motion picture censorship set-up.

Lopert Pictures Corp. has filed a petition seeking to enjoin the City of Atlanta; a group of individuals including Mayor William B. Hartsfield, in the capacity as the city's board of censorship; and Mrs. Christine Smith Gilliam, the city's censor, from barring the showing of "Never on Sunday."

Lopert says that Mrs. Gilliam has refused to license the showing of "Never on Sunday" and "by the reason of the unconstitutional and illegal act of the censors, plaintiff is being deprived of its right to do so."

It is pointed out in the petition that Mrs. Gilliam refused to give the picture a permit unless certain cuts were made in it. This decision was appealed and the board of censors upheld Mrs. Gilliam's decision.

"Never On Sunday" has had widespread circulation without cuts throughout the United States and its star, Melina Mercouri, has been nominated for an Academy Award. The petition says the film may not properly be characterized as obscene or licentious."

Attacking the ordinance setting up Atlanta's censor board, the petition says it violates Georgia's Constitution which provides that "no law shall ever be passed to curtail, or restrain the liberty of speech, or press."

Col. Int. Names Two

NEW YORK—At a meeting of the board of directors of Columbia Pictures International Corporation, it was announced Leo Lerner has been elected to the post of assistant treasurer, and Arthur Peckoff has been elected an assistant secretary.

Bank Buys Theatre From Cooper Circuit

LINCOLN, NEB.—Kenneth E. Anderson, general manager of the Cooper Foundation Theatres, has announced the sale of the Lincoln Theatre Building and property to the First Continental National Bank and Trust Company of Lincoln. The theatre, long one of the Cooper Foundation Theatres "flag ships" will be closed and dismantled starting May 15th. The bank will actually take possession from Cooper on or about June 23.

Simultaneously with the announcement of the disposal of the Lincoln, Anderson announced that a new long term lease had been consummated with the owners of the Stuart Building for the Stuart Theatre.

Anderson stated, "The continued growth and expansion of the First Continental National Bank (second largest in Nebraska) resulted in their approaching our company regarding the acquisition of the Lincoln Theatre property. It has been obvious to us for some time that the supply of quality motion pictures available to us in Lincoln had so dwindled by the cutback in production several years ago that we could not profitably operate three fine theatre properties in Lincoln—the Stuart, Lincoln, and Nebraska. We were happy therefore to sell the Lincoln Theatre to the bank for use in their expansion program."

The Stuart will become the outlet for prime quality product. The Nebraska will be refurbished and will become a first run outlet. A six-story parking project with a capacity of 400 cars now under construction directly across from the Nebraska will benefit both the Nebraska and the Stuart.

Two Join Screen Gems

NEW YORK—Leon M. Blancke and Donald S. Stralem, partners in Hallgarten and Company and directors of Columbia Pictures, have been elected to the board of Screen Gems, Inc., Columbia TV subsidiary.

Their addition to the Screen Gems board increases the total directorship to 10, the others being A. Schneider, Leo Jaffe, Jerome Hyams, William Dozier, A. Montague, Samuel J. Briskin, Alfred Hart, and Louis J. Barbano.

SG recently placed 11 per cent of its common stock on the open market, via rights to Columbia stockholders.

Hope Wins Tax Case

HOLLYWOOD—Federal Judge Peirson M. Hall ruled that Bob Hope's contention that the Bob Hope Foundation is a charitable institution is true and that Hope should not have been taxed on the money he earned for it in 1954 by writing a book, "Have Tux Will Travel," and a Saturday Evening Post article, "This Is On Me."

Judge Hall ordered that the Government should refund $53,008 to Hope and Mrs. Hope, who had testified briefly during the four-day trial of the case. Martin Gang was counsel for Hope.

Cooper Names Klingel

OMAHA — Kenneth E. Anderson, general manager, Cooper Foundation Theatres, Lincoln, Neb., has announced the appointment of Jack Klingel as city manager of the operations in Omaha. These comprise the Cooper, State, and Dundee. He replaces Tom Freet, who resigned to accept an appointment outside the motion picture industry.

AIP "New Horizons" Project Aims At Releasing Monthly 'Blockbuster'

HOLLYWOOD—A release policy of "one motion picture blockbuster a month," with accompanying "blockbuster" advertising and exploitation campaign budgets totalling approximately $7,500,000 has been announced by American International Pictures president James H. Nicholson to highlight AIP's seventh anniversary year.

Nicholson disclosed the policy, named "New Horizons Project '61," and gave details of 12 such productions, starting with "Black Sunday" in March and continuing monthly during the coming 12 months.

Upcoming "blockbuster" productions are "Konga," "Jekyll's Inferno," "Master of the World," "The Pit and the Pendulum," "Reptilicus," and "Ali Baba and the Seven Miracles of the World."

Nicholson also revealed budget plans for AIP's monthly blockbusters with each allocated a minimum of $500,000 to $750,000 for advertising and exploitation in all media.

This will include for the first time in American International history, he said, allocations for national television buys as well as space in national newspaper supplements and magazines.

Nicholson said AIP's gross revenues increased by 102 per cent for 1959-60 and by 54 per cent for 1960-61. He said first figures for the current new fiscal period continue the same upward trend.

"My partner, Samuel Z. Arkoff, and I have come as far as we have in seven short years because of the enthusiasm and vigor of the young people in our organization. Their talents and energies have been geared to an operation concentrating on sales, advertising and distribution starting with the very beginning of production," Nicholson said.

"American International also is unique in Hollywood as a streamlined operation, unencumbered by boards of directors and absentee ownership and able to respond to the needs of both audiences and exhibitors with a minimum of delay and red tape," Nicholson pointed out. "In addition, our sole interests as a company lie in motion pictures, with no outside television or other diversionary activity to prevent concentration upon quality product and the sale of the same to exhibitors and the public."

Editor Fitzgerald Assists "Greatest Story" Planners

HOLLYWOOD—John Fitzgerald, entertainment editor, "Our Sunday Visitor," and winner of the Directors Guild of America's Critics Award for 1959, completed his work as editorial consultant on pre-production preparation for George Stevens "Greatest Story Ever Told" and will return to the studio later in the year when a final script has been written.

He came to California a year ago to work on the Stevens project and will reside here permanently, continuing his editorship and doing some writing for the screen.

Col. Net Profit Down From Last Half Year

NEW YORK—The net profit for Columbia Pictures Corporation for the 27 week period ended Dec. 31, 1960, was $1,095,000 as compared to $1,193,000 for the 26 weeks ended Dec. 26, 1959, it was announced.

The profit for the 1960 half-year included $1,617,000 representing the profit on the sale of undeveloped land at the west coast, not used for production purposes.

There was a marked decrease in operating loss in the two 1960 quarters over the figures for the corresponding period of 1959, which included $2,702,000, of which $2,500,000 represented foreign prints and advertising which were capitalized and written off on an amortization basis instead of being charged as a current operating expense as was previously done. The balance of $202,000 represented the sale of undeveloped west coast property not used for production purposes.

Earnings per share of common stock was 71 cents as compared with 78 for the corresponding period of 1959, based on the 1,391,602 shares outstanding on Dec. 31, 1960, after preferred stock dividends.

No federal income tax provision is required based on the tax loss carry-forward available to the company from prior years.



Joseph R. Vogel, president, Metro Goldwyn Mayer, and Jean Le Duc, president, S.N.E. Gaumont, announced the conclusion of a long-term agreement between their respective companies for the co-production of motion pictures in France and their world distribution. Seated are Vogel and Le Duc; while standing, left to right, are Roger Sallard, Gaumont general manager; Alain Poire, Gaumont production chief; and Dave Lewis.

Republic Earnings Up

HOLLYWOOD—President and board chairman Victor M. Carter announced that Republic Corporation earnings for the fiscal 1961 first quarter ending Jan. 28 were $559,677, comparing with $488,085 in the 1960 quarter. Net income per share, after payment of $100,000 in preferred dividends, amounted to 23 cents, compared to 19 cents the year before.

Carter said current assets for the period totaled $12,460,390, against current liabilities of $5,181,807. Working capital for the first period, $7,281,283 shows an increase of $1,216,155 over the comparable 1960 period.

AA To Release "Hitler"

NEW YORK—A deal has been negotiated between Allied Artists and E. Charles Straus for his Three Crown Productions to produce "Hitler" for Allied Artists release.

Conn. Committee Against Pay-TV Appeals FCC Okay Of Hartford Test

WASHINGTON, D.C. — The Connecticut committee against pay tv is appealing the Federal Communication Commission's grant of a pay television test authorization to Phonevision in Hartford to the United States Circuit Court of Appeals here, and is prepared, if necessary, to carry the case right up to the Supreme Court.

This decision was disclosed by Philip F. Harling, chairman of the anti pay tv committee of the Theatre Owners of America, and chairman of the joint committee against pay tv, in a report to the mid-winter board meeting of TOA at the Mayflower Hotel here. Immediate confirmation came from Marcus Cohn, who as attorney for exhibitor interests and others, filed with the U.S. Circuit Court of Appeals his notice of appeal.

Although Harling and Cohn declined comment on the matter, it is believed the appeal will have the effect of delaying the start of the test by Zenith and RKO General, partners in the Phonevision test, slated for Station WHCT there. Their Phonevision company was given six months by the FCC from the date of its authorization last month, to get the test underway.

Harling said it was decided to pass up the recourse of asking the FCC to review its decision, in order to expedite a test of the basic issues in the case. The court action would in effect, it is believed, provide such a test of basic issues.

Instead, Harling said, the Appeals Court will be asked not only to review the FCC decision from the exhibitor's claim that proper consideration was not given to evidence which allegedly shows that Phonevision's test would not be in the public interest, but also to the legality of the jurisdiction of FCC action on pay tv itself.

"The FCC in its Third Order said it would act on pay tv only after sufficient information indicated it was in the public interest," Harling said. "Yet in granting the Phonevision authorization, the FCC took the position that such a test would be in the public interest. These two statements are inconsistent. We do not believe the public air waves can legally be subjoined by private interests for private profit, and therefore the FCC has no authority to make such a grant. We shall ask for a court ruling on these points, and if necessary, carry our appeal right on up to the Supreme Court."

Judson To New WB Post

NEW YORK—David Judson has been named cooperative-advertising manager for Warner Bros., it is announced by Richard Lederer, the company's advertising and publicity director. Judson will serve under Ernie Grossman, Warner Bros. exploitation and promotion manager.

Judson joined Warner Bros. last December after 10 years with Paramount Pictures and three years with Eagle-Lion.

Seven Arts-Stark Merge

NEW YORK—A merger has resulted in Seven Arts Productions, headed by Eliot Hyman, absorbing all assets of Ray Stark's World Enterprises.

The million-dollar transaction of the two independent production companies involved an exchange of stock. Stark will become executive in charge of production and maintain headquarters in Beverly Hills, Cal.

N.Y. Journal American Boosts Theatre Film Fare

NEW YORK—In contrast to recent newspaper criticism of the motion picture industry, the New York Journal-American gave a big display in its March 25 edition to new pictures coming to Broadway, it was pointed out by Charles E. McCarthy, executive vice-president of COMPO.

Because of the number and high quality of major pictures scheduled for Easter release, McCarthy said, the Journal-American is featuring each Saturday a synopsized film strip on a top Broadway picture. This is followed up with picture and story in the Sunday paper.

Saturday's paper carried a fudge line on its front page calling attention to the paper's regular amusement page and a break page of pictures.

Check New Contracts, Mich. Allied Warns

DETROIT—From the office of the executive director of Allied States Association there has been issued a warning to exhibitors concerning the new contract forms being offered by Columbia and Universal. The former has a provision that should Columbia start legal action against an exhibitor because of a breach of agreement, exhibitor pays all expenses. While this provision is not uncommon, in this instance the usual stipulation of "reasonable" is omitted. Allied suggests crossing out this paragraph, marking it "Omit," and initialling.

In the case of Universal, exhibitors are told to type or stamp all contracts to make sure the licensee is not subject to a construction of the agreement which could hold him to a percentage of concession as well as the film.

The Allied report also asks exhibitors to send proof of competition from 16mm showings to clubs, factories, schools, or others. This will be turned over to the ACE committee on producer-exhibitor-distributor relations consisting of Irving Dollinger, Marshall Fine, George Kerasotes, and Albert Pickus. It will meet in April.



Philip Rose, co-producer, "Raisin In The Sun," accepts a special citation for the production from Mrs. Lashley Nelson, president, Federation of Motion Picture Councils, at a luncheon at the Barbizon-Plaza Hotel, as Ruby Dee, one of the stars of the Columbia film, looks on.

MPAA Reelects All Officers, Directors

NEW YORK—The following directors of the Motion Picture Association of America were reelected for the year 1961:

Eric Johnston; Barney Balaban, president, and George Weltner, world-wide sales manager, Paramount; Steve Broidy, president, and Edward Morey, vice-president, Allied Artists; Abe Schneider, president, and Abe Montague, vice-president, Columbia; and Earle W. Hammons, president, Educational Films.

Also, Pandro S. Berman, MGM producer; Roy O. Disney, president, Walt Disney Productions; Edmund F. Clarke, vice-president and Irving H. Ludwig, president, Buena Vista; Benjamin Kalmenson, executive vice president, and Howard Levinson, assistant secretary, Warner Bros.; Arthur Krim, president, and Herbert L. Golden, vice-president, United Artists; Walter Mirisch, vice-president, the Mirisch Company; Milton R. Rackmil, president, and John J. O'Connor, vice-president, Universal; William Perlberg, partner, Perlberg-Seaton Productions; Hal E. Roach, president, Hal Roach Studios; Herman Robbins, chairman of the board, National Screen Service; Spyros P. Skouras, president, and W. C. Michel, executive vice-president, 20th-Fox; C. B. Stratton, executive vice-president, Cosmopolitan Corporation; Paul H. Terry, president, Terrytoons; Joseph R. Vogel, president, and Benjamin Melniker, general counsel, MGM; Jerry Wald, president, Jerry Wald Producutions.

The board of directors of the Association, at a subsequent meeting, unanimously reelected all incumbent officers, including Eric Johnston, president; Kenneth Clark, Ralph Hetzel, G. Griffith Johnson, Geoffrey Shurlock, and William H. Fineshriber, Jr., vice-presidents; Sidney Schreiber, secretary; Stanley R. Weber, treasurer; Thomas J. McNamara, assistant treasurer; and Robert T. Watkins, assistant treasurer-assistant secretary.

Family Award To "Misty"

NEW YORK—Highlighting Hollywood's increased emphasis on family-type audience motion picture films, producer Robert Radnitz has been presented with the "Gold Medallion Award" naming his production of "Misty" as the "Picture of the Month for Family Audiences."

Radnitz' award for this film marks the second time the producer has been cited with such a commendation by Parents Magazine, sponsor of the award. Last year, he garnered the coveted award for his prize-winning film "A Dog of Flanders," which also was awarded the Venice Film Festival award for the "Best Children's Picture of the Year."

Writers Honor Best

HOLLYWOOD—At their 13th annual Awards banquet at the Beverly Hilton Hotel, the Screen Writers Branch of the Writers Guild of America made its awards for the "bests" of 1960.

The award for the best written American comedy went to Billy Wilder and I. A. L. Diamond for "The Apartment." Best written American drama honors went to Richard Brooks for "Elmer Gantry." Betty Comden and Adolph Green won the best written American musical prize for "The Bells Are Ringing." The Guild's Laurel Award, given for overall excellence of contribution to the screen, was presented to George Seaton.

MPAA Unit Names Distrib Area Execs

NEW YORK — Henry ("Hi") Martin, chairman, MPAA national distributors committee, announced the appointment of the exchange area chairmen for 1961. These exchange representatives coordinate industry activities within their respective areas when all company branches are involved.

In connection with the current Academy Awards promotion activities, the exchange area chairmen are collating all income received from the sale of exhibitor promotion kits and reporting to the Motion Picture Association on kit sales and inventories within their area.

Exchange area chairmen and the exchange areas for which they are responsible include Albany—Jon Wilhelm, 20th-Fox; Atlanta—Woodrow Sherrill, MGM; Boston — Tom O'Brien, Col.; Buffalo—Lewis Lieser, AA; Charlotte—Robert Capps, MGM; Chicago—G. R. Frank, Para.; Cincinnati—Jack Finberg, UA; Cleveland—David Rosenthal, UA; Dallas—H. C. Vogelpohl, WB; Denver—Jules Needelman, Col; Des Moines—Joe Jacobs, Col.; Detroit—Thomas F. Duane, Para.; Indianapolis—P. A. Sherman, U-I; Jacksonville—Robert Bowers, AA; Kansas City—J. R. Neger. 20th-Fox; Los Angeles—T. J. Aspell, Jr., MGM; Memphis—Daniel M. Coursey, 20th-Fox; Milwaukee—Frank Yablens, BV; Minneapolis—L. J. Miller, U-I; New Haven—Angelo Lombardi, WB; New Orleans—William Holliday, Para.; New York—Harry Fellerman, U-I; Oklahoma City—Don Tullius, WB; Omaha — Frank Larson, 20th-Fox; Philadelphia—Mort Magill, BV; Pittsburgh—Jack Kalmenson, WB; Portland—E. Douglyn, MGM; St. Louis—T. E. Dunn, U-I; Salt Lake City—W. W. McKendrick, UA; San Francisco—Al Grubstick, WB; Seattle—Jimmy Beale, Col; and Washington—Harold Saltz, U-I.

Kumins Heads Boston Lodge

BOSTON—William M. Kumins, branch manager of Warner Bros. Pictures, was elected president of the Boston Cinema Lodge, B'nai B'rith, succeeding Carl Goldman. Kumins, a 25-year veteran of the film industry in Boston, has been active in B'nai B'rith affairs for many years.

Elected also were Robert Waldman, Joseph Wolf, and Edward Lider, vice-presidents; Mel Davis, corresponding and recording secretary; Joseph Hochberg, financial secretary; Lou Kratz, treasurer; Carl Goldman, chaplain; Harvey Appell, warden; and Ben Williams, guardian.

Trustees include Theodore Fleischer, Lawrence Laskey, Joseph E. Levin, Arthur Lockwood, E. M. Loew, Samuel Pinanski, Sumner Redstone, Louis Richmond, Herman Rifkin, George Roberts, Henri Schwartzberg, Harry Segal, and Richard A. Smith.

Disney Merger Planned

HOLLYWOOD—Roy O. Disney, president, announced that at a special stockholders meeting on May 16 a proposal to merge Disneyland, Inc., into Walt Disney Productions will be voted upon.

Disneyland is at present a wholly owned subsidiary of Disney Productions and Disney has prepaid $5,497,500, the balance of the $7,500,000 sale price to AB-PT for that firm's interest in Disneyland.

Disney stockholders on May 16 will also act on the ratification of agreements between the company and Walt Disney, and other matters which may come before the meeting.

Boston, New York Share U.S. Debut Of Controversial "La Dolce Vita"

BOSTON—Plans for the simultaneous American premiere of the Italian film, "La Dolce Vita," at the Gary here and the legit Henry Miller in New York on April 19, were discussed at a press luncheon with Ben Sack, president of Sack Theatres, hosting the affair which brought together some 40 film writers, advertising representatives and newspaper editors.

In from New York came Mario De Vecchi, Fellini's representative, Astor Films, and publicist Bill Doll, who gave the group the background of the controversial film, which has rolled up impressive grosses in Europe. The picture, which has not yet been screened in the U. S., will be shown at a screening in New York about a week before the opening. Sack said he had not yet decided whether to play the film at his Gary on hard ticket or on continuous policy. In New York, the picture will be shown at the legit Henry Miller as a hard ticket show, and the legit house has been converted for the showing, Doll said.

While "La Dolce Vita," which will be billed by that title, with "Sweet Life," its literal translation under it, has its American premiere at the two theatres named, Doll said that it will be opening all around the country shortly after the Miller and Gary openings. A schedule of key cities is now being set up. De Vecchi told the Boston press that "La Dolce Vita" cost about $2 million to make in American money, and that it has been hailed in Italy as "the most controversial film of our time."

"La Dolce Vita" will be marking a first in New York and in Boston. It is the first time the 946-seat Henry Miller has played a film, and the first time a subtitled foreign-language film has received hard ticket treatment, 10 shows a week. The picture will be dubbed eventually for general release, but will get the prestige subtitled treatment in Boston at Sack's Gary.

The film will open later in San Francisco, Chicago and Los Angeles, Doll stated. Director Federico Fellini will arrive in New York for the opening, and plans also to come to Boston during his picture's run.

Ben Sack said he bought the picture "sight unseen." The film has reportedly grossed more than $20,000,000 in two years. The film, which runs three hours, made in Totalscope and black and white, has been seen in the United States only by the customs officials. They passed its distribution without a cut, De Vecchi said. The actors talk the language of the characters they play in the film, Italian, French, or English. It will be shown at the Gary with the original sound track and with English subtitles where necessary.

It was entered at the Cannes Festival and won first prize. It opened in Paris and Germany, where it was as much a phenomenon as in Italy. In little Switzerland, it has grossed $2,000,000. De Vecchi said, "Fellini shows you sin in its worst forms. But at the end, there is redemption, a better life. Like Dante's 'Inferno,' which shows all the sins of Hell, it is a most moral picture."

Exhibs Own Industry; So Where Are The Pix?

DETROIT — Writing in the current Michigan Allied bulletin, president Milton H. London comes up with these wry gleanings:

"A United States Department of Commerce report just released estimates that exhibitors own 93 per cent of the 2.7 billion dollars invested in the motion picture industry.

"It is very nice of the government to tell us that we own 93 per cent of the motion picture industry, but it would be even nicer if we could get 93 per cent of the profits.

"In 1960, the major film companies made twice as many motion pictures available to television(544) than were released to theatres(226)!"

Play-WorkCombination For Variety Meeting

MIAMI, FLA.—Barkers who will be attending the 34th Variety Clubs International Convention at the Fontainebleau Hotel, Miami Beach, April 25-29, have a lot of fun in store for them. The members of host Tent 33 are going all out.

The theme of the Convention is "Fun In The Sun." International chief barker Edward Emanuel of Philadelphia has arranged the schedule of business meetings so the barkers will have time to enjoy themselves while attending.

On opening day, a get together for all barkers and ladies has been planned. They will attend a dinner and show at the Carillon Hotel in the famous Can-Can Room, where Lou Walters will present his extravaganza, "French Dressing."

The Pepsi-Cola Company is throwing one of their gala parties on April 26 with acts brought in from many of the Latin-American countries. There will be a cocktail party and Chuck-Wagon Dinner for everyone.

On April 28, the Coca-Cola Company will be official host for the Heart Award Banquet, starting with a cocktail party and dinner.



The Marquess of Tavera, who opened up her fabulous castle-home outside Madrid for "Once A Thief," chats with visitors before the shooting starts. Left to right are the Marquesa; George (Bud) Ornstein, in charge of United Artists operations in Spain; James Hill, producer of the film; and Max E. Youngstein, United Artists vice-president.

Lodge Names Dickstein

NEW YORK—Abe Dickstein, district sales manager for 20th Fox, has been nominated for re-election as president of New York's Cinema Lodge of B'nai B'rith.



The NEW YORK Scene

By Mel Konecoff

SEVERAL HUNDRED exhibitors gathered in the colorfully decorated Starlight Roof of the Waldorf-Astoria to participate in Joe Levine's Showmanship Caravan, which launched campaigns on his forthcoming "Morgan the Pirate," "Thief of Baghdad," and "Wonders of Aladdin," all of which will be released by MGM this year.

They heard Joe Levine declare that he will spend close to four million dollars to launch the three films and that the campaigns are not in projected stages but are fully completed and ready to be used well in advance of playdates.

Levine emphasized that the press books, accessories, and other materials for "Morgan" and "Thief" are now available through National Screen Service, months before their national release. The same pattern will be followed for "Aladdin," he added, stressing the importance of having promotion materials completed well enough in advance to insure proper penetration and development of campaigns at the local level.

In outlining his promotional plans for the three films, Levine stated, "We plan to use every media of communication at our disposal to tell the nation about these boxoffice attractions.

"We are going to use television and radio in greater depth than ever before. We are going to use more lineage than ever before.

"I promise you," Levine told the exhibitors, "that all of your customers within the range of the printed word or within the range of the spoken word will know about 'Morgan the Pirate,' 'Thief of Baghdad,' and 'The Wondors of Aladdin'."

MGM president Joseph Vogel addressed the assemblage, noting that MGM has no money invested in these pictures, and he paid tribute to Levine for gambling so heavily on the films which he described as good clean entertainment. If he were an exhibitor once again, he would be more than happy to play them, said he.

Preston R. Tisch, Loew's Theatres, reported that this was his first exposure to the Levine brand of showmanship and "it's great." Harry Mandel, RKO Theatres president, opined that the business could use more enthusiasts like him. Si Fabian, Stanley Warner president, promised his support and observed that when necessary, exhibition and production can make many strides forward together.

Another speaker was Bob Mochrie, MGM vice-president and general sales manager, who thought that Levine's pictures reek of showmanship and that he's played a major part in the resurgence of showmanship in the last several years, Levine, he believed, taps all the potentials of pictures and then goes further. It's not only good for Levine, but for the industry as well. MGM will do its best, and he hoped exhibition would do what it could.

The event was marked by pretty girls in appropriate costumes or a lack of them, and there was even a half-naked "native" to hit a "Rank-type" gong. George Jessel was master of ceremonies, and Donald O'Connor was at hand to greet exhibitors and press representatives, having just gotten in that morning from completing "Aladdin."

The caravan will go cross-country, appearing in Chicago, April 3; Atlanta, April 4; Dallas, April 5; Los Angeles, April 6; and San Francisco, April 7.

NEW FRONTIER DEPARTMENT: It was evident that Warners is on the verge of a new era as advertising-publicity director Dick Lederer hosted a luncheon to introduce William T. Orr, newly-appointed vice-president in charge of production, to the press at the Plaza Hotel.

Said Lederer, "Warners has a new frontier in view with new people, new energies, and new enthusiasms."

Orr was modest on his accomplishments in the past but hopeful for the future. He estimated that the company would probably have 17 to 21 features ready for release between June of 1961 and May 31, 1962, stating that he wanted to make as many good pictures as possible. Said he, "We will be more aggressive in our own productions and in seeking outside independent product."

The company is not dedicated to any specific number of pictures yearly, preferring to concentrate on quality, and despite exhibitor requests for more product, it's very difficult to make product just for the sake of making pictures.

He was asked whether the company intended to turn out more roadshow pictures, and he replied that this would have to be decided when the films are completed, with the sales department having the final determination. He would like to continue to go in for Broadway shows and books because it's what the public seems to want.

The subject matter of stories will help decide whether more filming will be done abroad in the future. What will happen, though, is that the present staffs in London, Rome, and Paris will be enlarged to seek out more story material and talent, with this search being extended throughout the world.

There isn't much chance, he opined, of bringing down the picture price of top talent because of the intense competition for these people, but there is an opportunity to develop new talent at Warners, which is being done through their many television shows.

FOREIGN FILM NOTE: Jean Goldwurm, president of Times Films Company, returning after an extended visit to the Continent, reported that France needs a new old wave or an old new wave or something to attract the public to pictures made in France. He also hit out at censorship which restricts the export of certain films abroad because they might be considered vulgar or too sexy.

He made a couple of suggestions to the French Government on how they might improve business in the U.S. for their films. One would mean a tour here by several of their top stars selected by five top French newspaper critics. These would tour the U.S., appearing on radio, TV, and in the papers in cities where their films would be shown. The French producers would earn more, and the French Government would receive more dollars.

Another suggestion had to do with compiling a monthly newsreel of clips from successful French films of from five to eight minute duration which would be shown on U.S. TV across the country. This operation could be carried out in cooperation with the French Tourist Office. Both suggestions were well received, he reported.

Ohio Exhibitors Eye Pending 'Danger' Bills

COLUMBUS, O.—Ohio exhibitors are urged to contact committee members of the Ohio Senate who will be hearing bills affecting the industry, said Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, in a bulletin to ITOO members.

Senate Bill 261, introduced by Sen. Robert Shaw, Columbus, would set up a film censorship board. This bill has had a second hearing and has been referred to the Committee on State Government of which Sen. Theodore M. Gray, Miami county, is chairman.

Senate Bill 290 which authorizes township trustees to license or tax all forms of public amusement, was introduced by Sen. Robert Zeller, Zanesville. The bill has been referred to the Taxation Committee of which Sen. Robert Shaw, Franklin County, is chairman.

"It would be well for drive-in operators to contact members of the committee and express their wishes to have this bill defeated," said Prickett. "The bill means that township trustees could levy admission taxes on drive-ins."

Bills not yet assigned to committees include: Senate Bill 274, filed by Sen. Ross Pepple, Lima, to require drive-in theatres to close at midnight; Senate Bill 478, filed by Sen. Donald C. Steiner, Canton, to prohibit persons under 18 years of age from driving at night; House Bill 144, introduuced by Reps. Ethel Swanbeck, Huron and Michael A. Sweeney, Cleveland, to broaden obscenity statutes to include movies; House Bill 435, filed by Reps. Robert Groneman, Cincinnati and Robert Reckman, Cincinnati, to update law on obscenity as it refers to movie censorship; House Bill 479, introduced by Reps. Charles A. Mooney Jr., Cleveland and Anne M. Donnelly, Cleveland, to delete the exemption of motion pictures approved by the Division of Film Censorship and newspapers, magazines, and other publications entered as second-class matter, from the nuisance definitions. House Bill 631, introduced by Rep. Michael Sweeney, Cleveland, to exempt public halls, auditoriums, stadiums and convention facilities from taxation; House Bill 798, introduced by Rep. Michael Blischak, Toronto, to repeal movie censorship statutes.

Of HB 631, Prickett said: "In almost all cases, these activities encroach upon the amusement business and help to absorb the amusement dollar. It is an additional move for government to enter into business. Everything should be done to put a stop to it."

Sherman Joins AA

NEW YORK — Morey "Razz" Goldstein, vice-president and general sales manager of Allied Artists, announced the appointment of Robert Sherman as home office sales representative.

Sherman, an industry veteran, was associated with the RKO Theatre circuit for many years, rising to the post of film buyer in the early 1950's. In 1958, he joined the Liggett-Florin independent booking combine for a short time, following which he accepted the position of film buyer for the Walter Reade Circuit.

Belgian Gals Like "Spartacus"

BRUSSELS — Universal - International's "Spartacus" has been awarded the "Grand Prix Exceptionnel," with the designation of "above all competition," by the "Femina Belge du Cinéma," this country's leading woman's organization. Only one other film has received this honor.

COMING YOUR WAY . . . IN JULY FROM M-G-M!

HIS NAME AND FAME RAGE



READY NOW *with the mighties*

READY NOW *with the mighties*

READY NOW *with the mighties*

ER THE SEAS OF THE WORLD!



GAN The IRATE

Color AND CINEMASCOPE

MAND MESTRAL · AND WITH THE SPECIAL PARTICIPATION OF CHELO ALONSO DIRECTED BY ANDRE DE TOTH · A LUX-ADELPHIA Production

AN M-G-M RELEASE

elling tools in Joe Levine showmanship!

ampaign ever launched on land or sea!

rmada of merchandising!

EVERYTHING IS

MIGHTY

ABOUT

MORGAN

FROM

M-G-M

IN JULY!

Cinerama, Boeing Plan Space Film Project

NEW YORK—A startling new "space" motion picture process has been developed by Cinerama, Inc., in cooperation with the Boeing Airplane Company and the United States Government for use at the Century 21 World Fair in Seattle next year.

The unique system, announced by Nicholas Reisini, Cinerama president, and William M. Allen, president of Boeing, employs a single lens to create an audience viewing area of 360 degrees horizontally and 160 degrees vertically. The audience actually is enveloped in a picture surrounding it on all sides and above.

The lens will be employed for the first time in a "Spacearium" at the World Fair, which opens in April, 1962. The United States Government is constructing a Science Pavilion at a cost of more than three million dollars, one area of which will consist of a million-dollar domed theatre where the space film will be shown.

Persons viewing the film will be taken on a spectacular simulated flight through space, away from the Earth and past the Moon, Sun, and Saturn, passing through the rings of the latter planet and exploring remote galaxies before returning to Earth. A group of noted scientists are serving in an advisory capacity to the United States Science Exhibit in the production of the film.

"This development of a single lens Cinerama system," according to Mr. Reisini, "provides a theatrical expereience unparalleled in cinema history."

A modified version of the newly-achieved lens, which permits the photographing of a 160 degree angle with a single lens (the present Cinerama three-lens system provides altogether a 146 degree photographic angle) will be used in the future in the production of Cinerama pictures which will be exhibited in existing Cinerama theatres.

"Alamo" Now Soft-Ticket Hit

NEW YORK—In a unique move, United Artists released comparative figures to underscore the sensational boxoffice performance of John Wayne's "The Alamo" in continuous run engagements.

In announcing the comparative figures, William J. Heineman, United Artists vice-president, noted that the standards of comparison used were such previous UA blockbusters as "Some Like It Hot," "The Vikings," and "Solomon and Sheba."

He further reported that in many engagements "The Alamo" grosses for a single day exceeded first week totals for the other films and in some situations topped the combined totals of two of the films used in the comparisons.

"Sodom" Handled By Rank

LONDON—A major distribution agreement was concluded here by Embassy Pictures president Joseph E. Levine whereby the J. Arthur Rank Organization will release Levine's upcoming Biblical spectacle, "The Last Days of Sodom and Gomorrah," throughout a major part of the world.

Territories in the agreement include all countries of the world with the exception of the United States, Canada, France, Belgium, Japan, Spain, and Italy. Levine previously signed a distribution contract with Consortium Pathe for France and Belgium, while Titanus, co-producers of the motion picture, will supervise distribution in Italy.

LONDON Observations

by Jock MacGregor



THE VARIETY CLUB OF IRELAND is bashing ahead with its plans for the Variety Clubs International convention in 1962. It is a mammoth task for a small tent, but what they may lack in numbers they more than make up for in enthusiasm. It will be quite an event for Dublin itself, a city which is unaccustomed to such jamborees. C. J. Latta and Jim Carreras are keeping a watching eye on the organizing from London and are shortly to make a special trip so that Sean Lemass, the Irish Prime Minister, may be inducted as a life barker. The London tent has pledged a large sum in support of the convention.

Recently I attended the Variety Club of Ireland's benefit performance of "The Sundowners" at ABC's Adelphi in Dublin and it was as exhilarating a charity show as one would find anywhere. The local barkers had thrown in their all. There was so much activity outside the theatre with bands and banners that I fear the master of ceremonies, dressed in the traditional barker's outfit complete with the reddest of noses only succeeded in bringing the traffic to a complete standstill!

Inside the foyer, another brass band blared forth, and the arc lamps blazed down as the Gael Linn cameramen captured the scene for the weekly Gaelic speaking newsreel, a great favorite with the nationalistic Irish. The first stop was the office where ABC district manager Charles Oakes and manager Harry Lush were entertaining the visiting artists to a "jar" before the stage presentation.

Chief barker Jack Cruise introduced the artists on the stage before the feature and what a compere he is. He is a big personality, and I am sure that he will be a riot with international barkers. I liked the program note that thanked Michael Anderson, Jr., Ronnie Carroll, Millicent Martin, and Yvonne Buckingham for coming from "distant places to be with us today." For those who do not know the Irish, the distant place is England!

A "Meet the Stars" reception followed in the theatre restaurant. Here it was fine to have "jars" again with leaders of the Irish Variety Club. Especially nice was to see Abe Elliman back in harness, even if taking it a little easy after his long illness. Others much in evidence were UA's Harry Band and his attractive wife, Walter McNally, Jim Lewis, and Colman Conroy and property master Noel Coade, actual property master at the Ardmore Studios.

MO ROTHMAN, executive vice-president of Columbia Picture International, flew from London specially to support Kenneth Hargreaves and David Kingsley at the inauguration sales convention of BLC, which has been formed by the merging of the Columbia and British Lion sales forces in the U. K. and Ireland. Delegates were faced with a tough weekend, and in addition to policy talks saw no less than three new British pictures from each partner, including "The Greengage Summer" and "Double Bunk."

Kenneth Rive has concluded yet another deal which will further enhance his position as the most go ahead of the younger men in the British film trade. He has arranged with Mo Rothman for his Gala Film Distributors to handle Columbia's foreign language releases in this market. This is an advantageous move for both companies. Rive has the theatres and the contacts, and the streamlined BLC sales force will be free to concentrate on their important line-up of top American and British pictures.

BRITISH PRODUCERS are faced with a new problem. Due to the many TV feature series and commercial units operating, the London police have tired of obstruction caused by location work and have put their foot down. Now all requests have to be passed to Scotland Yard, and if approved, many restrictions are imposed. . . . Fred Thomas is now in the happy position of knowing that Rank Film Distributors have so advanced their planning that their program for the next 12 months has been finalized and that if the law allowed he could start booking the lot. In the announcement, he tells exhibitors what will be available in the way of big product to counter the growing competition for the entertainment pound. . . . Sam Spiegel has advanced $28,000 to start work on one of 10 boys' clubs which the Variety Club of Great Britain is to establish in London during the next 10 years. His contribution will be backed by $84,000 subscribed by the Ministry of Education and the London County Council for the building and endowing of a club at White City which will be dedicated to Spiegel. . . . Many a film heart missed a beat watching the Grand National Steeplechase as Nat Cohen's newly acquired "Kilmore" edged into second place only to end this gruelling race in the fifth position.

New Fla. Charity Club Launches Program

JACKSONVILLE—Fred Hull, MGM manager and first elected president of the new Motion Picture Charity Club, announced the election of three new members to the club's board of directors. They are Bob Pollard, Buena Vista salesman; Ray Chambers, Allied Artists head booker; and Richard Lewis, 20th-Fox head booker. He also stated that a committee headed by Herman Allen, Paramount office manager, has secured club quarters on the second floor of the centrally-located Seminole Hotel which will be opened to the all-male club membership and members of their families at appropriate ceremonies April 1.

The city's famed Mayor Haydon Burns, a former theatre usher and a firm friend of the industry, has been invited to make an address at the opening ceremonies, welcoming the new industry group into the active roster of civic, charitable and social groups, stated Tom Sawyer, the club's first vice-president and a booker for Florida State Theatres, who is also a former usher.

Annual membership fees for the club are based on members' approximate annual incomes, with a bottom of $10 and a top of $25 to the sliding scale of yearly dues. Any man in the industry is eligible for membership, and information for applicants can be obtained from any salesman or booker.

The club's Blind Children Foundation is the principal charity.

ALBANY

The Variety Club's Camp Thacher summer camp for needy boys will be the beneficiary of all receipts at the premiere of "The Alamo" which opens the SW Strand on April 18 after a $300,000 modernization program. Of the 1635 seats, 190 will be reserved for purchase by "friends of the camp" at $25 each, which also enables holders to attend, with their wives, a formal celebration dinner at the Sheraton-Ten Eick Hotel. Last year Tent Nine raised $15,045 for the camp. . . . The Senate Committee on Labor and Industry voted to "kill" the Bush Bill which would have permitted "the employment of students" at any time in a motion picture theatre at wages lower than those prescribed in last year's state-wide minimum wage law of $1 per hour. The minimum wage board would have been authorized to recommend regulations as to the employment of students.

ATLANTA

The Moon Lite Drive-In, Springfield, Tenn., has been taken over by E. L. Wilson from Sanford Stone. . . . The Kirkwood has been taken over by G. S. Pike from Earl Hatchcock. . . . Bob N. Dain is the new owner of the Fountain Drive-In, Lakeland, Ga., taking over from Clemay Fountain. . . . The local WOMPI held their monthly luncheon meeting at the Y.M.C.A. with president Jean Mullis presiding. The WOMPI Easter egg hunt for the children of the Jolly Home, Conyers, Ga., was arranged by Mrs. Marcelle Kohn, service chairman. Members furnished and hid the eggs. Clothing and other useful articles were included in the Easter baskets for the children. . . . Marie Pinkston, former MGM booker, joined the Martin Theatre headquarters here, as did Wayne Chappell, formerly short subjects booker at Paramount. . . . Mrs. Harold Spears, wife of the Bailey Circuit executive, hosted a reception at the Capital City Club honoring Ginger Floyd, daughter of Carl Floyd, owner, Floyd Theatres in Florida, who will be married this month to James Phillipe. . . . Leonard Berch, branch manager, United World Films, will be married May 28 to Lois Roth. . . . Rhonda Rock, daughter of Mr. and Mrs. Al Rock, owner, Film Booking Service, and Rhett Baird were married recently. . . . Mary Jarvis, secretary to George Tarrant, branch manager, National Screen Service, was married to John Leveritt. . . . Sympathy to Maudia Carney, secretary to Bob Moscow, general manager, Rialto Theatre Company, on the death of her mother. . . . The Rebel Drive-In, Alabaster, Ala., owned by Eddie Watson, was forced to close due to a wind storm. . . . Joe Hendren and wife, Capital and Holiday, Erwin, Tenn., are parents of a baby girl. . . . Ben Butler, MGM salesman, is at home following surgery. . . . Milton Brockett, Martin Theatres and formerly with Crescent Amusement Company, Nashville, Tenn., has returned there having resigned from Martin Theatres. . . . The Parkvue Drive-In, Muscle Shoals, Ala., has been closed by Martin Theatres for repairs and renovation.

BOSTON

Edward Ruff Film Associates is distributing "Bernadette of Lourdes" in the New England territory. The film has its United States premiere at the Fenway, which has been leased from the present exhibitor by Cy Harvey of Janus Films.

Liz Fraser, British film actress, currently in "Two-Way Stretch" at the Exeter, arrived in Boston as her first stop on an extended visit to the U. S. A press luncheon, arranged by



Robert Sternburg, president, N. E. Theatres, signs contract finalizing arrangements for the American premiere at the Fenway, Boston, of "Bernadette Of Lourdes" for the New England Theatres Circuit. Looking on are Mel Safner and Ed Ruff, Ruff Film Associates, distributors of the French-made film and Gerry Govan, New England Theatres film buyer.

Paul Levi, independent film promotion and advertising man, was held at the Statler-Hilton, with Show Corporation of America and their Boston distributors, Edward Ruff Film Associates, hosting the affair.

An all-out promotion campaign for "Dondi," which opens at the Paramount on April 12, and in 50 other theatres in the New England territory, is underway here. Harry Goldstein, Allied Artists exploitation director, and Art Moger, New England representative, are setting up promotions which include personal appearances of "Dondi" (David Kory) in Boston and key cities in connection with the film.

Leo Griffin, formerly office manager of Warner Bros. Boston branch, has been appointed combination office manager and head booker. . . . Ben Sack, Sack Theatres president, has bought "La Dolce Vita" for the Gary; "Never on Sunday" for the Beacon Hill; and "Fanny" for one of his theatres to be announced.

William M. Kumins, Boston branch manager of Warner Bros. Pictures, has been elected president of the Boston Cinema Lodge, B'nai B'rith, succeeding Carl Goldman. Kumins, a 25-year veteran of the film industry, has been active in B'nai B'rith affairs for many years. Elected also were Robert Waldman, Joseph Wolf, and Edward Lider, vice-presidents; Mel Davis, corresponding and recording secretary; Joseph Hochberg, financial secretary; Lou Katz, treasurer; Carl Goldman, chaplain; Harvey Appell, warden; and Ben Williams, guardian. Trustees include Theodore Fleisher, Lawrenee Laskey, Joseph E. Levine, Arthur Lockwood, E. M. Loew, Samul Pinanski, Sumner Redstone, Louis Richmond, Herman Rifkin, George Roberts, Henri Schwartzberg, Harry Segal, and Richard A. Smith. . . . Norman Prescott, Lincoln Productions, Boston based producer, has returned from Europe with the first rushes of his full length science fiction animated feature. He has also recorded music tracks for songs in the film, which runs 75 minutes. As yet untitled, it deals with adventures in outer space of a classical folk character.

BUFFALO

Col. William Shirley, UA exploitation representative in this neck of the woods, took a bow from the stage of the Teck at the special invitational preview of "Exodus," hand in hand with Jill Haworth, the youthful star of the picture. The evening also marked the golden wedding anniversary of Bill and Eva Shirley. . . . Walt Disney was in Rochester the other day to confer with officials at the Eastman Kodak Company, sponsors of his television show beginning in September. . . . Joe Garvey, manager Granada, the Schine suburbia de luxer, launched the Buffalo premiere of "Sanctuary" with a big advance advertising and ballyhoo campaign. Garvey also has announced the coming of "Spartacus" to the Granada on May 4. The Riviera, Rochester, is opening "Exodus" in May. This also is a Schine operation, of which Linn Smeal is manager. . . . Sy Evans, director of advertising and publicity for the Schine Circuit, and who headquarters in Gloversville, was in Buffalo with Donald Schine, head of Schine Theatres. Both executives visited Joe Garvey, manager, Granada. . . . Frank Saviola, manager, Buffalo branch of Paramount, is also supervising the operation of the Albany exchange which has been reopened. Accounting, collections, and other business will be handled by the Buffalo branch. . . . Lester Pollock, manager, Loew's, Rochester, is chairman of the entertainment committee for the annual Rochester Policemen's Ball and announced that he has arranged to have Rosemary Clooney headline the stage show. . . . Tent 7, Variety Club of Buffalo staged a stag dinner to welcome new exchange managers, Anthony Kolinski, Warner Bros.; Paul Wall, MGM; John Stern, Fox; and Frank Saviola, Paramount. . . . Edward K. O'Shea, son of the Late E. K. "Ted" O'Shea, prominent in the local and national industry for many years, is seeking the Democratic endorsement for district attorney in Buffalo this year. . . . Colonel Bill Shirley, UA field representative, celebrated his golden wedding anniversary. . . . Carl Rindcen, who was associated with the Shea and Loew-Shea interests for more than 50 years, and whose last position was manager of the Teck, has retired. Carl started with the late Michael Shea as an office boy and later as a ticket seller in the box office of the old Garden.

CHARLOTTE

Bijou Amusement Circuit of Tennessee field an answer in U.S. Middle District Court at Greensboro, N. C., asking dismissal of a suit brought on behalf of a North Wilkesboro, N. C., girl who claims she was injured when a seat collapsed at the Lincoln at Winston-Salem, N. C. In the answer, Bijou denies that it operated the Winston-Salem theater, saying it is owned by Lincoln-White Salem Corporation, of which George W. Logan of Durham, N. C., is president. It contends further that federal court lacks jurisdiction on the grounds the plaintiff and the theatre owner are both residents of North Carolina with no diversity of citizenship involved. . . . There "apparently has been no change" in the impasse between motion picture theatre operators and racial integrationist pickets, the Chapel Hill Human Relations Committee said. The group met in special session to study the situation, and Dr. William Joyner, chairman, said, "We held a meeting to see if there were any areas of compromise in the situation. Apparently there is no change." E. Carrington Smith, manager, Carolina, and A. N. Gutierrez, manager, Varsity, the two houses being picketed, were invited to attend the meeting and were present. At a prior meeting, the committee heard from representatives of the Chapel Hill Committee for Open Movies, which has been sponsoring nightly picketing in an effort to open theatres to patronage by all races. . . . A request by Governor Terry

(*Continued on page 20*)

"How I Would Sell . . .

THE MINOTAUR

Spectacular Action In A Pagan Era Via United Artists

Make no little plans for this one. It may be the late spring or summer release that takes the measure of an exhibitor's showmanship. Unreeled without due excitement and "THE MINOTAUR" is apt to play off as a miniature "HERCULES." Properly trumpeted, "THE MINOTAUR" with its Wild Beast of Crete may scare up some pleasing grosses.

It is presumptuous to say the burden of proof is on you. Yet it is realistic. This is no pre-sold attraction, loaded with surefire box-office names. For that matter, how many pictures are? It is enough to expect of a picture some exploitable elements that may be stirred into "*want-to-see*" chemistry.

On the *plus* side, we have a provocative title with an important sub-title, "The Wild Beast of Crete." This is no trumped-up "gimmick" but the fearful half-man, half-bull monster of one of the oldest and best-known Greek legends. In Bob Mathias we have a real-life superman who puts the feats of mythological heroes to shame. In the unknown Rosanna Schiaffino we have a luscious beauty in the dual role of twin sisters, one good and one evil. And we have sweeping action splashed with Technicolor and magnified in Totalscope.

On the *debit* side, we have no single, surefire box-office name. It was filmed in Italy, not Hollywood. (But then, so was much of "BEN-HUR"). And for our immediate purposes, we haven't seen the picture. (No print has reached Chicago,

An Exclusive **SHOWMANALYSIS** *Prepared by—*

EDWARD H. SEGUIN, Director of Advertising-Publicity
Balaban & Katz Theatres, Chicago, Ill.



SEGUIN

ABOUT THE AUTHOR • Ed Seguin has not only contributed to this series on previous assignment, he says he has never missed a single "How I Would Sell . . . Showmanalysis." As director of the advertising and publicity for the Balaban & Katz circuit in Chicago, under the leadership of B&K president David B. Wallerstein, the selling of film product is his around-the-clock concern. It is a full-time challenge, he avers, much more demanding than in the days more than 25 years ago when he joined the department he now heads. Aiding Seguin in meeting the challenge are staffers Barry Freed, Paul Lazzaro, John Ice, George Petroff, art director Del Lawler, and poster art director Bill Picha.

BELOW, Bob Mathias, famed athlete whose exploits make an excellent exploitation peg for the film. RIGHT, one of the colorful ads that our author considers an ideal way to launch your playdate.







STILLS such as this one convey all the horror and suspense of a new kind of screen monster, based on Greek legend. Play up the monster in lobby displays and other bally stunts.

as yet). However, we are reliably informed we can sell "THE MINOTAUR" as a big and exciting action-spectacular. From the punch-packed pressbook, we believe it to be all of that.

When should the campaign begin? Spring vacation week. You may not play it for weeks and weeks, but peak periods in which to reach young audiences should not be overlooked, no matter how early they occur. There'll be young people in your audience during spring vacation week that may not be back until school's out. Tease the title, "THE MINOTAUR—The Wild Beast of Crete." Start the big promise, the big sell.

This one calls for a teaser campaign—on screen and in the lobby—weeks in advance. In fact, when the trailer's ready, use it early during attractions playing to peak audiences of young people. You may say you can't sell your immediate attractions and a summer picture, too. Not at all performances, to be sure, but you can certainly add "THE MINOTAUR" trailer to your weekend matinee schedule. If the full trailer can't be had for advance spot booking, then by all means have a type teaser trailer made for matinee use, at least.

Not for a moment do we mean to limit the campaign to small fry. They are singled out especially for the teaser campaign because they are more impressionable to this type of approach. Spark their awareness of "THE MINOTAUR" early, and the word soon will spread to all age groups.

For the same reason, we urge you to order immediately the giant standee pictured in the pressbook. It is the kind of accessory you'll want to use when you play "THE MINOTAUR"—why not get all the advance milcage you can out of this investment.

Some exhibitors contend you can defeat your own purpose in trying to sell too many attractions in the lobby. We agree —up to a point. An exploitation attraction such as "THE MINOTAUR" should be considered the exception to the rule. Teasing this type of picture will not weaken your orderly presentation of immediate coming attractions.

Certainly you do not use usher's badges regularly. But you should for an exploitation picture. As noted in the pressbook, usher's badges on "THE MINOTAUR" are available now. Use them now.

We have been speaking of standard accessories. You also have to create the off-beat, fearful image for "THE MINOTAUR"—the image of the legendary half-man, half-bull monster, as differing from the run-of-the-mill movie monster. This can best be accomplished with a silhouette outline; that is, consider using a slide projection on a large lobby or foyer wall space. Project a huge, overwhelming shadow blob with horns, without showing details. Intrigue them as to what the half-man, half-bull monster actually looks like.

From here on, you'll want to build on your weeks-in-advance teaser campaign. And in our opinion, the next step is to concentrate on the Bob Mathias build-up. Steve Reeves was never half as newsworthy as is Mathias. He won six decathlons (World Olympics 1948, 1952 and U.S. National 1948, 1949, 1950 and 1952; "Athlete of the Year" award 1952; Sullivan Award 1948.) He was on the track and field and football teams at Stanford U.

Mathias is all of your local schools' heroes in one. You can make him the idol of every girl in town—the model athlete for every boy to emulate or admire. Best of all, as far as your school board is concerned, Mathias became a scholar. He found time to earn a B.A. in education, with minors in speech and drama. Truly a case of brains and brawn.

This calls far a personal selling job at all of your schools. Plant the Bob Mathias story in all school papers, as well as in the sports pages of your metropolitan papers. Interest the coaches in Mathias as an example for all student athletes. Urge them to dedicate local track meets this spring to Bob Mathias. You'll be creating a marquee name for your billing on "THE MINOTAUR."

Don't stop with the schools. Tie-in with all local sports

ROSANNA SCHIAFFINO is the newest of the luscious European beauties who have gained wide popularity in this country as well.



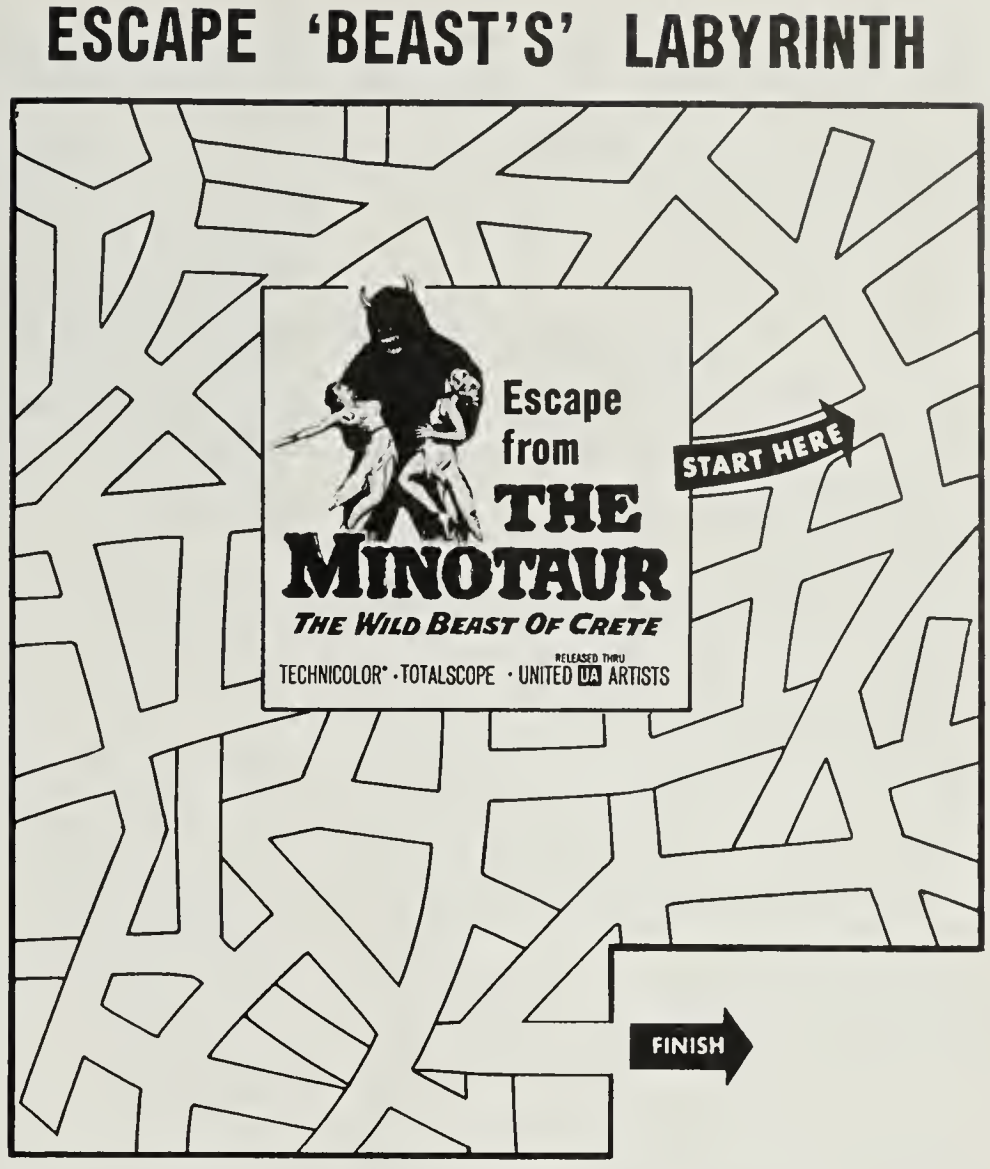
events. Offer Bob Mathias trophies—from the star of "THE MINOTAUR"—and guest tickets to see his picture. You'll be getting valuable billing for Bob in these events that rate sports coverage.

The next natural step is to feature the Bob Mathias story in a special lobby exhibit. Show reproductions of Gold Medals he won at the Olympics; show the type of equipment he used in his many Olympic competitions. (Borrowed, of course, from local sports stores). Then set up a board showing Mathias' dimensions. Let young men compare their physiques with his. You'll find the girls admiring the outline, too.

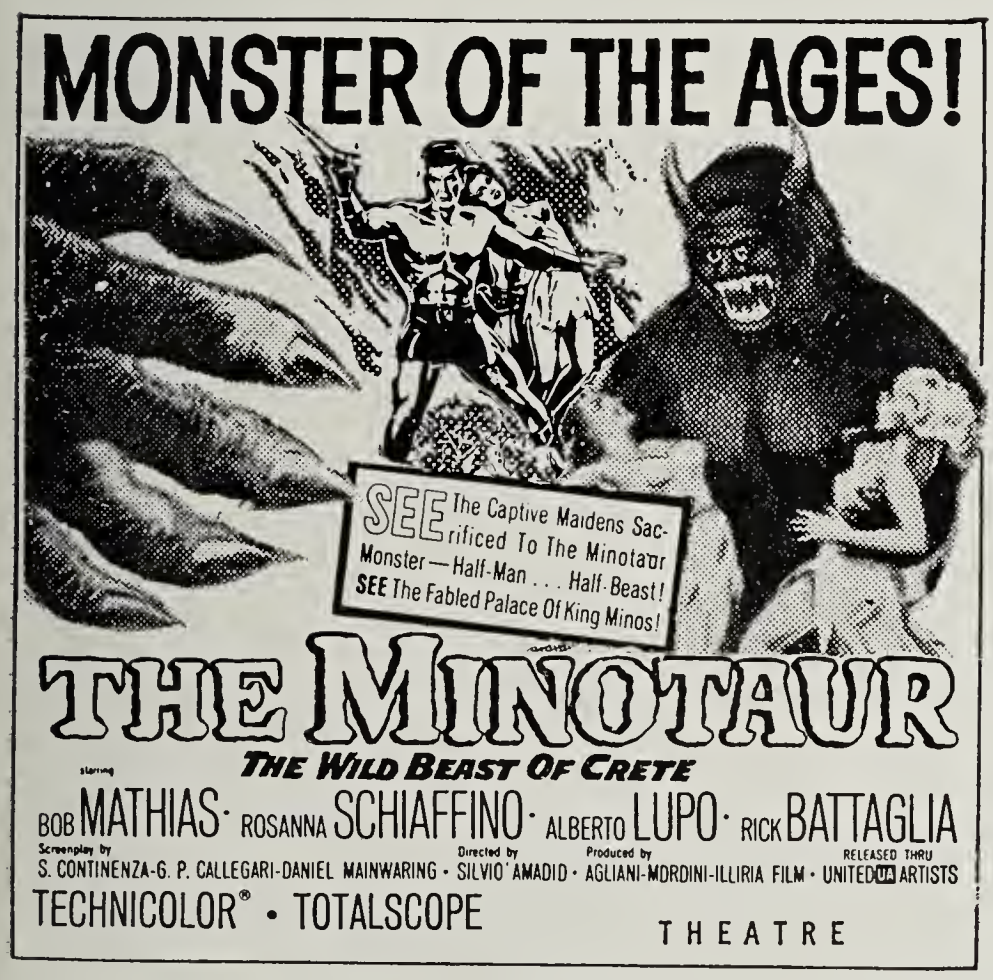
The "labyrinth puzzle" pictured in this pressbook should be a "must" in your campaign. Use this for away-from-the-theatre promotion. It can be printed inexpensively—but have the copies numbered. Then urge your chain stores to stuff the puzzle in all packages, pointing out that each store can post "lucky numbers" for their customers. Those customers solving the labyrinth puzzle can check their numbers against the "lucky list" for guest admissions to see "THE MINOTAUR."

No need to confine puzzle distribution to your store tie-ups. Flood the schools with numbered copies, indicating that you will have "lucky numbers" posted at the theatre, for "guest admissions." The numbered "gimmick," not indicated in pressbook, gives it a plus value.

Ballyhoos of course come naturally for this type of picture. The pressbook suggests using a local giant wearing a fearsome bullhead-piece. The danger here is that the effect may not be fearful enough. Beware of weakening the image of an overwhelming, indescribable half-man, half-bull.



BELOW, another ad featuring the sales elements that our author considers best. RIGHT, the labyrinth puzzle for merchant tieins, etc.



COMING . . . in the issue of April 19
BOB SOLOMON, Advertising Executive
Solomon-Sayles Advertising, Detroit, Mich.
tells how he would sell . . .
Universal-International's
"THE SECRET WAYS"

As for the ad campaign—and this, after all, should be the big punch of your selling effort, you'll find powerful ads in the pressbook, in all sizes and suitable to all situations. Ad 701 has sweep, scope and sock. It's the opening day clincher. Ad 501 also packs punch and it may well be your individual opening day choice.

For an extended advance campaign, you will find in ads 202, 203, 204, 205, 303, 302, a choice variety of sizes for your ad build-up. In this case, at least, few showmen will quarrel with the approach. Certainly the art treatment is all that can be desired.

A word about the teaser ads. The pressbook contains a variety of teasers, giving you an opportunity to spot "THE MINOTAUR" message over an extended period. We believe the use of teasers is essential to the build-up.

Television mentioned last is by no means unimportant to the campaign. TV spots may well be the most effective buy you can make with your advertising dollars. 16mm spots are available—a 60-second announcement, two 20-second spots. Here we recommend the 60-second and the 20's in preference to the I-D's.

In Chicago, we have found you cannot do an effective sell for this type of picture in 10-seconds. I-D spots may be all you need to saturate a "Butterfield 8" message, but to convey the sweep, the thrills, the action of a picture like "THE MINOTAUR," minute spots do it best.

In the same medium, TV, you will find many promotion avenues. Interest your TV sportscasters in the Bob Mathias story. Interest a TV kid show in a tie-up with the "labyrinth puzzle." Another program may sponsor a hunt for a local Bob Mathias, the star student athlete of the town. Television may be competition but it is also an invaluable medium if we use it to our selling advantage.

We said at the outset, "THE MINOTAUR" is no pre-sold attraction. That will not be true on your opening day if you give this one your all-out selling effort, on the local level. For this one, we truly believe what you do with "THE MINOTAUR" depends on you.

CHARLOTTE (Continued from page 16)

Sanford that the North Carolina Legislature, now in session at Raleigh, eliminate most of the exemptions from the state's three per cent sales tax would apply the tax to leased or rented motion picture films.

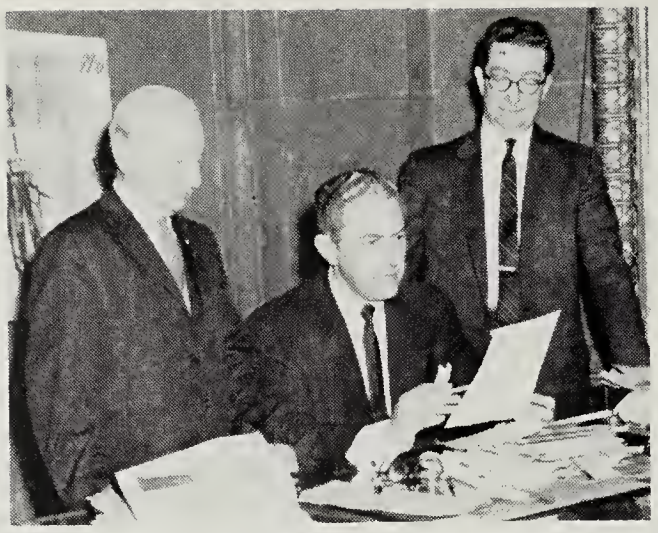
CINCINNATI

More than 150 film executives, including many from other cities, attended a testimonial dinner in the Hotel Metropole clubrooms of Variety Tent 3 for Peter F. Rosian, who has been with Universal for 20 years and divisional sales manager since 1958. Master of ceremonies was Marc C. Wolf, Indianapolis, twice international chief barker and now international main guy. Rosian, who began his motion picture career with MGM in Baltimore, Md., was presented with a color television set. . . . Ted Ross, in charge of projection and sound equipment maintenance for Chakeres Theatres, Springfield, O., who suffered a heart attack last November in a circuit house in Winchester, Ky., has returned to work. . . . Meyer Adelman, Philadelphia, president, States Film Service, conferred with C. H. Gillespie, local architect, on plans for extensive remodeling of a Film Row building which the service company will occupy later this year. . . . E. M. Booth, retired MGM branch manager, returned recently from a seven-month visit in Ireland.

COLUMBUS, O., NEWS—The Columbus Dispatch devoted a half-page in its Sunday editions to a feature story on the history of Loew's Broad, which closed March 31 and will be torn down to make way for a parking lot. The theatre, originally called the James for its builder, the late William "Billy" James, was opened on March 29, 1921. . . . Robert Sokol, manager, Loew's Broad, has been acting as relief manager for Loew's Dayton during the post-operation recuperation of Carl Rogers, Dayton manager. . . . Dual auditoriums of the Bexley Cinema are being used in a tryout of a unique exhibition plan. Starting with "The 400 Blows" the Bexley is showing the feature in both auditoriums, Friday through Sunday. In the Monday-Thursday period the new feature is shown in one auditorium and a revival of an art film in the other. Patrons may see one or both films for one admission.

DALLAS

Funds for philanthropic projects of B'nai B'rith were raised when the Blue Bonnett Chapter of the organization sponsored the premiere of the movie, "Let No Man Write My Epitaph," at the Fine Arts. . . . The champion Oscar winner of them all, "Ben-Hur," will return April 5 for its first county area runs, scheduled to open at the Circle and Major in Dallas, Uptown in Grand Prairie, Plaza in Carrollton, Orving in Irving, and Plaza in Garland. . . . Bob Hartgrove, owner, Twin Drive-Ins, says his two open air theatres will go on a new policy, offering fare aimed more toward the family trade. . . . Don Grierson, manager, American International, was host at a cocktail party in celebration of the opening of the new AIP exchange. Leon Bender, AIP vice-president in charge of sales, was here for the occasion. Walter Hansen has joined the staff of AIP as salesman, coming over from 20th-Fox where he has been on the staff for the past 14 years. . . . Services were held in Monahans, Tex., for Sam B. Lewis, who managed the Knox and Lawn in Dallas in the 1930s and was partner for a short time in the operation of the Ward in Monahans. . . . Plans are



William Shirley, United Artists representative in Buffalo; Maurice Drucker, newly appointed city manager, Loew's Theatres; and Lou Jaffee, newly appointed manager, Teck, are seen planning the opening of UA's "Exodus."

almost complete for the launching of the annual Academy Award Sweepstakes in which local film fans will match wits with the experts in selecting the top winners. Sponsored by the Dallas News, Interstate Theatres, Isley Theatres, and Rowley United Theatres in Dallas, the Oscar Derby will start next Sunday and will close on Sunday, April 16. Top award will be $500 in cash, which may be utilized for a trip to Hollywood.

HOUSTON

A showing of "Exodus" will be made a day before the official opening at the Tower with the profit to go to the Houston Council for Retarded Children, Interstate Theatres, Inc., announced. Leopold Meyer and Harris Masterson assumed the costs of the showing and sent 4,000 solicitations to Houston's leading citizens to purchase the $5 tickets. Response was poor, Interstate Theatres reported, so the tickets will now be sold to the general public. They can be purchased at the theatre. . . . A motion picture, which producers originally planned to call "The Battle of San Jacinto," is now titled "The Birth of Texas." The producers of the film won tentative approval to film a portion of the picture—the battle scenes at the San Jacinto Battlegrounds, near here. W. N. Blanton Sr., chairman of the battleground's three member commission, which approved the filming, said the producers had agreed to broaden the scope of the picture. . . . U. S. Representative Jim Wright's campaign for the U. S. Senate was enlivened by a group of entertainment personalities. Among the film actors appearing in the show were Chill Wills, Gia Scala, Monte Hale, and others. . . . Kathy Crosby, wife of Bing Crosby, known here as Kathy Grandstaff, was in seeking votes for her father who is also a candidate in the election slated to be held April 4.

JACKSONVILLE

Ed Hale, 20th-Fox exploiteer for Florida, and Florida State Theatres officials engineered considerable and outstanding statewide advance publicity for local boy Pat Boone's new starring role in "All Hands On Deck." Hale also assisted Ted Mack, famous amateur talent hunter who discovered Boone several years ago, in judging a big array of local talent at the Coliseum show. The alert FST exploitation team consisted of Phil Keough, advertising director; Harry Botwick, Miami district supervisor; Mark DuPree, north Florida district supervisor; Bob Harris, Tampa district supervisor; Robert Heekin, local city manager; and Ray Starr, radio and TV specialist. . . . At the invitation of Jim Carey, manager, Loew's Normandy Twin Outdoor Theatres, the ministers and choirs of five local churches participated in presenting impressive Easter sunrise services at the Normandy which attracted thousands of worshippers from all parts of Duval County. . . . Mary Hart, national WOMPI vice-president, suffered a broken rib when an out-of-control truck backed into her at a downtown street intersection. A sister WOMPI, Ann Dillon, saved Mrs. Hart from worse injuries by pulling her from the truck's path. . . . Tommy Hyde, general manager of Kent Theatres from Fort Pierce, and local architect W. Kenyon Drake, left here to inspect rebuilding progress on the circuit's Florida, Tallahassee. While here, Hyde purchased 966 new Griggs theatre seats from the Roy Smith Co., local theatre suppliers. . . . Hank Howard, United Artists publicist, came in to work with Mike Meiselman, manager, Town and Country, on radio, television, and newspaper exploitation on "Exodus," opening at the Town and Country on April 13 for its north Florida premiere. . . . Mrs. Sandra Davis resigned from the Warner staff to return to her former home in Michigan. . . . Mary Lou McKever, social worker and teacher, addressed a gathering of WOMPI members to advise them on the assistance program WOMPI has begun for the benefit of handicapped children in Central Grammar School. . . . Bailey Theatres closed the circuit's Columbus Drive-In, Columbus, Ga., recently. . . . W. A. "Bill" McClure, Universal manager, was honored at a surprise party given by his staff members on the twin occasions of his first anniversary as local branch manager and his 44th birthday. . . . Jim Poindexter and Carl Mosely, owners of the 20th Century Drive-In at Tampa, turned promoters to present Guy Lombardo and his orchestra in an appearance at the Tampa Armory. . . . E. H. Koehne, former New Jersey exhibitor, has purchased the former Citrus Drive-In at Hernando and has changed its name to the Sunset Drive-In. . . . Eddie Myerson of United Theatres is now booking for two E. M. Loew's theatres in the Miami area, the Gulf Stream and Miami drive-ins. . . . The Jack Rigg Booking Service now has as one of its accounts Joe Serugo's Islander Drive-In at Key West. . . . Mrs. Kay Takeyama Dilena, popular WOMPI member and Byron Adams' cashier at United Artists, was the subject of a major feature story by Ruth Urpila in the Sunday Times-Union, local morning daily. The writer pointed out that Tokyo-born Mrs. Dilena, in addition to her United Artists work and many volunteer WOMPI activities, manages a household in Arlingwood, is married to a Swiss, reads a daily newspaper printed in Japanese, converses with her mother-in-law in Italian, is on the dean's list at Jacksonville University where she attends night classes, and is pretty enough to be a finalist in a Miss World contest. Her brother edits the Nihon Keizai Shimbun, the Wall Street Journal of Japan, and her father owns a pharmaceutical factory in Tokyo.

MIAMI, FLA., NEWS—Milton Hawley is now manager, Rosetta. Jim Maury is relief manager, Wometco neighborhood theatres. . . . Wometco Enterprises, Inc. reported its net income for the year 1960 was up 43.2 per cent over 1959 exclusive of a non-recurring item in that year, and that gross income was up 21.4 per cent over the preceding year. Annual stockholders meeting will be held April 10 under the "Golden Aquadome" at the Miami Seaquarium. . . . Anthony Perkins was a guest at the Silver Sands Motel, Key Biscayne, owned by circuit owner Lillian Claughton. Perkins' hit picture, "Psycho," was recently re-booked to Claughton Circuit's Trail in Coral Gables. . . . Edward Kennedy is new

manager, Trail, with James Sherwin his assistant. . . . Roger Ellul, manager, Normandy, Miami Beach, resigned. Dean Barrett, former relief manager, has been assigned to this post. Donald Wise is his assistant.

NEW HAVEN

Industry pioneer Maurice Bailey, owner of the suburban New Haven "W" theatres—the Whalley, Whitney and Westville—has disclosed plans to appeal the Hamden, Conn., Zoning Board of Appeals approval of immediate construction of a 1,100-seat theatre (to be operated by Stanley Warner) to the New Haven Court of Common Pleas. William L. Hamden Jr., counsel for Fusco-Amatruda interests, owners of the Hamden Shopping Mart (site of the proposed theatre), remarked that an appeal "stays all proceedings." Hamden Mart will not be able to go ahead with the new theatre until the appeal is decided. Fusco-Amatruda would build the theatre.... Independent exhibitor Louis Anger has resumed full-time, seven-day operations at the Barnum, Bridgeport, Conn., after some months of shuttering on Mondays, Tuesdays, and Thursdays. . . . John J. Scanlon, Sr., Danbury, Conn. city manager for Stanley Warner, has resumed his duties, following surgery.... "The Alamo" at the SW Strand, Hartford is sole state outlet equipped for 70 mm. . . . Donn Iogha, manager, Nutmeg Theatre Circuit's Norwalk, Norwalk, and Fine Arts, Westport, and Mrs. Iogha are proud parents of a baby girl, named Daryl-Lynn.

Bernard Menschell, president of the Outdoor Theatres Corporation of Connecticut, and Allen M. Widem, Hartford Times theatre editor-columnist, are completing the shooting script of a situation comedy, to be filmed in Connecticut sometime this summer. The effort, making initial collaboration by Menschell and Widem, has a contemporary setting. Distribution arrangements are yet to be contracted.

B & Q Theatres has named Ray Crum, formerly assistant treasurer for MGM's "Ben-Hur" at the Arcade, Springfield, Mass., as house manager of the Bijou, another Springfield first-run under the B&Q banner.

Connecticut industry pioneer George LeWitt, who died on Aug. 20, 1960, left an estate valued at $236,707.77 which is bequeathed to his widow, Mrs. Miriam Z. LeWitt. . . . Miss Mary Alice Bowman has been named assistant to Alfred Domian, manager, Loew's Poli, Bridgeport, Conn.

Allen M. Widem, Hartford Times theatre editor-columnist, expects UA's "Exodus" to get the nod for best picture of the year and Jack Lemmon and Shirley MacLaine to be rated best actor and best actress, respectively, for UA's "The Apartment," in the April 17 Academy Awards presentation. His predictions appear some weeks ahead of his counter-parts across the country.

NEW ORLEANS

The local WOMPI held their monthly dinner meeting at the famed International House Founder Room. . . . Don Kay, head, Don Kay Enterprises, announced that Empire Pictures and Don Kay Enterprises are now quartered under one roof, but operating individually from separate offices. The new location is at 412 S. Harwood Street. . . . Connie Aufdemorte has returned to her duties at Don Kay Enterprises after a month's absence due to illness. . . . Reopening were John and Pat Elzey's Pat Drive-In, Vidalia, La.; and Mrs. Nell Renfroe's, Ren, McComb, Miss. . . . Pitmann's local Tiger has been refurbished both inside and outside. . . . The Canton, Canton, Miss., which



As part of the advance publicity campaign for "Hippodrome," Continental Distributing arranged for a personal appearance tour throughout the greater Miami, Fla., area of tiger and trainer Heinz Naumann, in an unusual swimming and diving act. They are seen here at the boxoffice of the Carib.

Gulf States Theatres acquired recently from Arthur Lehman, has also been refurbished. . . . Mr. and Mrs. Roy Lombardo, he is dispatcher at Transway, announced the engagement of their daughter, Cheryl Lynn) to Jules Corbin. . . . Giddens and Rester Theatres closed the indoor Brookley, Mobile, Ala. . . . Josie Durbin is new at Hodges Theatre Supply. She came from Paramount Gulf's Concession and Supplies. . . . Olga Rosseau, former Warners booking clerk, has moved over to Paramount Gulf's accounting department. . . . May Randazzo, formerly in Warners cashiers department, is now with Valiant Films. . . . Willis Houck is the substitute manager at the Leo, Texarkana, during the illness of J. B. Powers, who recently suffered a heart attack. . . . Gilbert Golden, 20th-Fox executive, was in and held a meeting in connection with "The Trapp Family" pointing out that the forthcoming Saenger attraction was especially directed to the family trade. . . . Joe Marsala, former assistant to Walt Guarino at the Saenger here, was promoted to manage the Saenger, Biloxi, Miss., while Joe Barrett from Paramount Gulf's Mobile, Ala., theatre, was brought here to replace Marsala.

PHILADELPHIA

A prowler trying to get into the SW Stanton was killed when he fell off the third floor fire escape and landed on the top of a spiked fence at the exit-way between this theatre and the Fox. . . . The Green Hill and several other area theatres were closed all day Good Friday. . . . Stanley Warner Theatres can be expected to move their offices shortly to somewhere near the Boyd on 19th Street. . . . Jack Jaslow has some fine independent product coming along, both foreign and domestic. . . . Jerry Gaghan, Daily News columnist, was on vacation. . . . The Ridge Avenue is open and showing Spanish language films, etc.

PITTSBURGH

Arthur Manson, of Columbia Pictures home office advertising staff, was a visitor. . . . Variety Club scheduled a luncheon in honor of Forrest Tucker, currently playing the lead in road-show of "Music Man," current at Gabe H Rubin's legit Nixon. Tucker is a member of the Los Angeles Tent. . . . Booking agent Joe Hiller celebrated his 69th birthday. . . . John Harris became a grandfather again with the birth of a son, Harry D. Harris II to Mr. & Mrs. John H. Harris II in Los Angeles. The newcomer's father is a member of the "Ice Capades" publicity staff. . . . John Cardona, assistant to Nixon treasurer

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

Service Is Our Job . . . Please Help Us To Serve You.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

Leo Carlin, was in Presbyterian Hospital for a check-up, with Ray Schweitzer filling in. . . . Dave Lustig, Columbia field exploiteer, was in town ahead of "Pepe," booked at Associated's Gateway. . . . Bill Moclair, Penn manager, and Joe Feldman, head of the Feldman and Kahn ad agency, discovered that they were classmates at New York University. . . . Feldman and Kahn will again produce the local half-hour "Academy Awards Prevue" tv show sponsored by the five downtown theatres, Fulton, Gateway, Penn, Stanley and Warner. Critic Harold Cohen is slated to be principal commentator. . . . Bernie Armstrong, one time Stanley organist, has purchased the Conn Organ Room, which he had managed. . . . Warren Brothers turned their Melrose over to the Baldwin Women's Club for a special one-day benefit showing of "The Five Pennies," with proceeds to go to the fund drive for educational station WQED.

PORTLAND

Mike Vogel has been here working on promotion for the opening of "The Impostor" at the Bagdad and two United Theatres drive-ins. . . .John McFadden has opened the Oriental, 2000-seat house just across the Willamette river from downtown Portland. McFadden plans a first-run policy. . . . Joe Walters is the newly appointed motion picture editor at The Oregonian, replacing Penny Ter Maat. . . . Some 250 guests, including leading exhibitors, attended a wedding reception for Mr. and Mrs. Mark Allen at the home of Don Newhouse here. Mrs. Allen is the former Nancy Welch, general manager of the Guild and Fine Arts here. She will continue in that capacity. Allen is a KPOJ-The Journal radio announcer and a little theatre producer. Martin Foster, Guild and Fine Arts operator, was here from San Francisco for the event.

ST. LOUIS

After 14 years as president, co-owner, and co-manager of Realart here, Herman H. Gorelick announced that he has sold his interest in the company to his partner, George E. Phillips. Phillips will be sole owner. . . .



Producer-director Stanley Kramer is seen standing beside a giant announcement setting the world premiere of United Artists production of "Judgment At Nuremberg" for Dec. 14, 1961, at the Kongress Halle, West Berlin, Germany.

The mother of Mrs. Henry Goldberg died recently in San Jose, Calif. Funeral was in St. Louis. Goldberg was formerly an auditor at Paramount. . . . Fairview Drive-In, Newton, Ill., is being rebuilt currently. It was almost totally destroyed by the recent tornado. Plans call for it to reopen by April 8. . . . Larry Spaulding, who formerly managed the Town, Flora, Ill., is now managing the Carmel Drive-In, Mt. Carmel, Ill. . . . August Engle has bought the Lyric, Farina, Ill., and has remodeled and reopened it.

SALT LAKE CITY

The Oak Hills Drive-In reopened after being closed for the winter. . . . Steve N. Floor, who at one time was of the Floor Brothers who operated the Star, now torn down, passed away recently. . . . For the showing of 20th-Fox's "The Trapp Family", which was exploited by personal visits from home office exploiteers, it was announced that "parents accompanied by three children pay regular price and the rest of the family is admitted free".

SAN ANTONIO

Mrs. Mary Boatwright, born March 13, 1860, in Goliad, Tex., and now residing here, got some unexpected 101st birthday surprises. Tom Powers, city manager for Cinema Arts Theatres, presented her with a year's family pass to all Cinema Arts Theatres, including the Josephine where Walt Disney's "101 Dalmatians" is currently being shown. She also received a two page birthday telegram from Disney. The bakery department of the H. E. B. Food Stores provided a birthday cake topped by the figures 101, the cake also had 101 black spots. . . . A group of Negro and white students from San Antonio's six colleges and universities staged their third stand-in demonstration in six weeks at the Majestic. The demonstration again did not cause the theatre to alter its policy of segregation. Lynn Krueger, manager, said the demonstration, which ended at 7:45 p.m. was "orderly, neat and well organized." About 75 students participated. The Archdiocesan Council of Catholic men, representing Catholic men's groups in 32 south Texas counties, has endorsed stand-in demonstrations at motion picture theatres. . . . Gustavo Lavenant is refurbishing his Haydee, Dilley, Tex., and the project is expected to be completed soon after Easter. . . . Harry Hammell, Port, Port Arthur, Tex., is recovering following a stroke. . . . Tom Davis is making arrangements for the reopening of the Tarpon Drive-In, Arkansas Pass, Tex. The Trail Drive-In, which he has been operating, is being closed and converted into a bowling alley. . . . H. L. Durst and J. J. Bellamy have announced the purchase of the Bolero Drive-In, Kerrville, Tex. Durst is former owner of the 87 Drive-In, Fredericksburg, Tex., while Bellamy operates two theatres presently in Kerrville. . . . Robert A. and Victor E. Fry, operators of the Rose Garden Drive-In at Tyler, Tex., made a successful appearance before the Tyler City Plant Commission to seek a change in the zoning of their drive-in property. The change was necessary in order to build a larger food service building within the drive-in. . . . The Twin City Drive-In, Denison, Tex, auctioned off a pass admitting the holder to all shows at the drive-in for a full year. With a potential value of $250, the pass was sold on a sealed bid basis. The high bidder received the pass and the March of Dimes received all money from the auction. . . . E. T. Borum has been operating his drive-in at Earth, Tex., on weekends all winter and reported his business was fine. . . . Bill McGlothlin, operator of the Elk Drive-In at Friona, Tex., is clearing the debris of his screen tower in and around the drive-in, which had been destroyed by a twister. . . . Frank Dove has taken over his duties as county attorney and is operator of the Dove, Panhandle and Groom, Tex. . . . Amos Page has closed the Avalon and will operate only on Saturdays. He is scheduled to reopen his Derby Drive-In, McLean, Tex., soon. . . . Corky Guthrie will reopen his Mustang, Wheeler, Tex., the last of March. . . . Seibert Worley, Texas and Liberty, Shamrock, Tex., was readying his Pioneer Drive-In for reopening, Worley was working with the local committee on the annual St. Patrick's Day celebration. . . . John L. Fagan, operator of the Buba Vista Drive-In, Borger, Tex., attended the UTO Heart of America Convention in Kansas City.

SEATTLE

Variety Club's St. Patrick's Eve party at the Fort Lawton Officer's Club was a huge success, with almost two hundred attending the gala dinner-dance. . . . Jean Smith, formerly associated with Midstate and Foreman Theatres, has just returned from a trip to New York to her job with Sabina Air Line. . . . The 50,000th Seattle moviegoer to purchase a ticket for "Spartacus" which is doing very well at the Music Box, was Mrs. H. F. Cordes of this city. She attended the matinee, her first movie in two years. In addition to seeing the film as a guest, she also received a complimentary corsage, a gift bag from Nordstroms, and a dinner at the Italian Village. . . . United Drive-In Theatres tied in to Saint Patrick's Day festivities by giving free admission to all O'Briens and Kellys who were able to provide reasonable identification. . . . A super "Spartacus" ice cream sundae is being advertised in Seattle papers by Bartell Drug Company. All 19 stores are featuring a special creation in conjunction with the film at the Music Box. . . . Mary Jo Stewart has been added to Sterling's programming department and Richard Singer is a new assistant in advertising. . . . All of the United Theatre drive-ins are now operating, including the Auto View, Tacoma, Kenmore, El Rancho, and Sno King. . . . "Gone With the Wind" returned as a reissue for an indefinite run at the Music Hall.

IT WON'T TAKE A FULL PAGE AD TO TELL YOU . . .
FILMACK
GIVES YOU The FASTEST and BEST
SPECIAL TRAILER
SERVICE YOU CAN GET ANYWHERE
1327 S. Wabash Chicago (5,) Ill.
ALWAYS GOOD!
ALWAYS ON TIME!

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO
VOL. 65, NO. 18
APRIL 5, 1961

COLUMBIA

A Raisin In The Sun

DRAMA
128M.

Columbia

ESTIMATE: Film based on hit play rates high.

CAST: Sidney Poitier, Claudia McNeil, Ruby Dee, Diana Sands, Ivan Dixon, John Fielder, Louis Gossett, Stephen Perry, Joel Fluellen, Roy Glenn, Ray Stubbs. Directed by Daniel Petrie; produced by David Susskind and Philip Rose.

STORY: Three generations of a Negro family are occupying a crowded and sunless apartment in Chicago, and they are awaiting a $10,000 check for insurance money. Widowed mother Claudia McNeil hopes to improve their lot by buying a house and continuing daughter Diane Sands' education. Her son, Sidney Poitier, a chauffeur, has dreams of buying a liquor store with several friends and becoming wealthy that way. His wife, Ruby Dee, would like to see an improvement in their way of living so that their marriage can be preserved and so that their forthcoming baby could start life the right way. The check comes and McNeil turns down Poitier's request, putting part of it down on a house in an all-white neighborhood. Poitier goes off on an extended drunk until McNeil finds him and brings him home. She gives him the rest of the money to deposit in the bank, part for Sands' education and part for him to use as he pleases. A representative of the neighborhood where the house was purchased makes them an offer to buy back the house at a profit, but he is turned down. They prepare to make the move until Poitier receives the news that all of the money which McNeil gave him and which he invested in the liquor project is gone because one of his partners absconded with the funds. In an hysterical attempt to recover the money, Poitier agrees to accept the white man's money. The reaction of those around him makes him realize that this is but another burden that has to be borne by the family. Each resolves to work harder for their place in the sun, and they are ready to move.

X-RAY: This filmization of a hit stage play with a predominantly Negro cast is absorbing, interesting, and meaty film fare. It's loaded with aggravation, amusing bits, human weakness, a strong desire to battle for a break in life, raw drama, and an argument for the rights of man in these days of alleged enlightenment. Many have seen the stage presentation, and it would seem logical that there is a large audience awaiting this fine screen version. The acting is very good and direction and production are in the better category, with a sense of realism achieved through the expert handling. The screenplay is by Lorraine Hansberry from her play.

TIPS ON BIDDING: Higher rates in many situations.

AD LINES: "It Won The Drama Critics' Award As A Hit Play—Now Watch The Film Honors Roll In"; "A Heart-Warming Tale Of A Family Facing Life With Its Many Problems."

MGM

Gone With The Wind

DRAMA
222M.

MGM
(Technicolor)
(Re-issue)

ESTIMATE: Excellent.

CAST: Clark Gable, Leslie Howard, Olivia de Havilland, Vivian Leigh, George Reeves, Fred Crane, Hattie McDaniels, Everett Brown, Jack Williams, Thomas Mitchell, Oscar Polk, Barbara O'Neil, Victor Jory, Evelyn Keyes, Ann Rutherford, Butterfly McQueen, Howard Hickman, Alicia Rhett, Rand Brooks, Carroll Nye, Marcella Martin, Laura Hope Crews, Harry Davenport, Leona Roberts, Jane Darwell, Albert Morin, Mary Anderson, Terry Shero, William McClain, Eddie Anderson, Jackie Moran, Cliff Edwards, Ona Munson, Ed Chandler, George Hackathorne, Roscoe Ates, John Arledge, Eric Linden, Tom Tyler, William Bakewell, Lee Phelps, Paul Hurst, Ernest Whitman, William Sterling, Louis Jean Heydt, Isabel Jewell, Robert Elliott, George Meeker, Wallis Clark, Irving Bacon, Adrian Morris, J. M. Kerrigan, Olin Howland, Yakima Canutt, Blue Washington, Ward Bond, Cammie King, Mickey Kuhn, Lillian Kemble Cooper. Produced by David O. Selznick; directed by Victor Fleming.

For complete review please refer to page 439, Dec. 27, 1939.

PARAMOUNT

All In A Night's Work

COMEDY
94M.

Paramount
(Technicolor)

ESTIMATE: Amusing, lightweight comedy.

CAST: Dean Martin, Shirley MacLaine, Cliff Robertson, Charlie Ruggles, Norma Crane, Jack Weston, Gale Gordon, Jerome Cowan, Mabel Albertson, Mary Treen. Produced by Hal Wallis; directed by Joseph Anthony; associated producer, Paul Nathan.

STORY: When the founder of a large publishing empire dies in his hotel room in which is found an unusual earring and from which hotel detective Jack Weston saw a girl run clad only in a towel consternation sets in among the company executives. The dead man's nephew, Dean Martin, inherits the company and its headaches, which include floating a huge bank loan. This could be in jeopardy if the girl decides to publicize her stay in the hotel room so they anxiously await a sign of blackmail. It turns out that the girl they are seeking is Shirley MacLaine, who works in the research department of the company. When they discover it was MacLaine, Martin refuses to believe she could have done anything wrong until a mysterious and expensive mink coat shows up, a gift for saving the life of a wealthy man who has gone to Europe. The company executives hope to get rid of her, giving her an unasked raise. When Martin learns that she is sort of engaged to veterinarian Cliff Robertson, he does what he can to encourage their getting together, but this gets her into hot water, not only with Robertson but with his visiting parents, who are ready to believe the worst of her. Martin asks her up to his apartment to get some evidence which can be used in case she tries blackmail, and when she learns the whole story, she is furious. At this point, Robertson shows up and seeing them together, he leaves. Martin realizes he is in love with MacLaine, and he believes her story of stumbling into his uncle's room by accident. The future looks bright for the pair as well as for the company.

X-RAY: An audience was moderately amused by this pleasant and lightweight comedy that provided a number of chuckles with its contrived and unlikely yarn. The cast is capable in carrying out its assignments, the direction and production are good, and Martin doesn't sing a note. Of course, the "Names" of Martin, MacLaine, and even Charlie Ruggles for the oldsters could prove of assistance boxofficewise. It is well-mounted; the color is impressive; and interest is well-enough maintained. The screenplay was written by Edmund Beloin, Maurice Richlin, and Sidney Sheldon, based on a story by Marget Beszi and a play by Owen Elford.

TIPS ON BIDDING: Higher rates in some situations.

AD LINES: "A Sparkling Comedy Full Of Fun"; "When Dean Martin And Shirley MacLaine Get Together There's Fun For Everybody."

20th-FOX

The Fiercest Heart

MELODRAMA
91M.

20th-Fox
(CinemaScope) (De Luxe Color)

ESTIMATE: Programmer has new names to sell.

CAST: Stuart Whitman, Juliet Prowse, Ken Scott, Raymond Massey, Geraldine Fitzgerald, Rafer Johnson, Michael David, Eduard Franz, Rachel Stephens, Dennis Holmes, Edward Platt, Alan Caillou, Hari Rhodes, Katherine Henryk, Oscar Beregi. Produced and directed by George Sherman.

STORY: Stuart Whitman, Rafer Johnson, and Ken Scott, deserters from the British Army in South Africa, hide out in a hayloft of a Boer farm. They are discovered by the Boers under leader Raymond Massey who plan a trek northward to avoid British oppression. Knowing that by joining the Boers they will receive a safe passage out of British territory, they talk Massey into letting them go along as guides. Massey's granddaughter, Juliet Prowse, engaged to farmer Michael David, attracts the attention of Whitman. This leads Geraldine Fitzgerald, sister of Massey, to permit the marriage to take place at once, since she is sure Whitman is a bad influence. Prowse, however, can't go through with it, and this arouses hatred between David and Whitman. Whitman, Johnson, and Scott de-

cide to strike out on their own when Zulus attack. After they are beaten off, the Boers hold a victory dance despite the fact that Massey has been wounded. During this, Scott makes a play for Prowse. This leads to a fight with Whitman and Scott's banishment from the trek. Massey names Whitman as leader before he dies. David now hates Whitman all the more. Scott turns traitor and leads another Zulu attack. During this, Scott is killed, as is David. After Johnson kills the Zulu chief, Whitman leads the Boers into their "promised land."

X-RAY: This emerges as pretty much of a wagon train trek with Zulus replacing the usual Indians in several attacks. Peopled with newcomers, along with a few old timers including Massey, this has some sales points, with Prowse in her first dramatic role and the debut of Negro Olympic star Rafer Johnson. All turn in capable performances with Whitman, outstanding. It is action of the western type all the way and should do okay as part of the program. This is based on a novel by Stuart Cloete. The CinemaScope and the color, of course, help.

TIP ON BIDDING: Fair program rates.

AD LINES: "Across A Thousand Miles Of Excitement—The Mightiest Of African Adventures!"; "Stuart Cloete's Mightiest African Adventure Scorches The Screen."

MISCELLANEOUS

The Horse With The Flying Tail

DOCUMENTARY
48M.

Buena Vista
(Technicolor)

ESTIMATE: Okay novelty featurette, especially for horse lovers.

CAST: Nautical, Hugh Wiley. Produced and directed by Larry Lansburgh.

STORY: This is the true story of Nautical, palomino colt, broken as a cow horse by New Mexico cowboys at the age of three. His life as a western cutting horse doesn't last long. He is turned over as a jumper to an ex-cavalry officer; then to a Virginia couple as a fox-hunter; and eventually to a trainer whose only interest in horses is to make a fast dollar. He is spotted by Bertalan de Nemethy, coach of the U.S. Equestrian team, and Hugh Wiley, ace U.S. rider, who recognizes his possibilities as an international jumper. Wiley buys the palomino, who becomes a member of the U.S. team. After months of expert care and training, the horse is sent to Paris for his first major test. Next is a horse show in Germany, followed by Belgium, and then London for competition for the world-famous King George V Cup. Following a run-off against the Spanish contender, Nautical is named the winner.

X-RAY: This beautifully photographed true story of a horse holds the interest and should prove exciting and especially interesting to horse lovers. The early scenes are especially good, with the latter sequences of horse races a trifle lengthy and repetitious. As a supplementary featurette, this should readily serve as part of the program. Screenplay is by Janet Lansburgh, with commentary by Dorian Williams. Bearing the magic name of "Walt Disney presents," it is a high standard sports subject.

AD LINES: "The Fabulous True Story Of A Jump-Happy Cowpony That Sailed To Glory With A Wave Of His Golden Tail"; "With A Saucy Wave Of His Golden Tail He Sailed To Glory!"

Shadows

DRAMA
87M.

Lion International

ESTIMATE: Off-beat entry for art and specialty spots.

CAST: Lelia Goldoni, Ben Carruthers, Hugh Hurd, Anthony Ray, Rupert Crosse, Tom Allen, Dennis Sallas, David Pokitellow, David Jones. Directed by John Cassavetes; produced by Maurice McEndree.

STORY: In a Negro family living in Manhattan, there are two brothers, Hugh Hurd, a singer with not much of a future, and younger Ben Carruthers, who hopes some day to play a trumpet in a band. Meanwhile, he and his white friends wander about aimlessly picking up girls, getting into fights, etc. There's also their sister, Lelia Goldoni, who has very light skin as does Carruthers. They can both pass for white. She moves in bohemian circles, and at a literary party, she meets Anthony Ray, who seduces her. It's her first experience and it's a shocking one. Afterwards, he insists on taking her home, and when he meets Hurd he realizes that she is colored. It's his turn to be shocked. Hurd throws him out. He tries to talk to her again, but his efforts are fruitless. She meets a colored boy who waits for her even though she insults him. Thus she reestablishes her confidence in herself. Hurd reluctantly accepts a week's work in Chicago arranged for by his manager-friend. Meanwhile, Carruthers and his friends get into a fight and are brutally beaten, after which they decide that they have had enough of aimless drifting and go their ways toward what is hoped is a solid future. Carruthers is still uncertain how to make his way in the world.

X-RAY: This search for identity by a trio of humans, Negro though they may be, is unusual, interesting, and at times fruitful, while at other times it is fruitless. It also lacks the polish of a typical film production, which has both advantages and disadvantages. While it makes much of on-screen realism via impromptu acting, it is somewhat fuzzy. Unlit photography also has a tendency to interfere with the story-telling, which has been put together through improvisation. In other words, the director and producer gave a brief outline of what was expected from the cast and they took it from there, making their own conversation and governing their own actions. Some of this is effective, some not so. The cast is good with perhaps Goldoni the best. The direction by actor John Cassavetes shows promise and integrity, and the production values are okay. The film is one that is best suited for the art and specialty spots, with the word of mouth among sophisticates and those seeking the different in film fare possibly helping.

AD LINES: "The Unusual Film That Has Won Many Awards"; "Two Men And A Girl Looking For Their Place In The World."

FOREIGN

The Adventure

DRAMA
145M.

Janus Films
(Italian-made)
(English titles)

ESTIMATE: Interesting import for art spots.

CAST: Monica Vitti, Gabriele Ferzetti, Lea Massari, Dominique Blanchar, James Addams, Renzo Ricci, Esmeralda Ruspoli, Lelio Luttazi. Directed by Micelangelo Antonioni; presented by Robert and Raymond Hakim.

STORY: Lea Massari, wealthy architect Gabriele Ferzetti with whom she has been having an affair, and her friend Monica Vitti join a yachting party. Massari has been feeling unsatisfied with her relationship with Ferzetti, but she can't seem to make her spiritual dissatisfaction understood. The others in the party are jaded characters and seem only mildly interested in what they are doing. They stop to explore a barren, volcanic island, and when the weather begins to turn, they can't find Massari. During the search there is friction between Ferzetti and Vitti, but eventually this changes to the point where they are attracted to each other. Vitti is reluctant to take over where her friend left off but does so as they continue to search. Vitti becomes fearful that they will find Massari. The lovers eventually return to their friends who are having a huge party. Vitti goes to sleep while he mingles. She awakens at dawn and finds him with another girl. She is disgusted but she takes him back. Their relationship seems destined to continue.

X-RAY: This drama concerning the attraction of men and women for each other is suitable for adult audiences in art spots, who should be interested in the goings on in Italian society, its romances and other sordid, aimless elements. The story is enhanced by the integration of the countryside in the overall action, but even so it's too long. The acting is convincing, and direction and production are good. The screnplay is by Micelangelo Antonioni.

AD LINES: "Anything Went At Society Parties"; "The Film That Won Raves for Its Report On Men And Women In Italian Society."

Anna's Sin

86M.
DRAMA

Atlantis
(Italian-made)
(Dubbed in English)

ESTIMATE: Fair tale of miscegenation and mystery.

CAST: Anna Vita, Ben E. Johnson, Paul Muller, William Demby, Pamela Winter, Giovanna Mazzotti, Oscar Adrianni, Giacomo Rondinella and the Roman New Orleans Jazz Band. Directed by Camillo Mastrocinque. Presented by George Morris.

STORY: Ben E. Johnson, An American Negro stage actor, arrives in Rome to put on a production of "Othello" and also to find another Negro, William Demby, who had committed a crime in the U.S. some years previously for which Johnson had been accused and convicted. Johnson hopes to locate him and make him confess, thus clearing his name. Johnson selects Italian actress Anna Vita to play Desdemona to his Othello, and soon they find that they are falling in love. Her guardian, Paul Muller, becomes frantic because he's in love with her himself, and he attempts to break up the romance with the aid of Pamela Winter, Johnson's colored secretary. When this fails, Muller locates Demby and finds out from him about the crime. Muller then attempts to blackmail Johnson into giving up Vita. When he refuses, Muller informs Vita of the crime but he doesn't tell her that Johnson is innocent. Vita is horrified and refuses to see him again. Johnson closes the show and begins searching for Demby in earnest. Demby, meanwhile, comes to the theatre looking for Johnson but is met instead by Vita, who learns the truth. She locates Johnson, begs his forgiveness, and offers to take him to Demby, only to find that Muller has arrived there before them and murdered Demby to prevent him from talking. Johnson attacks Muller and the police arrive. He breaks away from the police and flees to a nearby church roof intending to jump in the belief that he killed Muller. Vita convinces him that he didn't kill Muller and that the latter has been arrested for murder. He knows that she really loves him.

X-RAY: Featuring a cast of unknowns, this entry will have to rely on the alleged sensationism of the story which dwells on a romance between a Negro and a white actress in Italy. Not only are the complications of such a match stressed, but intrigue, murder, and jealousies are thrown in for good measure. The cast is only fair, and direction and production are standard, with the entry possibly best suited for the exploitation spots. The screenplay is by Edorado Anto and Camillo Mastrocinque based on a story by Anna Vita.

AD LINES: "Everybody Thought That Their Unusual Romance Was Doomed From The Very Start"; "He Was Black . . . She Was White . . . Could Their Romance Survive And Endure."

Modigliani Of Montparnasse

DRAMA
110M.

(Continental)
(French-made)
(English titles)

ESTIMATE: Okay art house entry.

CAST: Gerard Philipe, Lilli Palmer, Anouk Aimee, Gerard Sety, Lila Dedrova, Lea Padovani, Jean Lanier, Denise Vernac, Lino Ven-



EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

APRIL 5, 1961 SECTION THREE VOL. 65, NO. 18

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

G | STUNTS-BALLY

NUMBER G10

There's Gold in "North To Alaska"

THEATRE: **Fine Arts,**
ADDRESS: **Denton, Texas**
MANAGER: **Geneva Wood**

We played up the "gold" angle in our recent campaign on 20th-Fox's "North To Alaska".

Small manila envelopes were imprinted with the following inscription: "North To Alaska". Fine Arts Theatres, Denton. (date). These we filled with small stones painted gold to represent gold nuggets, a well known symbol of Alaska. The envelopes with the "panned gold" enclosed were distributed in cars throughout town; and caused considerable interest and many telephone calls.

We personally distributed 50 window cards in advance of playdate on a county wide scale; and a 24-sheet was spotlighted and used four weeks in advance.

Following through with the theme of gold in Alaska, we sprayed a huge boulder with gold paint and printed the title of the picture and playdate on it using red paint. This boulder was placed on the sidewalk in front of the theatre one week in advance of playdate.

"North To Alaska" was originally booked a month and a half previously but due to no prints being available it was pulled out. On Sunday previous to the opening our local amusements editor gave this quite a story with the quote, "Geneva Wood, manager, Fine Arts Theatre, is planning to leave town by dog sled if "North To Alaska" does not open on schedule." Believe me, eight out of 10 people I ran into for the next four days wanted to know if I had my dog sled standing by. This incident aroused a lot of local interest.

NUMBER G11

Trip to the Moon, Anyone?

THEATRE: **Odeon,**
ADDRESS: **Rutherglem, Scotland**
MANAGER: **C. Hayden Reed**

With Kenneth More now among the most popular British stars, I concentrated my campaign on the star rather than the picture when I played Rank's "Man in the Moon".

Unable to obtain a foyer display from the Glasgow Branch of the British Interplanetary Society as the material was required for lecture purposes, I prepared a simple but effective one of my own. This consisted of distributors material cut out in the shape of a rocket. This colorful item was hung with stills, etc, depicting scenes from the film but concentrating on the star.

To the right of the display I had the poster of Kenneth More proclaming his offer of $70,000 for the first British citizen to reach the moon in 1961. Though no one accepted the challenge it nevertheless gained some valuable extra press coverage.

There is nothing like a good old fashioned street stunt to attract attention. As I was playing the film a month or so after Christmas I borrowed a Santa Claus outfit from a local trader at no cost and persuaded a male attendant to parade the town in it at peak hours with boards back and front reading: "I just had to come back to see 'Man in the Moon'" at the Odeon. Not very original but it made people stop, laugh and take notice.

Teen Effort, Family Pix Reopen Shuttered House

GRANT, NEB.—In February, 1960, the only theatre here closed due to lack of business. Last fall townsmen approached the owners about reopening the theatre on weekends. Thirteen teen-agers jumped in to help. The theatre reopened for weekends last November, with the teen-agers, who called themselves "The Weekenders," manning all posts but the projection room. They sell tickets, operate the concessions, usher, clean up, and advertise, for which they get $1.25 a night and a free pass.

Only family-type films are shown, says Mrs. Maxine Erickson, who returned to manage the theatre. "Business is good," she says. "In fact, it's much better than it was before. We can count on full houses again."

I rounded off the campaign with the three types of throwaway provided by my head office—serviettes, Playcraft competition leaflets and a card 'make your own rocket outfit for kids'—tie-ups on the book, the Molyneux Perfume display card produced by the distributors, window cards and a cod newspaper contents bill.

H | LOBBY DISPLAYS

NUMBER H3

Japanese Atmosphere A Help

THEATRE: **Town,**
ADDRESS: **Mankato, Minn.**
MANAGER: **John Dahl**

In our recent pre-selling of Columbia's "Cry For Happy" we borrowed some Japanese decorations from a local department store at no cost. With lanterns, fans, streamers, umbrellas, etc., along with a color wheel, the lobby looked very Geisha.

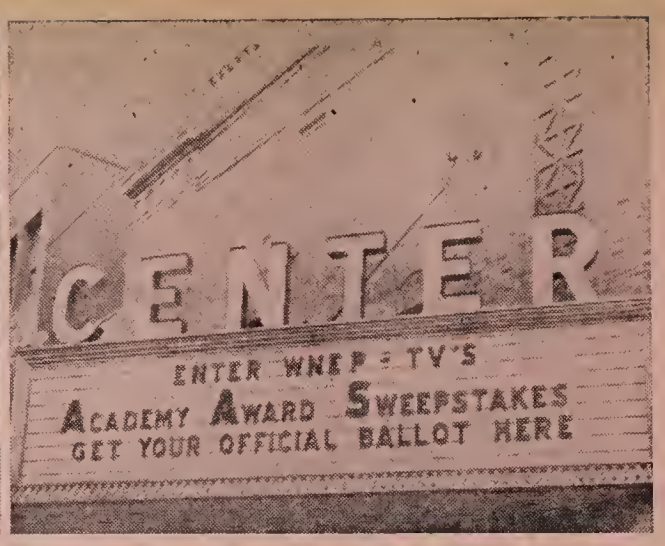
The McGarvin-Atwood Coffee Company furnished us free tea in exchange for a sign.

We dressed two local Oriental looking girls in borrowed Japanese gowns and had them pass out the tea a week in advance of playdate. They would say "Tea, compliments of 'Cry For Happy'; and with a 40x60 right there, the patrons got the idea.



The motion picture industry salutes National Library Week to be held this year beginning April 16. The MPAA Advertising and Publicity Directors Committee once again has arranged for the preparation of a two-color 22" x 17" poster featuring 18 best-selling books which are now being made into films or have recently been released. The posters have been mailed to some 6,000 libraries throughout the country.





Penn Paramount Theatres in up-state Pennsylvania has set an "Academy Award Sweepstakes" contest with ABC's WNEP-TV and seen at kick-off are, left to right, Bernie Cross, manager, State, Williamsport; Joseph Melan, American, Pittston; John G. Corbett, Strand, Scranton; Ben Rosenberg, president, Penn-Paramount; Thomas Shelborne, general manager, Station WNEP-TV; Edward Krapf, manager, Paramount, Wilkes-Barre; Neil Conway, manager, Capital, Hazelton; Joseph Quinlan, manager, Strand, Sunbury. On the right is the marquee of the Center, Scranton, showing the manner in which the contest was heralded on all the participating houses.

Penn Paramount Sets Academy Award Bally

SCRANTON, PA.—Penn Paramount Theatres, headed by Ben Rosenberg, has already started an Academy Awards Contest with WNEP-TV, the ABC Station serving northeastern Pennsylvania. The contest will run for an entire month and will embrace seven Penn Paramount Theatres in six cities.

The official ballots calling for the selection of one out of five in eight categories can only be obtained at the theatres. Prizes are a season pass for two at any of the theatres; a six month's pass; a three month's pass; and 500 passes to any one of the theatres. The ballots were mailed to the television station, which promoted the contest daily while the theatres assisted on their screens, in the lobbies, on radio and in newspaper advertising.

Motion pictures were taken of the kick-off and were shown on the TV news programs. A huge "Oscar" was shown for daily promotions along with photos of all Penn Paramount theatre marquees, with copy reading "Enter WNEP-TV's Academy Award Sweepstakes. Get Your Official Ballot Here."

The local paper ran a picture on opening day.

It was a very inexpensive, profitable promotion. The word of mouth was real great.

I INSTITUTIONAL

NUMBER I-6

Fraternity Benefit Show

THEATRE: **Guthrie,**
ADDRESS: **Grove City, Pa.**
MANAGER: **James G. Bell**

One evening a group of Grove City college students, who were members of the Beta Sigma Fraternity, were standing in our lobby and I overheard them say they would like to find a project to raise some funds.

Trying to be on the alert to find ways to bring patrons into our theatre I grabbed at the chance and suggested that they sponsor a benefit show at the theatre; and if they cared to send a committee down I would do my best to arrange for a good picture that they would suggest from a list that I would supply them.

The next day in came three members asking what the deal would be and for a list of pictures they could make a choice from so I gave them the proposition. They called their group together the next day and we had a contract between us to sponsor a benefit for their organization using Warners' "The Young Philadelphians".

I told them that they had to work hard and sell tickets in advance; and that the best way to do it was to not only sell their fellow students but to make a house to house canvass of the town. This they did and I know it was done as I had people in each section of our town tell me they had a member of the fraternity call at their house soliciting their support by buying tickets.

This also did another thing for the theatre as each house called on our theatre name was mentioned and this showed we were trying to do a good will job for an organization.

Since this benefit we have had one more and another group has inquired about the deal and we hope to arrange for it very soon.

The fraternity thanked us very much.

Any benefit we hold the organization holding it must pay for tickets printed for advance sale; and all advertising beyond the normal theatre set up.

What better advertising can one have than a house to house canvass naming the theatre and the attraction that will be shown. Also, what better way can one promote good will.

Use your poorest nights for any and all benefits since that's what you want to build; and make sure you follow the engagement with a good picture to open after the benefit engagement so your trailer will sell those who don't come regularly but support a benefit.



John Dahl, manager, Town, Mankato, Minn., recently had this attractive lobby display in advance of Columbia's "Cry For Happy." The Oriental appearing girls dispensed promoted tea to patrons.

NUMBER I-7

Makes Theatre Part Of Community

THEATRE: **S. W. DeWitt,**
ADDRESS: **Bayonne, N.J.**
MANAGER: **Nyman Kessler**

Since I have been in this business for the past 30 years, I have firmly believed in combining showmanship and civic responsibility in order to make the theatre an integrated part of the community.

Recently I was honored by the Bayonne Lodge of B'Nai B'rith as part of its annual Brotherhood Awards. Each year they select a Catholic, a Protestant and a Jew to receive such local honors. The committee named me "Jew of the Year" because this theatre for the seven and one half years I have been manager here worked and cooperated with every organization, various religious and civic groups in an effort to make it a better place to live in. I was presented with a watch and a plaque. The Bayonne Times gave this front page coverage in the form of a three-column photo and write-up.

For the seventh consecutive year, we permitted the local Girl Scout Organization to set up a display of their special Girl Scout cookies in our lobby to further the sale of their cookies as that is their only means of raising money each year. We publicized this on the screen for two weeks in advance as the Weston Cookie Company supplied us with a trailer. It has been a very successful idea through the years.

For one week every month, or whenever possible, we have been running a trailer with the following message: "Shop here in Bayonne. Build a better and bigger Bayonne. Join the organizations in Bayonne. Do your share in making our city a bigger and better Bayonne." Incidentally, this message has received many comments from the business men and leaders of the city. Next month Bayonne will celebrate its 100th anniversary since it became a city. This observance will take several months; and we will also participate in this big celebration.

We recently permitted the local Civil Air Patrol to set up a big display in our lobby to publicize their work and accelerate their signing up more young men and young women in their drive. We try to cooperate with all organizations here in their work.

Whenever we play a picture appealing to the very large Catholic Community here, we always invite the nuns and the priests to be out guests; and they come in large numbers.

We have always cooperated by showing on our screen trailers publicizing the an-

(*Continued page EX-312*)

THE NEW 1961 "Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.



A first! Lights on City Hall announcing premiere.



Gil Golden demonstrates in detail 20th-Fox's "Total Merchandising" in the Wisconsin-Michigan area to company personnel in New York.

"TRAPP FAMILY" FOR THE FAMILY

TWENTIETH CENTURY-FOX's Gil Golden recently demonstrated in the Wisconsin-Michigan area a "total merchandising" of "The Trapp Family" that not only resulted in blockbusting grosses but did a walloping community relations job for the theatre at the same time.

"Total Merchandising" works this way: Find a central theme for the campaign. Find ALL the picture's elements that will dramatize this theme. Find a plan at practical cost that is versatile enough to be adapted to any situation regardless of location, size of theatre or run.

In his campaign in selling "The Trapp Family" as a "family" picture, Golden held interviews with newspaper, radio and television people discussing the history of public attitude toward family pictures.

After these interviews had set up the importance of public support of "The Trapp Family" to insure more good family pictures, letters were sent to the presidents of women's clubs, parent-teacher associations, religious groups, parochial and private schools, singing groups, German clubs, etc. These letters offered discounts and busses for large groups.

Contests were arranged to find "The Most Talented Family" in the city. Television carried announcements of this every day; and to different contestants appeared at five p.m. daily. A six-month pass went to winners; and the contest was also heralded by special trailer copy and in other usual form such as 40x60's in theatre lobby, etc.

Simultaneously a search for "The Biggest Family In The City" was held on radio with a cooperating clothing store outfitting the winner. Ten radio spots were paid for daily by Dodge saying, "The biggest family in town will ride to 'The Trapp Family' premiere in the big Dodge".

Another contest, "Why My Family Wants To See 'The Trapp Family'" in 25 words or less was on radio for two weeks and also daily in a German-language paper. Passes went to five winners daily.

"What Do You Know About 'The Trapp Family'" was yet another contest used on radio. This had a disc jockey reading facts from the pressbook with a telephone quiz following immediately. This ran 10 times a day simultaneously on two radio stations; and passes were also awarded participants.

Because of interest in better pictures the Better Films Council of Milwauke sponsored the opening. Every seat was sold and hundreds were turned away. Officers of the Council in radio and television interviews explained they sponsored the "Trapp Family" to prove the public will support good family pictures."

At a preview for officers of women's clubs and religious groups an announcement was made about discounts and free busses for large groups and parochial schools.

Full page co-op ad was taken by stores that cater to the family trade with catch-line and line-drawing of Trapp Family reading: "We like to shop at . . ."

Library displays were set using stock 22x 28's and one-sheets; radio spots were set; a "Letter to the Editor" from the 20th-Fox branch manager was published in the newspaper; and soundtrack album displays were spotted in music stores.

A panel was inserted in all ads reading: "Have a big family get-together! All families of more than four people admitted at special reduced price."

Opening night guests included families of the Mayor, other top brass, disc jockeys, local TV personalities, contest winners, society, etc.

And for the first time—lights on City Hall announced the premiere!

Golden has been travelling around the country holding similar "Total Merchandising" sessions in the exchange centers; and duplicating the Wisconsin-Michigan campaigns and the "family picture" line as much as possible with the cooperation of various exploiteers, theatre managers, and exhibitors.



40x60 lobby boards announce two "Trapp Family" contests.

COMPANY ASSISTS

THE OPENING GUN in Continental Distributing Inc.'s Barnumesque nationwide campaign on behalf of "Hippodrome" was fired recently via major publicity plugs on Jack Paar's network TV show by Jim Moran, "high priest of Hoopla", who has undertaken to make the circus picture as well known to the American public as the refrigerators he sold to the Eskimos. His unique approach to "Hippodrome" began when he took off by plane on a world-wide trail of four trained tigers that specialize in aqua-batics. He is winging his way to Ceylon via London, for according to his informants, these unique swimming tigers are currently touring Ceylon as a circus act, with bookings scheduled for India and the Soviet Union. He is determined to bring back the act, billed as "Ali Bajpai and His Indian Cats" for an extensive tour through key cities here timed with openings of the film. National promotions set for the film is a recording by Columbia Records by The Harmonicats of "The Theme From Hippodrome". The recording has been incorporated behind the main-title and has gone into national release hitting some 50,000 juke boxes in addition to disc jockeys and music stores. A paperback edition of "Hippodrome" will hit the newsstands this month.

PRODUCER HERMAN COHEN, whose "Konga," is an American International release, left Los Angeles on a national tour to personally promote the film. Accompanied by the chimpanzee of the opening scenes of "Konga," Cohen will spark what will be AIP's largest exploitation campaign to date. He and the chimp will meet with the local press in every area prior to "Konga" openings and also will meet personally with community groups and leaders in both small and large cities to plug the production. He will first visit New York City and Boston.

BUENA VISTA reports that four million books, comics, games, cut-outs and activity books based on Walt Disney's cartoon feature, "One Hundred and One Dalmatians," are now on sale in book shops and novelty stores, on toy counters and magazine racks. Designed to help pre-sell the film, the package includes 18 different publications prepared for the eyes of age groups ranging from two-year-olds to teen-agers. Twelve publications were produced by the Whitman Publishing Company and include a coloring book, sticker fun book, progressive game, doll portfolio, magic color and wipe-off book, magic slate, four-frame-tray puzzles, Tell-A-Tale book, and Story Hour book. Dell Publishing's "Dalmatians" products include a comic book and a coloring book, "Pongo and His Friends." Watkins-Strathmore offers a coloring book, "Roger and Anita", while Golden Press has a Little Golden Book, "Lucky Puppy", a Big Golden Book and a Golden Reading Adventure.

THE EL AL ISRAEL AIRLINES are blazing a new trail linking movie and travel promotion. The air-lines have taken full page newspaper ads in eight major cities across the U.S. and Canada where the United Artists film is playing, to announce an El Al 16-day "Exodus" tour of the places and landmarks where Otto Preminger produced and directed "Exodus" in Israel and Cyprus. The ad, headlined "Your Sixteen Day Exodus" is highlighted by eight scene stills from the motion picture each keyed to a different stopover on the tour, and wherever possible showing the principal members of the cast. The ads are being followed up by the distribution of some 16,000 counter displays containing 20 folders of the tour and covered with the familiar blue and white Saul Bass "Exodus" design showing the raised rifle.



At the world premiere of 20th-Fox's "The Canadians," Imperial, Toronto, a tribal dance by members of the Six Nations Confederacy was held.

MAKES THEATRE PART OF COMMUNITY (*Cont'd from page EX-310*)

nual drives by the Boy Scouts, Red Cross, Community Chest or any other campaigns by the local Y.M.C.A. and other civic organizations. We give the Police Athletic League passes for youngsters who patrol the P.A.L. Building, and also to school children who help out at busy intersections during school time as they assist the women police guards. Children who participate in such annual events as soap box derbies, kite flying contests, pet shows, etc., are invited to attend free matinees at the theatre as part of our community activities.

We also show safety films with the safety campaigns sponsored by the local Lions Club and other civic groups. Little League boys are also given free passes for their best pitchers, home run hitters and best players at the end of each season. Couples celebrating wedding anniversaries, such as their 15th, 20th, 30th, 40th, 50th, anniversaries and the various women's guilds who raise money for the local hospital are also rewarded with passes here. We had Bozo, the Clown and Johnny Jellybean, popular TV personalities at the local hospital entertaining the children in the various wards; and we took 10 winners of a crayon coloring contest to the television station in New York City to appear on a show with Bozo, the Clown.

We cooperate each year with the Junior Chamber of Commerce with their Clean-Up and Paint Up campaign. We also run the "Go To The Church Of Your Choice" trailer. The Community Chest has valances displayed on our lobby walls during their annual drive. Every three months the Salvation Army receives all the unclaimed lost and found articles left in our theatre. In order to accentuate the positive we reward children who take part in various community projects, so as to keep them occupied more in order to defeat juvenile delinquency. We have shown films here during the anniversary of the Rotary Club, the Y.M.C.A. and UNICEF.

Hospital nurses get passes from us when they receive their caps. This is a token of encouragement since there is always a shortage of nurses here. On various occasions the Department of Parks has used our stage to make presentations of sport jackets to winners of their annual baseball, basketball, soft ball and football teams. The local High School Basketball Team was honored also for winning the County Championship during the past few years. All churches or organizations running card parties or other methods of raising money for their pet charities receive passes from us for door prizes. No one is turned down when they work for the betterment of the community for this theatre has always been an integrated part of its various activities.

The Police Athletic League uses our theatre for its annual free show for the children each Christmas, as do other civic minded merchants who use our theatre to give children free shows throughout the year.

It is because of these many theatre activities that the Bayonne Lodge of B'Nai B'rith saw fit to honor me. While we do not look for these civic awards, nor do we ask for them, we nevertheless get a terrific spiritual as well as moral uplift when receiving them. They are treasured and are indeed unpurchasable tokens attesting to the fact that our efforts in making the theatre part of the community is appreciated.

1961 EXPLOITATION INDEX

(For Index to 1960 Exploitation please refer to page EX-284, Dec. 21, 1960)

B
KIDS' MATINEES

B1. Special Kid's Shows, Etc. EX-285
B2. Ties In With Newspaper's Kids Club EX-285
B3. Special Children's Features EX-293
B4. Dinny Goes To Work EX-297
B5. Create A 'Character' Your Kids Will Like .. EX-297
B6. Children's Movie Club Works Again EX-297
B7. Does Something About Children's Films EX-298
B8. Civic Clubs Childrens Matinee EX-301
B9. Tie-Ins With Boy Scouts, Others, Pay Off ... EX-301
B10. Kid's Favorite TV Stars In Person EX-305
B11. Kids' Club Anniversary EX-305

D
MERCHANTS

D1. Two-For-One Merchant Gifts EX-286
D2. Ties In With Dairy Festival EX-286
D3. "Name The Island" TV Contest EX-286
D4. RCA and Radio Help Sell Presley EX-286
D5. The Merchants Help Again EX-289
D6. Sells The Music In "Song Without End" EX-289
D7. A Night On The Town EX-293
D8. A Natural Tie-In EX-301
D9. Tetley Tea Co-Ops On "Suzie Wong" EX-301
D10. Mink Contest For "Make Mine Mink" EX-305
D11. "Suzie Wong" Contest EX-305

F
ARMED SERVICES

F1. The Navy Helps Again EX-288
F2. The U.S.A.F. Cooperates EX-293

G
STUNTS-BALLY

G1. Giant Rock-Athon EX-290
G2. Gag War Started For "North To Alaska" EX-290
G3. Pot Pourri EX-294
G4. Long And Short Street Bally EX-294
G5. Bonny Baby Contest EX-298
G6. The Can Can Helps "Can Can" EX-230
G7. Jalopy Give-away EX-230
G8. "Hercules" Contests EX-302
G9. "Gigi" Still Goes Strong EX-302
G10. There's Gold in "North To Alaska" EX-309
G11. Trip To The Moon, Anyone? EX-309

H
LOBBY DISPLAYS

H1. A Front Display Natural EX-291
H2. Motorcycle Escort and Lobby Displays EX-291
H3. Japanese Atmosphere A Help EX-309

I
INSTITUTIONAL

I-1. Plugging Gift Ticket Books EX-291
I-2. Ties-In With Community Events EX-294
I-3. Vaccination Is Entertainment? EX-294
I-4. Climbs On Board Welcome Wagon EX-302
I-5. Never Too Late To Sell EX-306
I-6. Fraternity Benefit Show EX-310
I-7. Makes Theatre Part Of Community EX-310

tura. Directed by Jacques Becker. Produced by Ralph Baum.

STORY: Cynical, embittered, and dissolute Gerard Philipe (Modigliani) has few friends and few appreciators of his painting. He is liked by women, who go out of their way to be nice to him. Among these is writer Lilli Palmer, who is abused by him when drunk but who seems to thrive on the rough treatment. He falls in love with art student Anouk Aimee, which has a sobering effect, and he awaits her coming to live with him. Her parents are outraged at the idea and lock her in her room. When she doesn't show, he gets drunk and collapses. He is taken to the apartmen of Lea Padovani, a former mistress who is concerned over him. A doctor reports that he must go to the south of France to convalesce. Aimee joins him and the two lovers are happy. When they return to Paris, friends arrange an art exhibit which is a failure. Art dealer Lino Ventura realizes that Philipe's paintings will only be valuable after his death and he proposes to wait. As things get worse and Philipe's health continues to fail hastened by heavy drinking, he even turns on Aimee, who patiently tries to help. He finally collapses and is hospitalized one night in the presence of Ventura. When he dies, Ventura goes to Aimee, not to break the news of his death but rather to buy up the dead artist's masterpieces.

X-RAY: This tale allegedly depicting the life of a well-known artist follows the usual pattern set by such stories with the lack of recognition, the desire to drink, the attraction for women, and the independence concerning his works, but still there is much that is interesting and absorbing about the film. Too much time is taken for the telling, but the characterizations are sensitive and capable, and the direction and production are good. The atmosphere and settings are particularly appropriate, adding to the value of the film. The screenplay is by Max Ophuls and Henri Jeanson, based on the novel by Michel Georges-Michel.

AD LINES: "An Absorbing Tale Of A Genius . . . A Lover . . . And A Man"; "A Drama Of The Loves And Drives Of A Great Artist."

Saturday Night And Sunday Morning

DRAMA
90M.

Continental
(British-made)

ESTIMATE: Highly interesting import.

CAST: Albert Finney, Shirley Anne Field, Rachel Roberts, Hylda Baker, Norman Rossington, Bryan Pringle, Robert Cawdron, Edna Morris. Directed by Karel Reisz; produced by Tony Richardson; executive producer, Harry Saltzman.

STORY: Albert Finney, a young man of 22, works in a machine shop. The job is uninteresting, and he only waits for pay day each week so that he might have the wherewithal to enjoy himself on weekends. He is friendly with one of the men in the shop, Bryan Pringle, while having an affair with Pringle's wife, Rachel Roberts. Leaving her after spending the night, he meets Shirley Anne Field in a bar, and she agrees to a date. His cousin, Norman Rossington, warns him that she's different and that she might expect a wedding. At one of their meetings, Roberts informs him that she is pregnant. Their affair is over, and she decides to go through with having the baby come what may. They are caught together, and Pringle's soldier brother and a friend beat Finney up, which keeps him home in bed for several days. Field comes to visit him, and convinced that their love is real, he succumbs and they discuss marriage. He plans for the future with the reservation that someday he'll strike out against the world good and proper.

X-RAY: The story of an angry young man out to have a ball weekends is highly interesting and thoroughly intriguing. Albert Finney's acting is so expert that one forgets it is acting and considers it instead as something that is actually happening. He's noisy and brash and full of mischief, and the others in the cast are also finely realistic. The production values are great, adding much to the story's presentation, and the direction is quite expert. This is the kind of entry that could do big in theatres given proper backing and a campaign. The screenplay is adapted from his novel by Alan Sillitoe. The film is suitable for adults only.

AD LINES: "He Was Determined To Have A Ball EveryWeekend No Matter What The Consequences"; "Her Husband Came In The Front Door While Her Lover Left By The Rear Door."

The Spessart Inn

MUSICAL COMEDY
99M.

(Das Wirtshaus Im Spessart)
Casino
(Color)
(German-made)
(English titles)

ESTIMATE: Entertaining import.

CAST: Liselotte Pulver, Carlos Thompson, Guenther Leuders, Rudolf Vogel, Ina Peters, Veronika Fitz, Herbert Huebner, Hubert V. Mayerinck, Helmut Lohner, Hans Clarin. Produced by Constantin-Film; directed by Kurt Hoffman.

STORY: The Spessart Inn in the midst of a dark and forbidding forest is the center of operations of a gang of highwaymen, who prey on travelers. They set a trap for a coach containing Countess Liselotte Pulver on her way to marry foppish Baron Guenther Lueders, who is accompanying her, as is a companion, Ina Peters, and an old priest. They are forced to spend the night in the inn where they learn from innocent travelers Helmut Lohner and Hans Clarin of the fix they are in. When the robber captain, Carlos Thompson, informs them that they are going to ask Pulver's father, the stingy count, for money before they release her, she exchanges clothes with Lohner, and she and Clarin escape, leaving the "Countess" and party behind. The old count seeing his daughter safe refuses to part with any money to save the others, and instead he plans to send soldiers. Pulver, fearing for the lives of the others, rushes back dressed as a boy and fools all except Thompson, whose heart is won by her courage and beauty. The fake Countess is lodged with her maid and a romance develops between this pair. The robbers begin to feel that Thompson is too easy on his victims and they revolt. The soldiers arrive during the confusion, and Pulver and Thompson escape. Wedding plans go ahead for Pulver and her fiancee despite her lack of enthusiasm. In the nick of time, Thompson reveals that he is an Italian Count and asks Pulver to marry him. She agrees and they both dash off to a future together.

X-RAY: Featuring outstanding color, a cute yarn well presented and skillfully played, this entry should be a good one for the art and specialty spots and could even give a good account of itself in other houses were it dubbed into English. It has enough to offer all types of audiences; in other words its for the family. There's tuneful music and a story teller to set the mood. Liselotte Pulver makes a fine and charming heroine while the others in the cast fit their assignments well. The direction and production are good. The screenplay is by Heinz Pauck and Liselotte Enderle, based on a story by Wilhelm Hauff.

AD LINES: "Fun For All The Family"; "She Found Her Love In The Forest Controlled By Bandits and Their Handsome Chief."

The Teacher And The Miracle

DRAMA
88M.

President Films
(Italian-made)
(Dubbed into English)

ESTIMATE: Heart-touching import.

CAST: Aldo Fabrizi, Eduardo Nevola, Marco Paoletti, Alfredo Mayo, Mary Lamar, Felix Fernandez. Produced and directed by Aldo Fabrizi.

STORY: Country school teacher Aldo Fabrizi, a widower since the birth of his son Eduardo Nevola, decides that his son would have a better future if he were to get a job in town, so he requests and is granted a transfer. Enroute, he gives the boy his first paint brush because he believes that the boy has talent. He also hopes to get permission from the state to open an art school. His teaching methods are liked by the pupils, and the other teachers approve as well. The father and the boy enjoy each other's company, taking walks, etc. One day, the awaited letter arrives at home giving him permission to set up an art school, and the boy, knowing how eagerly his father has awaited it, decides to run and greet him with it. He is hit by a car and killed. The loss of his affectionate and lively son hits the father very hard and plunges him into the depths of despair. While he makes an attempt to resume his teaching, his heart isn't in it. Besides the other youngsters remind him of his loss. He tells the principal that he intends to resign, and despite all the arguments, his mind is unchanged. A beautiful boy, Marco Paoletti, appears in Fabrizi's class and provides comfort and sympathy, helping Fabrizi to get over his loss and persuading him not to leave. When the boy has to leave, he gives the teacher a medal of the Christ Child and asks of him the paint brush in return. He asks Fabrizi to come see him. After he leaves, Fabrizi finds a brief case and tries to locate the boy, but his address turns out to be a church. Also questioning fails to locate anyone who saw the boy. It turns out that the medal is the only proof of the boy's presence. Drawn to the church, he sees the Christ Child and the Madonna, and the child has his paint brush in his hand. It is then he realizes who his visitor was, and he is deeply moved.

X-RAY: This story of a father and son who are parted in life all too early is heart-touching as well as heart-warming, and it catches hold of viewer interest until the climax. It's a bit on the sad side, but it's also moving, full of sentiment, and enjoyable as family entertainment. The cast is good, with Fabrizi particularly effective as the star as well as the director and producer. The film has been the recipient of many prizes and awards, and it certainly answers the request for a good clean picture to which no one can have any objection. At the start, the dubbing into English is a bit distracting, but as the story takes over, this too becomes acceptable. It would seem as though the film is a good one to screen for women's clubs and other opinion makers prior to actual openings, and word of mouth could help put this across.

AD LINES: "Warm And Wonderful Entertainment"; "Prizes Galore For This Outstanding Entertainment Everywhere It's Shown."

Watch Your Stern

COMEDY
88M.

Magna Pictures
(British-made)

ESTIMATE: Cute comedy import.

CAST: Kenneth Connor, Eric Barker, Leslie Phillips, Joan Sims, Noel Purcell, Hattie Jacques, Spike Milligan, Eric Sykes, Sidney James, Ed Devereaux. Produced by Peter Rogers; directed by Gerald Thomas.

STORY: When a new secret weapon, a torpedo, runs wild destroying a destroyer, modifications are in order by a civilian scientist. Captain Eric Barker is authorized to turn over a set of plans to the scientist and one set to an American liaison officer, Ed Devereaux. Steward Kenneth Connor looks over the plans and messes one up. He substitutes a plan of the ship's refrigeration plant. He tries to retrieve the plan from Devereaux since Admiral Noel Purcell is due to use the plan for a briefing, but he's too late. Barker decides to get Connor to pose as the missing scientist using a disguise, and he explains the plan via double talk to Purcell. Later the real scientist, Hattie Jacques, calls in to say she's been delayed and Purcell suspects he's been talking to a spy. Connor is again pressed into duty, this time posing as the woman scientist, and again he cons Purcell until Jacques puts in an appearance. Connor gets away and aboard ship with the plans from Devereaux. When Purcell investigates

(*Continued on page 4808*)

ALPHABETICAL GUIDE TO 215 Features Reviewed

This index covers features reviewed thus far during the 1960-61 season In addition to features of the 1959-60 season, reviewed after the issue of Sept. 14, 1959.—Ed.

A

Absent Minded Professor, The—97m.—Misc. 4794
Adventure, The—145m.—For. 4806
Alamo, The—16m.—UA 4762
All In A Night's Work—94m.—Par. ..4805
All The Young Men—87m.—Col. 4749
Amazing Transparent Man, The—60m.—A-I 4749
Anna's Sin—86m.—For. 4806
Angel Wore Red, The—99m.—MGM ..4750
Angry Silence, The—95m.—For. 4782
As The Sea Rages—74m.—Col. 4749

B

Ballad Of A Soldier—92m.—For 4795
Barefoot Mailman, The—83m.—Col.—RE 4753
Belles And Ballets—92m.—For. 4778
Big Deal On Madonna Street, The—91m.—For. 4778
Black Sunday—84m.—A-I 4793
Bluebeard's Ten Honeymoons—93m.—AA 4749
Blueprint For Robbery—88m.—Par. ..4786
Born Yesterday—103m.—RE.—Col. ...4797
Boy Who Stole A Million, The—64m.—Par. 4753
Breath Of Scandal, A—98m.—Par. ..4761
Breathless—89m.—For 4795
Butterfield 8—109m.—MGM 4761

C

Canadians, The—85m.—Fox 4802
Carthage In Flames—95m.—Col. 4785
Caltiki, The Immortal Monster—75m.—AA 4773
Career Girls On A Naked Holiday—65m.—Misc. 4798
Cimarron—147m.—MGM 4774
CinderFella—91m.—Par. 4769
Circle Of Deception—100m.—Fox 4787
Code Of Silence—75m.—Misc. 4775
Cold Wind In August, A—80m.—Misc. 4782
Come Dance With Me—91m.—For. ..4772
Confess, Dr. Corda—101m.—For. 4766
Crowded Sky, The—105m.—WB 4752
Crowning Experience, The—102m.—Misc. 4775
Cry For Happy—110m.—Col. 4785

D

Dark At The Top Of The States, The—123m.—WB 4754
Days Of Thrills And Laughter—93m.—Fox 4802
Dead One, The—70m.—Misc. 4795
Desert Attack—76m.—Fox 4789
Desire In The Dust—102m.—Fox 4753
Devil's Commandment, The—73m.—For. 4778
Dog, A Mouse And A Sputnick, A—85m.—For. 4766
Don Quixote—106m.—MGM 4793

E

Elephant Walk—103m.—Par.—RE. ...4781
Enemy General, The—74m.—Col. 4749
End Of Innocence—76m.—For 4756
Entertainer, The—97m. For. 4759
Esther And The King—109m.—Fox ...4769
Exodus—213m.—UA 4778

F

Facts Of Life, The—103m.—UA 4771
Fast And Sexy—98m.—Col. 4749
Ferry To Hong Kong—103m.—Fox ...4789
Fever In The Blood, A—117m.—WB ...4787
Fiercest Heart, The—91m.—Fox 4805
Five Guns To Tombstone—71m.—UA .4790
Flaming Star—101m.—Fox. 4781
For Members Only—87m. For. 4759
Foxhole In Cairo—79m.—Par. 4787
Freckies—84m.—Fox 4754
French Mistress, A—98m.—For. 4782
Frontier Uprising—68m.—UA 4790

G

General Della Rovere—139m.—For. ..4783
13 Ghosts—88m.—Col. 4750
G. I. Blues—104m.—Par. 4762
Girl In Room 13—79m.—Misc. 4803
Girl of the Night—93m. WB 4759
Goddess Of Love, The—68m.—Fox ..4765
Gold Of The Seven Saints—88m.—WB 4791
Goliath And The Dragon—90m.—A-I 4777
Go Naked In The World—103m.—MGM 4786
Good Girls Beware—76m.—For. 4767
Gone With The Wind—222m.—MGM—Re. 4805
Gorgo—78m.—MGM 4786
Grass Is Greener, The—105m.—U-I . 4775
Great Imposter, The—112m.—U-I 4771

H

Hand In Hand—75m.—Col. 4777
Heaven On Earth—84m.—For. 4763
Hell Is A City—96m.—Col. 4761
Heli To Eternity—132m.—AA 4749
Herod The Great—93m.—AA 4773
Heroes Die Young—76m.—AA 4789
Hideous Sun Demon, The—74m.—Misc. 4798
High Time—103m.—Fox 4754
Hippodrome—96m.—For. 4803
Home is The Hero—83m.—For. 4799
Hoodlum Priest, The—101m.—UA 4794
Horse With The Flying Tail, The—48m.—Misc. 4806
Hypnotic Eye, The—77m.—AA 4749

I

I Aim At The Stars—107m.—Col. ..4750
i'm Ali Right Jack—104m.—Col. 4750
I Passed For White—93m.—AA 4749
It Happened In Broad Daylight—97m.—For. 4767

J

Jazz Boat—90m.—Col. 4769
Journey To The Lost City—95m.—A-I 4765

K

Key Witness—81m.—MGM 4750
Konga—90m.—A-I 4793

L

League Of Gentlemen, The—114m.—For. 4799
Last Woman On Earth, The—71m.—Misc. 4795
Left, Right And Center—95m.—For. ..4767
Legions Of The Nile—91m.—Fox 4766
Let No Man Write My Epitaph—106m.—Col. 4753
Little Angel—90m.—For. 4783
Little Shepherd Of Kingdom Come, The—108m.—Fox. 4782
Little Shop Of Horrors, The—70m. Misc. 4795
Long Rope, The—61m.—Fox 4790
Look In Any Window—87m.—AA ...4785
Love And The Frenchwoman—139m.—For. 4803
Love Game, The—88m.—For. 4767
Love Specialist, The—104m.—For 4756

M

Ma Barker's Killer Brood—81m.—Misc. 4772
Magdalena—82m.—For. 4776
Magnificent Seven, The—126m. UA ..4758
Make Mine Mink—90m.—For. 4783
Marie Octobre—98m.—For. 4763
Marriage-Go-Round, The—98m.—Fox 4774
Midnight Lace—108m.—U-I 4763
Mighty Crusaders, The—87m.—For. ..4799
Millionairess, The—90m.—Fox 4787
Misfits, The—124m.—UA 4790
Modigliani of Montparnasse—110m.—For. 4806
Monster Of Piedras Blancas, The—72m.—Misc. 4782
Morals Squad—60m.—Misc. 4775

N

Naked Jungle, The—95m.—Par.—RE. .4781
Natchez Trace—80m.—Misc. 4764
Never On Sunday—91m.—For. 4763
Night Fighters, The—88m.—UA 4750
Nights Of Lucretia Borgia, The—108m.—Col. 4749
North To Alaska—122m.—Fox 4766

O

Okefenokee—76m.—Misc. 4782
Ole Rex—40m.—U-I 4802
On The Waterfront—108m.—Col.—RE 4750
One-Eyed Jacks—141m.—Par. 4801
One Hundred And One Dalmatians—80m.—Misc. 4788
Operation Bottleneck—78m.—UA 4794
Operation Eichmann—92m.—AA 4801
Ostrich Has Two Eggs, The—89m.—For. 4767

P

Parrish—140m.—WB 4798
Passport To China—75m.—Col. 4797
Pay Or Die—111m.—AA 4749
Pepe—195m.—Col. 4781
Picnic On The Grass—91m.—For. 4783
Please Turn Over—86m.—Col. 4757
Plunderers, The—94m.—AA 4765
Police Dog Story, The—61m.—UA ...4791
Portrait Of A Mobster—108m.—WB ..4803
Portrait Of A Sinner—96m.—A-I 4785
Posse From Heli—89m.—U-I 4802
Prime Time, The—76m.—Misc. 4760

R

Raymie—73m.—AA 4757
Raisin in The Sun, The—128m.—Col. ..4805
Rest Is Silence, The—106m.—For. ..4752
Ritual Of Love—73m.—For 4756
Rocket Attack, U.S.A.—68m.—Misc. ..4795
Royal Ballet, The—131m. For. 4760
Rue De Paris—90m.—For. 4792

S

Sanctuary—90m. Fox 4794
Santa Claus—94m.—For. 4760
Saturday Night and Sunday Morning—90m.—For. 4807
Savage Innocents, The—110m.—Par. 4758
Secret Of The Purple Reef, The—80m.—Fox. 4762
Secret Partner, The—91m.—MGM 4797
Secret Ways, The—112m.—U-I 4802
Seven Ways to Sundown—86m.—U-I 4758
September Storm—99m.—Fox 4758
Serengeti Shall Not Die—84m.—AA ..4789
Sex Kittens Go To College—94m.—AA 4769
Shadows—87m.—Misc. 4806
Sniper's Ridge—61m.—Fox 4790
Sin And Desire—77m.—For. 4763
Sins Of Rachel Cade, The—123m.—WB 4798
Solid Gold Cadillac, The—99m.—RE.—Col. 4797
Song Without End—141m.—Col. 4750
Spartacus—189m.—U-I 4759
Spessart Inn, The—99m.—For. 4807
Squad Car—61m.—Fox 4787
Stop, Look And Laugh—78m.—Col. ..4750
Strangers When We Meet—117m.—Col. 4750
Subterraneans, The—89m.—MGM 4750
Sun Lovers Holiday—65m.—Misc. 4776
Sundowners, The—133m.—WB 4766
Sunrise At Campobello—143m.—WB .4754
Surprise Package—100m.—Col. 4757
Swiss Family Robinson—126m.—Misc. 4768
Sword Of Sherwood Forest—80m.—Col. 4786

T

Teacher And The Miracle, The—88m.—For. 4807
Ten Who Dared—92m.—Misc. 4756
Terror Of The Tongs—80m.—Col. 4801
Tess Of The Storm Country—84m.—Fox 4790
Three Blondes In His Life—84m.—Misc. 4803
Three Worlds Of Gulliver, The—100m.—Col. 4773
Tomboy And The Champ—92m.—U-I .4791
Tormented—75m.—AA 4773
Trapp Family, The—106m.—Fox 4797
Tunes Of Glory—106m.—For. 4783
Two Way Stretch—87m.—For 4796

U

Under Ten Flags—92m.—Par. 4750
Underworld, U.S.A.—99m.—Col. 4793
Upstairs And Downstairs—100m.—Fox 4777

V

Village Of The Damned—78m.—MGM 4761
Virgin Spring, The—88m.—For. 4776

W

Watch Your Stern—88m.—For. 4807
Wackiest Ship In The Army, The—99m.—Col. 4774
Walk Tall—60m.—Fox 4762
Weddings And Babies—81m.—Misc. ..4768
Where The Boys Are—99m.—MGM ..4774
Where the Hot Wind Blows—120m.—MGM 4757
White Warrior, The—86m.—WB 4791
Wild One, The—80m.—Col.—RE 4750
Wild Youth—70m.—Misc. 4760
Wings Of Chance—76m.—U-I 4798
Wizard Of Bagdad, The—93m.—Fox..4777
World Of Suzie Wong, The—129m.—Par. 4765

Y

Young Love—81m.—For. 4784
Young One, The—96m.—Misc. 4792

WATCH YOUR STERN

(*Continued from page 4807*)

and finds the real plans in their proper place, he calms down. Sims is impressed by Connor's scientific knowledge, and she gets him assigned to help with the modifications. When tested, the torpedo again acts up and this time hits Barker's ship. Barker, his first officer, Leslie Phillips, and Connor are next seen in civilian clothes sitting on a park bench.

X-RAY: The British Navy, its personnel, security, etc., are taken to humorous task here, and those who appreciate the flock of comedies from England of late may also go for this entry. The cast is proficient, and the direction and production are adequate, while the story is moderately interesting although a bit on the long side. The screenplay is by Alan Hackney and Vivian A. Cox.

AD LINES: "Fun For All"; "Another Rib-Tickling Comedy From Merrie Olde England."

Complete back seasons of these pink service sections are available to subscribing theatres at 52¢ per set.

The Shorts Parade

TWO REEL COLOR CARTOON

THE SAGA OF WINDWAGON SMITH. Buena Vista Technicolor Cartoon. 13m. Technically excellent, this Walt Disney legend of the old west is not funny, but it is entertaining. Rex Allen narrates, and there are vocal accompaniment by the Sons of the Pioneers, while the drawings follow the period style. It tells the yarn of Cap'n Smith, who sails his Conestoga wagon as a ship, instead of a wagon, into an old Kansas town. He meets the mayor's daughter and soon has the whole town building a super windwagon. All who have paid for the super-windwagon pile on board for the maiden voyage. Only the heroine, Molly, is prevented from boarding as her father reminds her he'll never let her ride with the likes of Smith. The tiller sticks and the mighty clipper begins cutting a circle two miles wide. Each time it passes the town some of the passengers jump off, but Windwagon resolves to go down with the wreck. Molly shows up as a stowaway, a twister hits, and the windwagon is lifted aloft and never heard from again. EXCELLENT.

DO SAVE . . . pink REVIEWS

They provide a permanent evaluation of all features and shorts, as caught by our skilled reviewers, all cumulatively numbered and indexed, and punched for standard ring binder.

Establish your seasonal set!

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

FILM SLIDES

LANTERN SLIDES for all announcements. COPYPRESS, Box 11292, Ft. Worth 10, Texas.

NEW EQUIPMENT

WAGNER, ADLER, BEVELITE BLACK or RED, replacement Marque Letters, 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

NOW 70mm PROJECTION available! Write S.O.S., 602 W. 52nd Street, New York 19.

THEATRES FOR SALE

THEATRES. Chicago, Connecticut. Suitable first run bookings. Theatres required. BOVILSKY, 34 Batson Street, Glasgow, Scotland.

450 CAR DRIVE-IN for sale in Central California. Approximately 60 miles southwest of Fresno. CinemaScope lens and screen. Ideal family operation. Owner retiring, write CUTHBERT, 3024 Woodlane Drive, Bakersfield, California.

376 CAR DRIVE-IN. Priced to sell. Town of 7,500. No other within 75 miles. JET DRIVE-IN, Truth or Consequences, New Mexico.

THEATRE WANTED

WE WILL LEASE anywhere in U.S. and Canada theatre suitable for first runs. Write to: INTERCONTINENTAL PICTURES, INC., 207 East 37th Street, New York 16, N.Y. Attn: Mr. G. L. Melchior.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

USED EQUIPMENT

STRONG, JR., 16mm, high intensity, arc projection lamps, plus sound equipment. Five years old, A-1 condition. MIDWAY, Adrian, N. D.

STILL HAVE PLENTY—IKW Arclamps, Brenkert, Simplex, Strong, $69.50; Morelite, Forest, Ballantyne 65 amp., $49.50. Some with reflectors. Complete booth outfits, projection and sound, from $895.00. Good serviceable condition. S.O.S., 602 W. 52nd Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS, 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

"SHOWMANSHIP IN ADVERTISING"

Now ONLY $4.00

Price Slashed from $7.50

Order your copy, NOW, while they last!

MOTION PICTURE EXHIBITOR BOOK SHOP
317 N. Broad St., Phila. 7, Pa.
Enclosed $..... for .... copy(s) SHOWMANSHIP IN ADVERTISING
Ship Postpaid to:
Name _____ Address _____
(No C.O.D.'s. In Canada add 25¢—Foreign 50¢)



Theatre managers . . . assistant theatre monogers . . . theotre advertising and publicity men . . . film buyers . . . film baakers . . . circuit executives . . . maintenance and equipment engineers. If yau* are laoking for a jab . . . ar IF yau* are looking for a man . . . just describe yaur needs in 25 words ar less and send to "the A-Man Carner." Add your name and address. Name and address will be published unless a bax number is requested. All such "classified ads" will be published in three cansecutive issues and then drapped. If success does not crown an ariginal effart, it con be repeated thraugh a new applicatian after a 60 day interval.

This campletely new EMPLOYMENT SERVICE is available to ALL theatres withaut reservation. It is not necessary ta subscribe ta MOTION PICTURE EXHIBITOR to avail yourself af this service. Na ather industry trade paper affers it! And it is campletely FREE!

***A (WO)MAN is alsa welcome .. . but in this preponderantly male business, she should specify her sex.**

ADVERTISING, PUBLICITY, exploitation mon available shortly. 25 years in show business . . . heavy emphasis on radio and TV. South or West coast preferred. All contacts answered at once. **BOX A322, c/a M. P. EXHIBITOR, 317 N. Braad St., Phila. 7, Pa.**

MANAGER, 30 years experience in both hardtops and drive-ins. Exploitation and promotion my specialty. Available at once. **P.O. BOX 1125, Lansing 4, Michigan.**

MANAGER, new theatre lower East side Manhattan. Job available in Sept/61. Aggressive, publicity, promotion minded man willing to make this theatre center activities in community. Salary plus commission for right man. **Call MR. GEORGE, EV 4-0075 anytime after 2:00 P.M.** (329)

WANTED: Theatre man to act as drive-in manager and handle promotion and exploitation for small Eastern circuit. Please give age, experience and all other pertinent facts in letter. **BOX A45, c/a M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

HIGHLY EXPERIENCED theatre manager available. 15 years experience, publicity, exploitation and candy concession. Resident of Los Angeles. Reply in full particulars only, please. **BOX B45, c/a M. P. EXHIBITOR, 317 N. Braad St., Phila. 7, Pa.**

WANTED: Manager for 850 car Drive-In Theatre located in Connecticut. State age, experience and pertinent facts. **SPERIE PERAKOS,** Perakas Theatres, 468 Main St., New Britain, Cann. (45)

Address all correspondence to— **The A-MAN Corner** } Motion Picture Exhibitor 317 North Broad St., Philo. 7, Pa.

Yes . . . I want my own personal copy of

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

Title .....

Name .....

Address .....

Clip and Mail Today to

317 N. Broad St.

Phila. 7, Pa.

"Crammed with excitement and suspense, the action is kept at fever pitch all the way..."—*Motion Picture Daily*

"Superior...Returns to locale and atmosphere of 'The Third Man' ...with the same rich theatrical excitement."—*Hollywood Reporter*

"Playing it across the boards for suspense and excitement.... Never a dull moment."—*Boxoffice*

"SOLID ACTION APPEAL TO WIN IT POPULAR FAVOR!"

FILM DAILY



"A taut thriller..."—*Motion Picture Exhibitor*

RICHARD WIDMARK

SONJA ZIEMANN

co-starring

CHARLES REGNIER • WALTER RILLA with HOWARD VERNON • SENTA BERGER

Screenplay by JEAN HAZELWOOD • Directed by PHIL KARLSON • Produced by RICHARD WIDMARK

Based on the novel "The Secret Ways" by ALISTAIR MacLEAN • A Heath-Universal-International Picture

THE SECRET WAYS

Launched with the same all-out sell and saturation openings as the currently successful "THE GREAT IMPOSTOR", "THE SECRET WAYS" will have its world premiere in Philadelphia April 14th at the Goldman Theatre setting up the entire territory . . . and will be followed by a city wide multiple saturation opening in Detroit on April 19th. These market area premiere engagements, and a series of others to follow, will be given the U-I showmanship campaigns which are designed for maximum boxoffice results.

GUARANTEED PRE-SOLD BY UNIVERSAL

MOTION PICTURE

EXHIBITOR

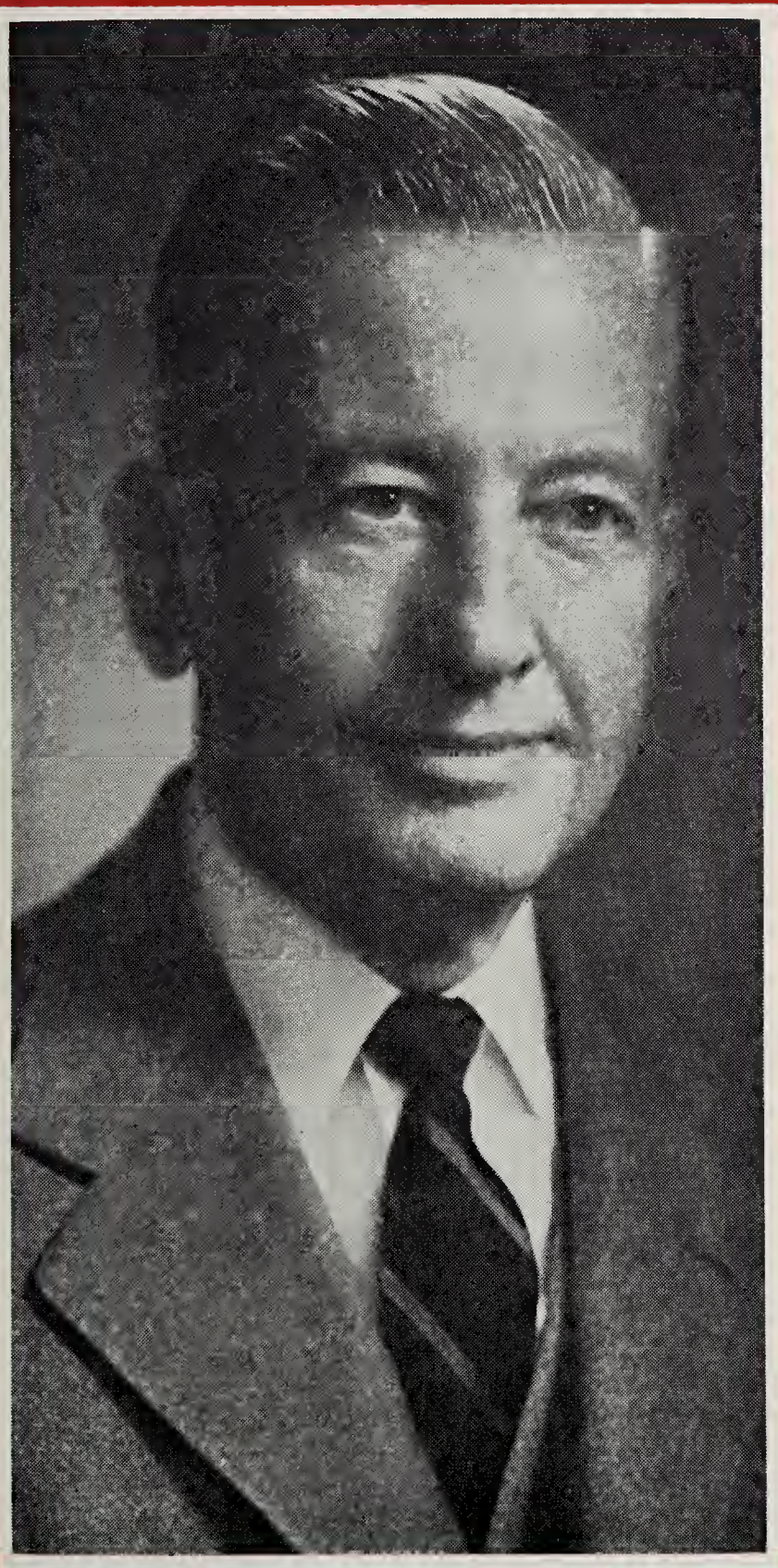
Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

APRIL 12, 1961 | Volume 65 | Number 19

IN THREE SECTIONS • THIS IS SECTION ONE



FEATURING . . .

The 1961

THEATRE CATALOG

Edition

as a separate section

Chicago Mayor Reverses Censor

(See Page 6)

Eric Johnston, president, Motion Picture Association of America, was honored this week by the worlds of motion picture, industry, and government on the occasion of his 15th anniversary as MPAA head.

A Plague On Both Your Houses . . . *see editorial—page 3*

IT BEGINS WHERE "PEYTON PLACE" LEFT OFF!



20th Century-Fox *presents*

JERRY WALD'S PRODUCTION OF

RETURN TO PEYTON PLACE

Based on the Novel by GRACE METALIOUS

RETURN TO PEYTON PLACE

...the day Allison becomes a woman!



RETURN TO PEYTON PLACE

...the day Selena tries to bury her past!



RETURN TO PEYTON PLACE

...the day Rafaella finds out about her husband!



RETURN TO PEYTON PLACE

...the day Connie drives her daughter out!



RETURN TO PEYTON PLACE

...the day Roberta attempts murder!



RETURN TO PEYTON PLACE

...the day Mike is accused of immorality!



STARRING

CAROL LYNLEY · JEFF CHANDLER · ELEANOR PARKER · MARY ASTOR

ROBERT STERLING · LUCIANA PALUZZI · BRETT HALSEY · GUNNAR HELLSTROM

AND TUESDAY WELD · Directed by JOSÉ FERRER · Screenplay by RONALD ALEXANDER

CINEMASCOPE



Watch It Top Those "Peyton Place" Records This Spring!

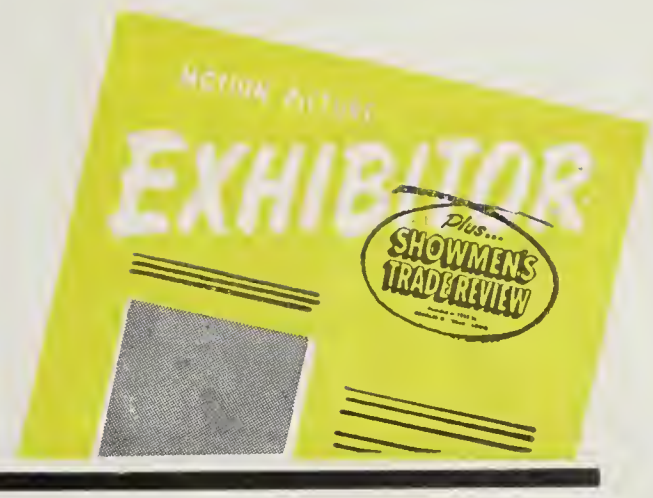
43 Years of Service to the Theatre Industry

Founded In 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office 317 North Broad Street, Philodelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregar, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New Yark editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates far two and three years an application. Second class postage paid at Philadelphia, Pennsylvania. Address all official cammunicatians ta the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 65 • No. 19

APRIL 12, 1961



A PLAGUE ON BOTH YOUR HOUSES

NOW THE HOT POTATO is classification and both the industry and its critics (friendly and otherwise) are juggling it with a will. Is classification just a nicer word for censorship? It depends on whom you ask. There are those who claim that the same evils inherent in prior censorship exist also in any application of the classification idea. There are others who see in classification of films a hope of bringing persistent censorship efforts in a host of states and municipalities to a halt.

Even the ranks of exhibition are split on the question. Albert Pickus, president of Theatre Owners of America, has been quoted as being in favor of some form of classification administered by the industry itself. When TOA finally did go on record, it was with a proposal that the subject matter of films be made available to theatremen who would pass it on to their patrons on a purely voluntary basis. Lending strength to the arguments of those who would favor self-regulation through classification was the news that two state legislatures, New York and Connecticut, had abandoned plans to press for regulatory legislation aimed at films when advised of the TOA action. Needless to say, this news was welcomed by the film industry.

On the other side, Marshall Fine, president of National Allied, made his position equally clear when he issued a statement opposing any classification system, voluntary or otherwise. Censorship by a fancier name, he said, and there are many who agree with him. So round and round the argument goes, and where it will stop we'd all like to know.

The industry is pledged to battle censorship wherever it rears its political head. Classification is a more ticklish foe, if indeed it is a foe at all. Who is to do the classifying? There is a vital question in any consideration of such a system. If it is to be politically administered, the danger that it will repeat all the evils of censorship is increased many times. Is each area to classify its films independently? If so, this industry will be in the curious position of selling film as family entertainment in one market and as something quite different in another.

How will the ticklish question of who is an adult be answered? The world is full of mature teen-agers and fully grown men and women whose minds are still in their teens. It is difficult to imagine any industry being happy about voluntarily limiting the market for its product to a fraction of what it would be without a classification system.

TOA's views seem to make good sense. This industry like all others owes its customers an honest description of the product it intends to sell them. With a true idea of the type of film on view at the local theatre, it is up to the individual family to decide which of its members, if any, want to go to the movies. The responsibility thereby returns to where it belongs in a free society—to the heads of the individual household.

It seems that the problems always multiply when we are faced with the establishment of official "boards" or "committees" to pre-judge entertainment. Perhaps the answer lies in avoiding such labels as "classification" or "censorship" altogether, keeping the problem as much as possible away from the lawmakers and other *political figures who think more in terms of headlines and jobs for favorites than of morality.*

Let's tell the patrons the truth about our wares, and let them decide for themselves whether or not to partake.

Censorship or classification? A plague on both your houses.

FROM AN EDITOR'S NOTEBOOK

THE MOTION PICTURE INDUSTRY, together with the biggest names in government and industry, joined this week in paying tribute to Eric Johnston on the occasion of his 15th anniversary as head of the Motion Picture Association of America.

This able administrator has brought credit to the industry he serves throughout that long tenure, serving his country at the same time in a host of official and unofficial capacities.

As the importance of the foreign market to the health of this business grows in an ever-shrinking world, Johnston's services take on an even greater meaning.

May we add our own "WELL DONE, MR. JOHNSTON," to the many accolades he has received already this week.

* * *

IT IS HARD to understand just why various distributors continue the policy of early screenings at theatres in military camps. To a theatreman who finds himself caught in a declining market, it must seem almost suicidal.

First, the distributor realizes very little in the way of film rental. Also, inexperienced projectionists can very well do irreparable damage to valuable prints. All this in addition to the revenue lost by nearby theatres forced to compete.

Shades of Bob O'Donnell, who fought this battle of early military screenings to the detriment of theatre attendance for many years. No industry is more active when it comes to supporting worthwhile government or civic endeavors. Let's stop short of cutting our own throats in the process.

* * *

FREEDOM MUST be nourished if it is to flourish. It can not exist by itself, it must be defended tirelessly. Each of us has the right to an opinion on every important issue—the right to disagree. Better to speak up and be proven wrong than to remain silent and safe. Fighters must stand up and be counted.

Which brings us to the question: Are you doing your share? Ask yourself, "What have I done for myself and my industry?" Besides just complaining, that is.

The issues facing our industry are numerous and our survival may very well depend on their solution. Learn the facts and take a stand.

Silence is not golden.

COLUMBIA'S

'MAD DOG' COLL WILL KILL 'EM ...AT THE BOXOFFICE!



"MAD DOG" COLL

starring KAY DOUBLEDAY | BROOKE HAYWARD | and introducing JOHN CHANDLER as VINCENT COLL

SCREENPLAY BY EDWARD SCHREIBER · BASED ON THE MATERIAL BY LEO LIEBERMAN

PRODUCED BY EDWARD SCHREIBER · DIRECTED BY BURT BALABAN

A THALIA FILM · A COLUMBIA PICTURES RELEASE

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Michael F. Carr, 73, industry veteran, most recently house manager of the Rivoli, Hartford, Conn., under the Shulman Theatres banner, died at Hartford Hospital. At one time he owned several theatres in the Rochester, N. Y. territory.

George O. Eckert, 82, doorman at the Hiland, Fort Thomas, Ky., during the last seven years, died.

Lou H. Gerard, 46, director of public relations for Trans-Lux Corporation, died at his home in Englewood, N. J. Born in Cleveland and a graduate of Ohio State University, he started his career as a sports writer for International News Service. He entered the motion picture industry in 1946 as assistant special events director for 20th-Fox. He was associated with Columbia, Universal, United Artists, and independent producers before coming to Trans-Lux, Gerard was a member of the News Guild, the Jewish War Veterans, American Legion, and was active with Jewish Congress, B'nai B'rith and the American Red Cross. He is survived by his wife, a son, a daughter, his mother, and a brother and sister.

Gold Bands

Joan Fellerman, daughter of **Max and Frances Fellerman,** will be married to Jerry Weisberg at the Croydon Hotel, New York, on May 4. Max Fellerman is with the MGM sales department.

Phyllis K. Yeazell, receptionist and secretary for Tri-State Theatre Service, Cincinnati, and Richard E. Wycoff will be married in the early autumn.

No 'Immediate' Switch In Segregation Policy

CHAPEL HILL, N.C.—W. G. Enloe of Raleigh, district manager of North Carolina Theatres, which operates the Carolina here, says he has no plans for an "immediate" change in its segregation policies, and he does not know when a change will be made, if at all.

"I certainly do anticipate change," he said. "I anticipate change in everything. But I don't know if it will be 1961 or 1981. . . . I only hope and pray we can come up with some solution. I have made no promises and I have no immediate plans for a policy change."

The Citizens Committee for Open Movies, which had been picketing both the Carolina and the Varsity, operated by another circuit, since early in January, recently called an indefinite halt to the picketing after conferring with Enloe. It said it was convinced of Enloe's sympathetic understanding of the committee's goal and of the possibility of reaching it, and were encouraged by his interest shown toward a reasonable settlement. It said it was withdrawing the pickets in the interest of allowing Enloe to deliberate without pressure.

Neither the Carolina nor the Varsity admit Negro patrons.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., APRIL 10

Influence Center Plan For Fox's "Peyton"

NEW YORK—A newly devloped "influence center" pattern of national booking, backed by the largest single picture advertising-exploitation-publicity budget in the company's recent history will launch 20th-Fox's "Return To Peyton Place," starting May 5, it was announced.

The system of initial playdates for the Jerry Wald production is based on studies made of the population groupings in each of the country's regional areas serviced by the company's branch outlets. With statistics provided by the 20th-Fox sales department and branch managers, a core of 30 cities have been chosen as key "influence centers," based not only on population status, but on sociological makeup, word-of-mouth potential, and communications facility.

From these pre-established hubs of influence, the booking patterns will radiate in a "wave" system of playdates.

The "first wave" will begin in the designated centers of influence four weeks in advance of the opening regional premiere with an intensive advertising, publicity, and exploitation campaign using teaser ads, special teaser radio spots, promotional TV trailers, personal appearance tours by director Jose Ferrer and stars Carol Lynley, Jeff Chandler, Eleanor Parker, Tuesday Weld, Mary Astor, Robert Sterling, Brett Halsey, and Luciana Paluzzi, and local level exploitation and promotion stunts. The four week promotional saturation will culminate in gala night premieres in each of the "influence center" cities.

The "second wave" of bookings in related cities and towns to the initial opening will continue in an overlapping time sequence to carry out the four week advance promotional campaign, but will also be able to utilize the word-of-mouth and picture interest generated by the showing in the neighboring city.

The "third wave" and final step in the program will be in outlaying population centers on the edges of the regional delineations.



William T. Orr, vice-president in charge of production at Warner Brothers recently addressed a press luncheon at the Plaza Hotel, New York City. To his left is Dick Lederer, Warners advertising and publicity director, and on the right is Hugh Benson, Orr's executive assistant.

BROADWAY GROSSES

Holiday Spirit Lingers

NEW YORK—Broadway business continued big as the lingering holiday spirit kept the crowds coming downtown.

"ALL HANDS ON DECK" (20th-Fox). Paramount claimed the second week would reach $30,000.

"THE ABSENT MINDED PROFESSOR" (Buena Vista). Radio City Music Hall registered $135,000 for Thursday through Sunday, with the fourth week headed for $195,000. Stage show.

"ONE EYED JACKS" (Paramount). Capitol announced the second week as $60.000.

"BEN HUR" (MGM). Loew's State on reserved seat policy did $31,500 for the 73rd week.

"EXODUS" (UA). Warner stated the 17th week of the hard ticket engagement would hit $59,000.

"SPARTACUS" (U-I). DeMille reported $26,000 for the road show's 27th week.

"ALL IN A NIGHT'S WORK" (Paramount). Victoria claimed the third session would hit $26,000.

"THE HOODLUM PRIEST" (UA). Astor reported $27,000 for the second week.

"PEPE" (Columbia). Criterion registered a solid $38,500 for the 16th week, now in continuous run.

"THE KING AND I" (20th-Fox). Rivoli on continuous policy garnered $25,000 for the third week of the Grandeur-70 production.

"THE GREAT IMPOSTOR" (U-I). Palace claimed the second week at a good $35.000.

Memphis Citizens Unit Battles Censorship

MEMPHIS—A permanent committee of citizens here is working for a "more liberal attitude toward censorship." Novelist Shelby Foote, one of the organizers of the group, stated that he was "not critical of the Memphis Censor Board, but rather of unofficial groups who seek to impose more straight censorship."

"I would not want to put any teeth in the Censor Board," he states. "I have no complaint against the Board as now operated for the very reason it does not censor. If it did, I would be opposed. I would like to make it clear also that I don't object at all to people bringing moral pressure to keep other people from seeing films they object to. I object to people imposing their opinions on me against my will."

The local Ministers' Association expressed "reluctance to move to any specific action" on the question of movie censorship.

"The most obvious action is not always the most efficient," said Dean William E. Saunders, chairman of the Association's social action committee. "Some form of censorship sems desirable, but it would likely bring on certain evils."

They passed a resolution saying, "We will rededicate ourselves to urge all parents, teachers, etc. to a sincere and serious effort to bring Christian standards to all phases of life. We encourage civic leaders in their continuing fight for decency."

Chi Mayor Reverses Censor Board

Okays Uncut "Savage Eye"; Trans-Lux Attorneys See No Desire On City's Part For Drawn-Out Law Suits

NEW YORK—Reversal of the Chicago Police Censor's decision against an edited version of "The Savage Eye" has been granted by Mayor Richard J. Daley of that city, it was announced by Edward Svigals, vice-president of Trans-Lux Distributing Corp., releasing the film. Reviewing the original decision, which required additional cuts in the already edited version of the film, the Chicago Mayor viewed the original version without any cuts at all and approved it without qualification for exhibition.

"Mayor Daley's decision is a demonstration of intelligent censorship by mature standards," stated Svigals. "The city of Chicago has shown that in spite of possible mistakes in the past, it is as able as any other place to distinguish between art and pornography."

The sequences of "The Savage Eye" that were in dispute involve exposures of the female form, notably in a strip-tease scene. "Considered by themselves they might well be construed as objectionable," said Felix Bilgrey, legal representative for Trans-Lux. "But as they are used in the picture, they help to dramatize a woman's disgust with the things that go on around her. Anyone seeing these scenes will only see them as part of the whole picture, when there can be no possible prurient inference. Mayor Daley's decision proves that even a censorship authority, if not hopelessly immature, can tell the difference between a French postcard and the Venus de Milo."

Immediately upon receipt of Mayor Daley's decision, which reversed the one made in January by the Chicago Commissioner of Police, Trans-Lux booked the original, uncut version of "The Savage Eye" to open at the World Playhouse in Chicago in the near future.

It was felt that the action demonstrated an easing on the part of existing censor boards' enforcement of regulations which face challenges in the courts despite the recent Supreme Court decision which many felt would be the green light to censor boards to bear down.

Svigals and Bilgrey felt that perhaps censor boards realized that continued court battles at the expense of the taxpayers were ill-advised. Also, government counsel may realize that the "Don Juan" Supreme Court decision does not give them enough of a mandate to delve deeper into censoring films. The Chicago board is one of the toughest in the fields, and the Mayor's reversal of the police censor board was done after careful consideration, it was felt, and possibly to evade prolonged court battles which would once again terminate in the U.S. Supreme Court.

Svigals and Bilgrey felt that state legislatures presently in session who are working on restrictive measures with regard to the censoring of films might take heed that enactment of such laws might be an idle waste of taxpayer money since the industry and/or individuals will continue to exercise their rights to appeal to the courts for relief until censoring restrictions are lifted.

PCA Approves 72 Pix; 22 Per Cent Over 1960

HOLLYWOOD—The Production Code Administration issued certificates of approval to 72 motion pictures during the first three months of the year, a 22 per cent increase over the 59 features approved in the corresponding period of 1960.

This report was sent to Eric Johnston, Motion Picture Association of America president, by PCA Administrator Geoffrey Shurlock.

Feature film scripts submitted to the PCA during this three month period also showed an upswing with 75 sent to the MPAA office this year as against 50 during the first quarter of last year.

In another report sent to Johnston by the Studio Publicity Directors Committee it was noted that 63 new films were set for preview showings by that office to trade, domestic, and foreign press representatives at 104 separate screenings during the first quarter of the year.

Allied's Fine Opposes All Film Classification

CLEVELAND—Marshall Fine, president, Allied States Association of Motion Picture Exhibitors, stated that he is "unalterably opposed to either voluntary or mandatory classification of films."

"Classification is merely a nice name with which to disguise the evils of censorship," he said. "Classification of films is the means by which one individual may impose his opinions, biases, prejudices, and will upon his fellow men. Classification of films would deny one of our great American heritages, the freedom of choice.

"Motion pictures do not fall into any natural classifications and most motion pictures defy any artificial classification. Whether a film is 'objectionable' or not depends entirely upon the reaction of the individual who views it. The classification of film reflects only the personal taste, background, and preferences of the classifier.

"If the reasons advanced for classifying films were applied to books, the children's horror classics of Hans Christian Andersen and the Grimms' Fairy Tales would obviously be forbidden to children, and the Holy Scriptures would be restricted to adults only.

"Censorship, by any name, is the vehicle by which dictators seek to enslave the minds of men. It has no place in a free America."

Schenck Quits MGM Post

NEW YORK—Marvin H. Schenck, MGM vice-president, who leaves on an extended European vacation late this month, has requested termination of his contract, effective following his return, in order to devote his entire attention to independent business enterprises.

From high school graduation, he has spent his entire life in show business, starting as an office boy with the Marcus Loew Booking Agency in New York. He advanced steadily to executive positions with Loew's Theatres before his MGM executive appointment and elevation to vice-president.

Stars Join Executives For Johnston Salute

NEW YORK—Gordon MacRae, Howard Keel, Connie Stevens, Martha Scott, Ray Walston, Myron McCormick, Terry Sanders, Nancy Kelly, and Betty Madigan were to headline the entertainment program at the testimonial dinner for Eric Johnston, president of the Motion Picture Association of America, at the Waldorf Astoria Hotel Monday evening (April 10).

The stars were to appear in a show titled "Around the World with Eric Johnston," produced by Morton Sunshine.

The testimonial, celebrating the 15th anniversary of Johnston's entry into the motion picture industry, was sponsored by The Council of Motion Picture Organizations, with former President Eisenhower as honorary chairman.

Russell V. Downing, president of Radio City Music Hall, was chairman of the dinner committee. The committee members were Ben Marcus, A. Montague, and Samuel Pinanski, governors of COMPO; Harry Brandt, president Independent Theatre Owners of America; Frank Capra, president, Directors Guild of America; George Chandler, president, Screen Actors Guild; Valentine Davies, president, Academy of Motion Picture Arts and Sciences; Irving Dollinger, Allied States Association of Motion Picture Exhibitors; Edward Emanual, chief barker, Variety Clubs International; Ken Englund, president, Screen Writers Branch of Writers Guild of America, West; Y. Frank Freeman, Association of Motion Picture Producers; Herman Kenin, president, American Federation of Musicians; Curtis Kenyon, president, Writers Guild of America, West; Walter M. Mirisch, president Screen Producers Guild; Albert M. Pickus, president, Theatre Owners of America; Leslie R. Schwartz, president, Metropolitan Motion Picture Theatres Association; Sol A. Schwartz, Columbia Pictures; and Richard Walsh, president, International Alliance of Theatre Stage Employees.

NSS Shifts Weimar

NEW YORK—Fred Weimar, branch manager of National Screen Service's San Francisco office, has been moved to Los Angeles to head the company's office there, effective immediately, it was announced by Burton E. Robbins, president. Weimar replaces Ben Ashe, who has resigned.

Replacing Weimar as branch manager in San Francisco, is Ray Richman who is being promoted from salesman in that office—a post he has filled since 1950.

Emil Davis, San Francisco office service manager, who has been with the office since 1943, is promoted to salesman.

Father Little Visits Studios

NEW YORK—Monsignor Thomas F. Little, executive secretary of The National Legion of Decency, reviewing organization of the Roman Catholic Church in the United States, has left for Hollywood where he will spend two weeks discussing motion pictures with Production Code officials and major studio producers. It is Monsignor Little's custom to visit the west coast at least once every three years.

Col. Plans Biggest Shooting Schedule

NEW YORK—With six major productions scheduled to go before the cameras during the month of April, Columbia Pictures' Hollywood studios are about to start the most intensive program of production activity in history, resulting in a total of 20 pictures shooting during the next four months.

A. Schneider, president of Columbia, revealed the new program to home office executives following a month-long series of studio meetings with Samuel J. Briskin, vice-president in charge of west coast operations, who had detailed the production schedule to Schneider, Leo Jaffe, first vice-president and treasurer, and vice-president Sol Schwartz, who was attending his first studio production meeting. Also participating in the conferences were vice-presidents Irving Briskin and Gordon Stulberg, and Arthur Kramer, S. J. Briskin's executive assistant, as well as other studio officials.

In addition to the planning sessions, the New York executives saw "rough-cuts" of two of the company's top films for 1961, John Ford's "Two Rode Together," starring James Stewart and Richard Widmark, set for summer release; and the Mervyn LeRoy—Fred Kohlmar production, "The Devil At Four O'Clock," starring Spencer Tracy and Frank Sinatra, which will go out in early fall.

A similar series of meetings will be held by Schneider with M. J. Frankovich, vice-president in charge of European-based production, during a forthcoming trip to England and the continent when he visits company production centers in London, Paris and Rome.

Teeing off the most varied and extensive production program in Columbia history will be six features, all scheduled for an April start. These are "Notorious Landlady," starring Kim Novak, Jack Lemmon, and Fred Astaire, being filmed as a Fred Kohlmar—Richard Quine production; "Walk on the Wild Side," starring Laurence Harvey, Capucine, and Jane Fonda, a Charles K. Feldman production with Edward Dmytryk to direct; "Sail A Crooked Ship," starring Robert Wagner, Dolores Hart, Carolyn Jones, and Ernie Kovacs, a Philip Barry production which Irving Brecher will direct; "The Tiger Among Us," starring Alan Ladd, Rod Steiger, and Michael Callan, with Philip Leacock to direct for producer William Bloom; George Sidney's "Diamond Bikini," for which Dorothy Kingsley has written the screenplay; and "Sardonicus," a William Castle production, starring Oscar Homolka, Audrey Dalton, Ronald Lewis, and Guy Rolfe.

McMahon Leaves Republic

NEW YORK—Joseph E. McMahon has resigned as secretary and general attorney for Republic Corporation as of April 30. He plans to enter the private practice of law, specializing in corporate and labor matters.

He has been associated with Republic and its predecessor, Consolidated Film Industries, and has been an officer and director of a number of its subsidiary companies for 25 years.

Polkes Joins Loew's

NEW YORK—Alan H. Polkes, formerly a vice-president of Webb and Knapp, Inc., has been elected vice-president of Loew's Theatres and Realty Corp., it was announced by Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc.

No Blacklist Exists, Says Industry In Answer To Suit Of "Hollywood 12"

WASHINGTON—In asking the Federal District Court to deny a preliminary injunction to the "Hollywood 12," expanded successors of the original "Hollywood 10," attorney William P. Rogers for the defendants warned the Court that to grant it would require the court to supervise the employment practices of the motion picture producers for the next several years and "impose upon the producers strong coercion to employ the services and purchase the literary products of the plaintiffs, regardless of worth thereof."

Rogers filed in behalf of the Motion Picture Association of America, the Association of Motion Picture Producers, and the 11 film producing and distributing companies that are being sued for $7,500,000 by eight writers and four actors who claimed they have been blacklisted for alleged communist sympathies.

The defendants categorically deny that any conspiracy or "blacklist" exists or existed. They insist that each acted in his own self interest; and that any similarity in their practices in the employment of the alleged Communists resulted "from the impact of identical stimuli, under similar conditions, upon companies having substantially the same problems and objectives."

They go further, holding, in Rogers' brief, that even if a common policy did prevail "relating to the non-employment of members of the Communist Party, it was eminently reasonable and proper."

The company officials in attached affidavits, insisted that they had policies against the employment of Communists prior to the issuance of the so-called Waldorf Manifesto, Nov. 25, 1947. They contend that while they are in concert in the views expressed against employing Communists, each company makes its own determination as to who is, and who is not a Communist.

"Individually, the plaintiffs have slept on their rights for periods varying from seven to 13 years," the brief says, "and cannot be heard now to say there is any urgency."

The brief also called the Court's attention to an alleged covenant entered into by four of the plaintiffs in which in return for a consideration, each agreed not to sue seven of the present defendants. The covenants were signed in out of court settlements in similar action brought by members of the "Hollywood 10" in the California District Court in 1949.

Court Limits Damages In Skouras Trust Suit

NEW YORK—Federal Judge E. J. Dimmock has further reduced the amount of damages which Skouras Theatres may ask in its million dollar claim against the major film companies.

Judge Dimmock held that the period of years for which damages could be claimed was limited to that specified by the statute of limitations effective in New York—a maximum period of six years; that claims of damage due to pooling arrangements could not be used to seek damages; that the Skouras claims of damages on three of the many theatres involved—the Playhouse, Great Neck, the Lynbrook and Ward, Bronx, all in New York, were "landlord claims," and he dismissed the cases involving these three theatres.

Skouras Theatres filed suit in June, 1953, charging that they had suffered loss through the activities of the defendant majors.

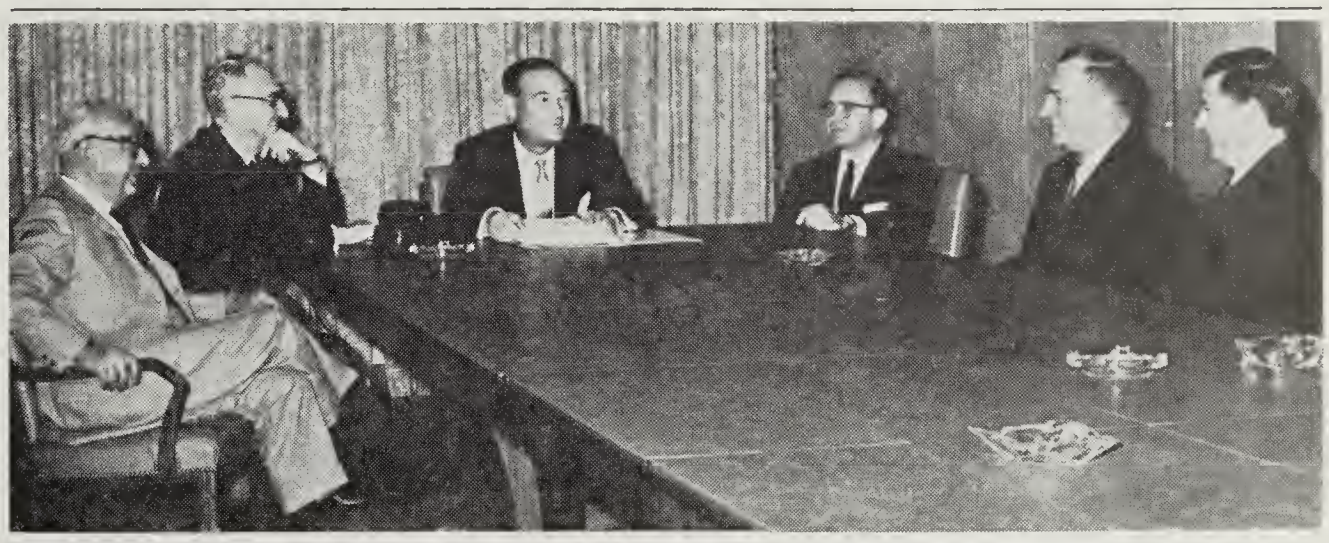
SW Profit Rises In Six Month Span

NEW YORK—The consolidated operating profit of Stanley Warner Corporation for the six months ended Feb. 25 amounted to $2,346,800, it was announced by S. H. Fabian, president. This is equivalent to $1.16 per share on the outstanding common stock. The consolidated operating profit for the same period last year was $2,075,900, equivalent to $1.02 per share.

During the six months, there was charged direct to earned surplus $223,200 arising from unusual dispositions of property. For the corresponding period last year, there was a credit of $24,800 to earned surplus.

Theatre admissions, merchandise sales, and other income for the six months amounted to $64,867,700, as compared with similar income of $63,521,500 for the same period last year.

The consolidated operating profit for the quarter ended Feb. 25, was $876,200, equivalent to 43 cents per share on the outstanding common stock. The profit for the corresponding period one year ago was $865,400, or 43 cents per share on the common stock.



From left to right are seen Rube Jackter, Columbia vice-president and general sales manager; A. Montague, executive vice-president; A. Schneider, president; Leo Jaffe, first vice-president and treasurer; Paul N. Lazarus, Jr., vice-president; and Jonas Rosenfield, Jr., vice-president in charge of advertising and publicity, at a meeting at which Schneider revealed the new production program which will see 20 pictures shooting during the next four months.

First N.C. Jury Trial Of Exhibitor On 'Immoral' Charge Ends Deadlocked

CHARLOTTE—A jury was unable to agree and a mistrial was ordered March 30 in what reportedly was the first case ever to go to a jury in North Carolina in which a theatre operator was charged with displaying an immoral film in the showing of a motion picture about a nudist camp.

The charge was against Bill Lemmond, Jr., owner and operator of the Fox Drive-In, who was arrested by Mecklenburg County police March 1 after he began the 7 p.m. showing of "Sun Lovers' Holiday." It was declared a mistrial by Superior Court Judge P. C. Froneberger after the jury reported it was unable to agree after deliberating the better part of two days.

The jury, made up of five women and seven men, reported it was locked eight to four in favor of conviction. All members of a jury must agree to arrive at a verdict in North Carolina courts.

Earlier, Judge Froneberger had allowed a motion of nonsuit as to the projectionist at the drive-in, Carson Paul Jenkins, who was arrested at the same time the charges were brought against Lemmond. Jenkins also was charged with showing an indecent film.

Both Lemmond and Jenkins had been convicted two weeks earlier in County Recorder's Court and had appealed to Superior Court. In the lower court, Lemmond was given a 90-day sentence, suspended on condition he paid a fine of $350, and Jenkins was taxed with the costs of court, which totaled $13. The judgment was imposed March 10 by Recorder's Court Judge Winfred Ervin, who heard the case without a jury.

Since Lemmond's conviction in Recorder's Court, county police have visited his drive-in again and charged him with a similar offense in connection with the showing of another nudist film. "For Members Only." His trial on this charge is set for April 18 in County Court. The same film was involved in a similar trial in City Court in which Visulite owner Robert Scrader was acquitted of showing an obscene film. The judgment in this case was by City Court Judge Howard Arbuckle. Although he allowed the defense motion for a nonsuit as to the projectionist in the Superior Court trial just held, Judge Froneberger refused to grant a similar motion as to Lemmond and directed that the case should go to the jury. In addition to hearing testimony of various witnesses, the jury also was given a special screening of the film in question.

AA Grants Stock Options

NEW YORK—The executive committee of the board of directors of Allied Artists has approved the granting of an option to Samuel Bronston for the purchase of 25,000 shares of the corporation's common stock at the sum of $8 a share.

The committee further approved an option to Herbert Silverberg for 2000 shares of the common stock of the corporation, at the price of $8 a share.

The options may be exercised within a two-year period commencing March 15, 1961. The closing price on the American Stock Exchange of the common stock on March 14, 1961, was $6⅛ a share.

Bronston is the producer of "El Cid," which Allied Artists will distribute.

88 Fox Post-48's To TV Via Seven Arts Deal

NEW YORK—Spyros P. Skouras, president of 20th Century-Fox, announced the sale of 88 post 1948 pictures to Seven Arts Productions under arrangement with Elliot Hyman, president of the motion picture firm, which plans to distribute the films to television. The purchase price is $6,400,000.

All world rights as well as United States rights are included. The films include "Man in the Gray Flannel Suit," "Revolt of Mamie Stover," "D-Day, the Sixth of June," and "Don't Bother to Knock."

Two Reade Drive-Ins Bought By Hellman

ALBANY — Neil Hellman, president of Hellman Enterprises, announced that he has purchased the Lawrence Drive-In and Robbinsville Drive-In, both on the outskirts of Trenton, N.J., from Walter Reade.

The purchase is in keeping with Hellman's confidence in the motion picture industry and makes his theatre holdings, owned and operated by him personally, seven drive-ins and the Hellman Theatre, which was completed last April.

Hellman further states that an announcement will be forthcoming within the next 30 days on future theatre activities, locations of which are undisclosed.

Hellman plans on equipping both of his new drive-ins with electric heaters so that they will operate on a 52 week basis. The Lawrence Drive-In last season operated on a first-run policy for an 18 week period. Hellman states that the policy of both the drive-ins will be continued as they have been under the Reade ownership.

Hellman also owns and operates the Thruway Motel, Imperial Restaurant and Guard Room in Albany, which adjoins the Hellman.

Bordertown Now Lone Star

DALLAS—The corporate name of Bordertown Theatres, Inc., has been changed to Lone Star Theatres, Inc., by recent action of the board of directors.

Operating over 40 theatres, most of them drive-ins, the new and it is felt more appropriate name, Lone Star Theatres, Inc., became effective on April 1. Principal stockholders are Claude Ezell, Ned Depinet, and Sam Dembow, Jr. Ezell is president; Dowlen Russell is executive vice-president; Albert H. Reynolds, vice-president in charge of theatre operations; and Brandon Doak is secretary.

Allied Loses Mid-South Unit

OKOLONA, MISS.—Allied Independent Theatre Owners of the Mid-South, voted unanimously to resign from Allied States Association of Motion Picture Exhibitors. The action was recommended by president Dwight F. Blissard, Okolona theatre owner, who charged Allied States with having lost its "effectiveness" and refusing "to give the small independent exhibitors any consideration."

"Pete" Gage Elected To New Reade Post

OAKHURST, N.J.—Edwin "Pete" Gage has been elected to the newly created position of administrative vice-president and treasurer of Walter Reade, Inc., it was announced by Walter Reade, Jr., president.

Gage, a top-level executive with the Reade organization for the past 20 years, has had vast experience in all phases of the company's theatre and concession operations, with particular emphasis on financing.

A student of the Wharton School of Finance at the University of Pennsylvania, Gage entered the business world with the Celanese Corp. of America in 1935. In 1940 he formed his own company, the Cole Chemical Corporation, and in 1941 joined the Reade organization. With the development of the company's multi-million dollar food and concession activity, he assumed complete responsibility for that operation. He was elected treasurer of the National Association of Concessionaires at the 1959-60 convention and last year was elected first vice-president of that organization.

Gage is a member of the board of Theatre Owners of America and an original trustee and founder of the Federation of New Jersey Theatres. He is a member of the board of the Monmouth County Mental Health Association and is chairman of the fund drive for 1961.

Screen Gems Profit Up

NEW YORK—A. Schneider, president, Screen Gems and Columbia, announced that Screen Gems, Inc., television subsidiary of Columbia Pictures, had net profits of $970,000 in the 27 weeks ended Dec. 31. Profit in the 26 weeks to Dec. 26, 1959, was $647,000.

Earnings in the recent half year are equal to 43 cents per share on the basis of 2,250,000 shares outstanding on Dec. 31, or 38 cents per share on the basis of 2,538,000 shares now outstanding.

Earnings in the comparable half year ended in 1959 were equal to 29 cents per share on the basis of shares outstanding on Dec. 31, 1960, and 25 cents on the basis of shares now outstanding.

The additional stock represents 288,400 shares recently issued and sold on a rights offering to holders of Columbia Pictures stock.

Earnings for the quarter ended Sept. 24, 1960, were $153.000, equal to six cents per share on the basis of shares presently outstanding.

BV Dept. Goes West

NEW YORK—Within the next few weeks, Buena Vista's foreign sales department, under the supervision of Ned Clarke, will move from its present headquarters here to the Walt Disney Studio where its address will be 350 South Buena Vista Street, Burbank. The move will be finalized with the return of Clarke from Europe where he has been on an extended business tour.

At the same time it was made known that Harry Archinal, who has been with the Disney organization a number of years, has been appointed assistant foreign sales manager, assuming these duties immediately. He succeeds Mel Rydell, who has resigned to join Metro-Goldwyn-Mayer International.

Herb Fletcher, who is sales representative for South America, operating out of Caracas, Venezuela, has also moved his headquarters to the Burbank location.

Loew's Realigns N.Y. Theatre Personnel

NEW YORK—Charles E. Kurtzman, general manager of Loew's Theatres, announces the following assignments and transfers for the circuit intown theatres: Louis Falk, Premier, has returned from sick leave; manager William Klenert, who had been relieving at the Premier, is assigned to Coney Island. Maurice Seidlitz, Loew's 167th Street, has retired, and will be doing relief work on the intown circuit; Pauline Blum, assistant manager, has been promoted to manager, 167th Street, replacing Seidlitz. William Tilford, veteran assistant manager, Loew's Capitol, has retired to live in Florida; he is replaced by Morris Gutherts, former assistant at Loew's State, Broadway. S. James Kennedy, assistant manager, Loew's Orpheum, is transferred to the Post Road. Marion Schaible, Loew's Premier assistant, goes to Coney Island; Kenneth Smith, assistant at Loew's 46th Street, Brooklyn, has been transferred to the Premier. Patrick Keane is the new student assistant manager of Loew's 46th Street. John Gervasio, Alpine assistant, goes to the Boro Park, and Joseph Robbeson is a new student assistant at Loew's Alpine. Irving Kersch is a new student assistant at Loew's Olympia; Abraham Sheinis has been named student assistant at Loew's Paradise. Mary Williams, assistant manager, Loew's 83rd Street, has been transferred to Loew's American. Robert L. Gibbons is the new assistant, Orpheum, and Mario Zabardi is named student assistant manager at Loew's 83rd Street.

Special Oscars To Four

HOLLYWOOD—Gary Cooper, Stan Laurel, Sol Lesser, and Hayley Mills have been voted special awards by the Board of Governors of the Academy of Motion Picture Arts and Sciences, Valentine Davies, president, announced.

Cooper was voted an honorary award "for his many memorable screen performances as well as the favorable international recognition he, as an individual, has gained for the motion picture industry."

Laurel also was named for an honorary award, his for "creative pioneering in the field of cinema comedy."

Lesser was voted the Jean Hersholt Humanitarian Award, an honor bestowed by the Board "to an individual in the motion picture industry whose humanitarian efforts have brought credit to the industry."

The 13-year-old Miss Mills, daughter of actor John Mills, was voted an honorary juvenile award "for the most outstanding juvenile performance during the Awards year," for her performance in "Pollyanna."

All four recipients will be presented their "Oscars" on the 33rd annual Academy Awards show April 17, which will be carried over the combined television and radio networks of ABC and the Canadian Broadcasting Company.

IFIDA Plans Luncheon

NEW YORK—Jack Ellis, chairman of Independent Film Importers and Distributors of America, Inc.'s luncheon committee, announced that tickets are available for IFIDA's first trade luncheon to which all members of the industry are invited. The luncheon will be held April 27 at the Hotel Astor and the principal speaker will be Max Youngstein of United Artists, who will speak on the subject, "The Effect of Foreign Films on the American Film Industry."



The NEW YORK Scene

By Mel Konecoff

PICTURE NOTE: Universal has themselves quite a picture in the forthcoming "Blast of Silence," which has been turned out—believe it or not—for the sum of $65,000 under the overall production supervision of Al Crown and Dan Enright, with Merrill Brody producing and with Allen Baron directing, writing, and acting. In addition, about $8,000 of this was spent just on the music alone.

How were costs kept down? Salaries were deferred at the top level in addition to which most concerned did a lot of the physical work themselves, such as scouting locations, lugging cameras and equipment, shooting in off hours, using personal cars, wardrobe, etc. Crown and Enright figured that if they made the same feature at one of the studios instead of their own and using natural exteriors for the most part for background, it would have cost closer to $200,000.

They were proud of what could be done when some talented people got together with a will and were willing to spend time and little money. The cast, with the possible exception of Molly McCarthy and Danny Meehan, were non-professionals, with lead Allen Baron being a set designer; villain Larry Tucker an agent, etc. As a result of the film, Merrill Brody and Baron have been signed to a contract by 20th Century-Fox.

Crown and Enright have sold the film outright to Universal for distribution in the U.S. and Canada, and they are closing deals abroad country by country. In the United Kingdom, Eros Films will handle. Their next film will be "The Idyll," based on a novel by Shelley Smith, to be filmed in England in the summer with David Greene directing. No release has been set as yet, but it will qualify as an Eady Plan picture.

"Blast of Silence" is a suspense film about a professional gunman who is hired to kill a mob leader, and it is well done.

MEMO TO PHIL HARLING: Dear Phil, as chairman of the Committee Against Toll-TV you probably were not invited to cover the first "live" telecast of a Broadway show to pay-TV subscribers concurrent with the show's New York run. This took place the other night when "Show Girl," starring Carol Channing, was seen by subscribers in Etobicoke, the suburb of Toronto.

Those who wanted to partake of the entertainment deposited $1.50 in the Telemeter coin boxes atttached to the family set in the 5800 homes in the test area and they were to get the exact same show that was seen by Broadway showgoers who attended at the Eugene O'Neill Theatre where the top price was $7.50 for the best up-front seat.

Five television cameras were used to record the show via coaxial cable on five video tape recorders at Reeves Sound Studios. These tapes can be electronically edited and sound-mixed, and the show was to be shown to Etobicoke audiences for a full week. No microphone booms were visible, being concealed in the scenery. It is expected that the program will be preserved and employed again when pay-TV is expanded to other areas in the U.S. and Canada.

As you know, Phil, "Show Girl" is the second of a series of new programs which International Telemeter Company, a division of Paramount Pictures, is producing for its subscribers in Toronto. The first was Gian-Carlo Menotti's "The Consul."

We came in to catch the proceedings on a Sunday night at the theatre and we were able to compare the on-stage performance with what appeared on TV because there were monitors on both sides of the stage. We thought the stage version was better from all angles.

Phil, the following little jingle sung to the tune of "How Ya Gonna Keep 'em Down On The Farm After They've Seen Paree?" sums up the situation.

How Ya Gonna Get 'Em To Pay For TV
When They've Been Getting It For Free?

THE METROPOLITAN SCENE: We got an invite from Tex and Jinx McCrary the other day to come down to the boat and have some "tea" with Jackie Gleason before he left for Paris, where he's supposed to film "Gigot," which Gene Kelly will direct. The wire said that the bar would be open at 10 a.m. If the hour were changed to 11 a.m. we might have gone. After all, 10 a.m. is a bit early for the Gleason brand of "tea." . . . Didya see where a young man got picked up with thousands of dollars worth of dope in the lobby of the Brooklyn Paramount? He was trying to peddle it to teeners there for the special rock-n-roll show. This is carrying the do-it-yourself phase in concessions too far. . . . Did you know that Sadie Costanza is chairman of the publicity and public relations committee of the local WOMPI and that she's assisted by Theresa Muraco? . . . The final title will be "The Hustler" and not "Sin of Angels" because of "a scientific, in-depth survey conducted among the public and exhibitors" on behalf of the Paul Newman, Jackie Gleason starrer for Fox release. . . . We like Jack Fruchtman's opening day stunt for "All In A Night's Work" when he advertised that the first 100 women to attend the theatre on opening day would receive an exact duplicate of a costume worn by Shirley MacLaine in the film. He of course neglected to state that the costume was a towel. He cleaned up. . . . Five thousand member laundries of the Registered Shirt Laundry Association will plug Fox's forthcoming "Madison Avenue."

"West Side" Advance Big

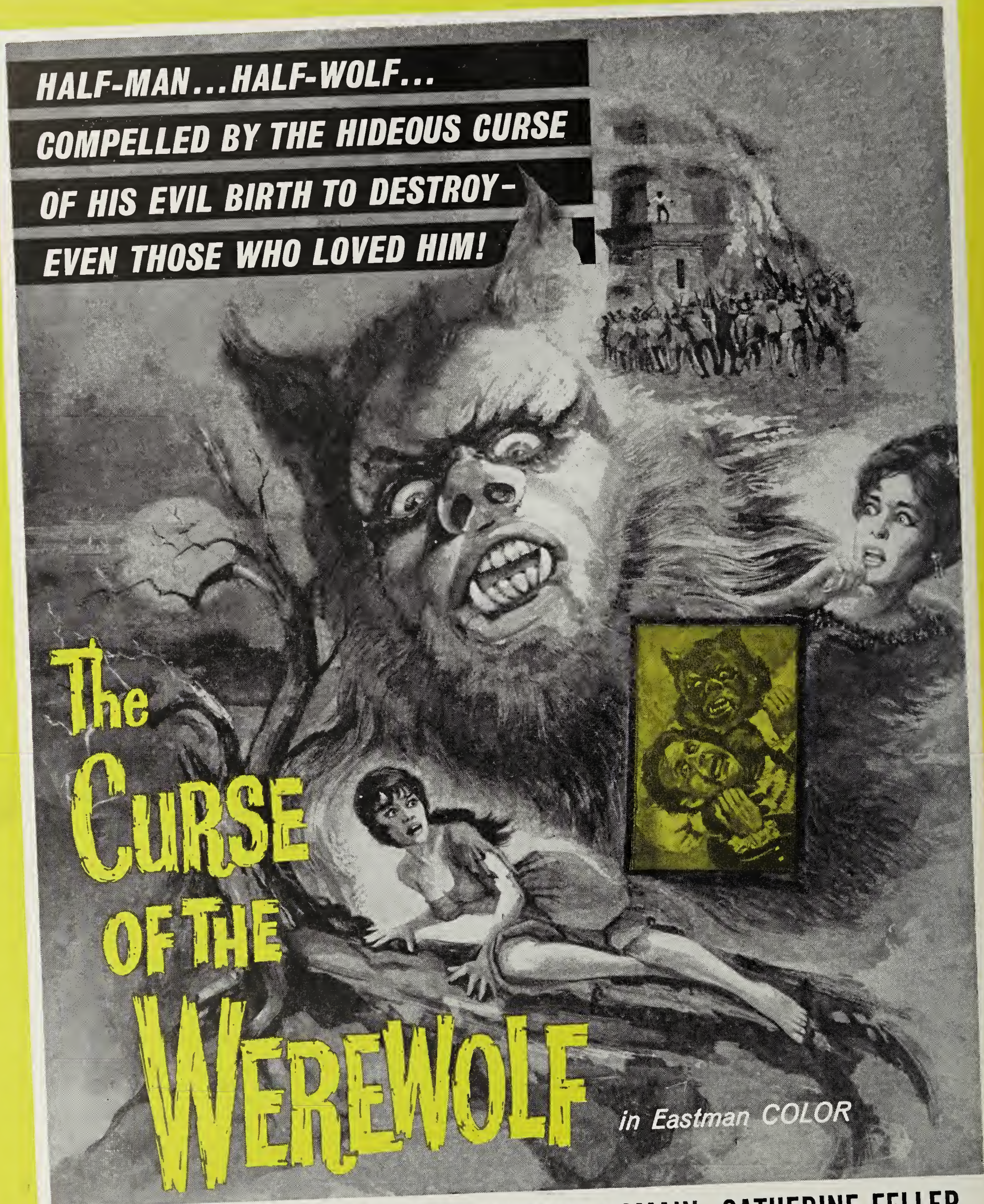
NEW YORK—Although the world premiere of "West Side Story" at the Rivoli is still seven months away, advance sale of tickets kicked off with the amazing total of $30,675.85 during the first week that tickets have been available, it was announced by William J. Heineman, vice-president of United Artists, and David E. "Skip" Weshner, sales representative of the Mirisch Company.

Valiant Films To Vitalite

NEW YORK—Valiant Films Corp. has entered into an agreement with Vitalite Film Corp. under which Vitalite will distribute all Valiant product. Announcement was made jointly by Fred J. Schwartz, president of Valiant, and Sig Shore, president of Vitalite.

Vitalite has been a major supplier of motion pictures to Valiant. Key branches of Valiant are also being taken over by Vitalite.

THIS SUMMER'S NEW BIG THRI



Starring
CLIFFORD EVANS · OLIVER REED · YVONNE ROMAIN · CATHERINE FELLER

Screenplay by JOHN ELDER · Directed by TERENCE FISHER · Produced by ANTHONY HINDS · Executive Producer MICHAEL CARRERAS

A HAMMER FILM PRODUCTION · A UNIVERSAL-INTERNATIONAL RELEASE

BOOK IT NOW FOR EARL

nd CHILL SHOW from UNIVERSAL!

WAS IT SUPERNATURAL FORCE
OR PSYCHOTIC COMPULSION
THAT DROVE
FIVE MADDENED
MURDERERS
TO DESTROY
THEMSELVES?

THE SHADOW OF THE CAT

THE MOST SHOCKING
SUSPENSE-THRILLER
OF THE YEAR!

STARRING
ANDRE MORELL · BARBARA SHELLEY · WILLIAM LUCAS · FREDA JACKSON · CONRAD PHILLIPS

Written by GEORGE BAXT · Directed by JOHN GILLING · Produced by JON PENINGTON · A B. H. P. FILM · A UNIVERSAL-INTERNATIONAL RELEASE

GUARANTEED PRE-SOLD BY UNIVERSAL

SUMMER PLAYING TIME!



LONDON Observations

by Jock MacGregor

THOSE who think that the industry does not sponsor enough statistical surveys of its own have been having a high time. To the Board of Trade's excellent quarterly reports have been added the Screen Advertising Associations "Spotlight on the Cinema Audience" and the report on the British Films Quota Act for last year.

SAA claims that the cinema is still the nation's major out of home leisure pursuit and that of the 10 million cinema tickets sold every week, six million are bought by young adults in the 16-34 age groups, who represent 370,000,000 visits per annum. The cinema, it boasts, is the medium of 12¼ million young adults who do not lose the habit on marriage or the arrival of children. Moviegoers are reported as being exceptionally clothes conscious, above average buyers of petrol, cosmetics, candy, and soft and alcoholic drinks, and include a higher than average proportion of owners of record players and pedal cycles.

From the quota report, one gleans that of the 3,016 cinemas (excluding 49 exempt from quota), 735 received some relief in their obligations due to highly competitive situtations. Allowing for these reliefs, the overall quotas stood at 27 per cent for features and 24 per for the supporting program. The average proportion of British films shown at all theatres however was 40.4 and 37.3 per cent, respectively 96 per cent of the theatres achieved or exceeded their requirements. Of the circuits, Rank played 41 per cent top features and 44 per cent support and ABC 44 and 42 per cent respectively.

Both these sets of figures should make pro lucers think seriously when planning their lineups. The former gives a good indication of the type of audience for which we should be catering, and the latter shows the growing nationalistic trend for not only has this product been booked but much of it has been of the highest box office calibre.

REPRESENTATIVE of the experimental school in British production is Tony Richardson, who had a success with "Look Back in Anger," a setback with "The Entertainer," and a resounding come back with "Saturday Night." Now he is producing and directing Shelagh Delaney's "A Taste of Honey" and shooting it entirely on location in London and Manchester. No studio will be used even for interiors. Richardson has also adhered to his principles and has refused to be tempted by the box office potential of established stars. He has gone to great lengths to find the right artist for each role. This is a sound move for today in Britain rarely does a star succeed in being a bigger attraction than the subject, and, thanks to the agents, many expect salaries vastly in excess of their drawing potential. . . . If you think you have problems regarding censorship you should spare a thought for Signor Lombroso of Globe Films International of Rome. Italian censors have ruled against any degree of exposure in advertising material, and he has found himself having had to have slacks painted on to the artists in a bathing beauty parade poster for "Ambitious Girls." The Italian censor and government has, however, relaxed regarding its ban on the filming exteriors for Louis De Rochemont's "The Roman Spring of Mrs. Stone." The unit, headed by Vivien Leigh, is now being allowed to visit Rome for two weeks. The Italian government is apparently still smarting after the expose of Roman morals in "La Dolce Vita." I do not know what their reaction will be to the forthcoming Italian film, "Lesbia and the Roman Nights," which is described as about the "sweet life of a decadent Rome." . . . Another film newspaperman to turn to film production is Connery Chappell, former editor of Kine Weekly and Picturegoer. He is to produce a $1,400,000 series of 26 one hour television films under the title of "Ghost Squad" for the Rank Organization and Associated Television.

Broidy On Insurance Board

LOS ANGELES—Steve Broidy, Los Angeles civic leader and president of Allied Artists, has been elected to the board of directors of Beneficial Standard Life Insurance and Beneficial Fire and Casualty Insurance Companies of Los Angeles.

A vice-president of the Association of Motion Picture Producers, Inc., and a member of the board of The Union Bank and Trust Company, Broidy is active in more than a dozen philanthropic, educational, and cultural organizations in southern California.

Youngstein Aids College

NEW YORK—Max E. Youngstein, vice-president of United Artists, has been appointed chairman of the entertainment industry's committee for the Albert Einstein College of Medicine, it was announced by Jack D. Weiler, chairman of the board of overseers.

A branch of Yeshiva University, the Albert Einstein College of Medicine is now preparing to expand its existing facilities with construction of a new diagnostic center and a health research building.

Weisberg Joins Trans-Lux

NEW YORK—Robert Weisberg has joined the Trans-Lux organization to head a new division of the company, it was announced by Richard Brandt, president, and Richard Carlton, vice-president in charge of sales of Trans-Lux Television Corporation.

Weisberg's 11 years in television span every phase of the telefilm industry. For the past five years, Weisberg has been executive in charge of buying for the 105 station member-owners of TV Stations, Inc. His background includes several aspects of film production and extensive experience in film consulation and syndication.

Craddock Joins Rugoff

NEW YORK—Gordon Craddock has joined Rugoff Theatres, Inc. He was formerly assistant sales manager of Lopert Films and prior to that associated with Rank Film Distributors. For five years he was a producer's representative in partnership with Skip Weshner and for two years before that assistant general sales manager for Samuel Goldwyn Productions.

Craddock will be in charge of buying and programming for all out-of-town theatres

Para. Acquires Half Of Talent Associates

NEW YORK—Paramount Pictures Corporation has entered into an agreement to acquire a 50 per-cent interest in Talent Associates, Ltd., a leading independent producer and packager of television programs and motion pictures.

The announcement was made jointly in New York by Barney Balaban, president of Paramount, and Alfred Levy and David Susskind, president and executive vice-president, respectively, of Talent Associates.

Talent Associates produced 33 "specials," including the prize-winning "The Moon and Sixpence," on the three major networks during the past year, and has also presented such outstanding TV series as "Armstrong Circle Theatre," "Dupont Show of the Month," "The Play of the Week," "Kaiser Aluminum Hour," "Family Classics," "Justice" and "Kraft Theatre."

Susskind is also internationally known as moderator of the television program "Open End," widely acclaimed for its distinguished commentaries on the contemporary scene. He is co-producer of Columbia's "A Raisin in the Sun," which was recently selected as the official U.S. candidate in the forthcoming Cannes Film Festival, and is currently preparing the screen version of the award-winning TV drama, "Requiem for a Heavyweight."

Under terms of the new agrement, Levy and Susskind will continue to devote their services exclusively to Talent Associates and its operation. Paramount's production activities for sponsored television will be integrated into Talent Associates under this arrangement. Although the details of the transaction were not disclosed, it was stated that the two associates had received cash and an unspecified number of shares of Paramount common stock.

Talent Associates enjoys a sound financial position, with cash in excess of $1,000,000 and with no bank or funded debts outstanding. Its assets include all television programs and films produced by the company since its inception in 1949. Gross income in 1960 was approximately $5,500,000.

Variety Chiefs Head Meet

MIAMI, FLA.—Departing from the practice of previous years, the major luncheons scheduled for the annual convention of Variety Clubs International will have the organization's top officers presiding, it is announced by William Scully, general chairman of the 34th meeting.

International chief barker Edward Emanuel will chair the opening luncheon scheduled for the Hotel Fontainbleau on Tuesday, April 25, the opening day of the Variety conclave. San Francisco's Rotus Harvey, first assistant chief barker, will preside over the Wednesday luncheon, and overseeing the third Variety luncheon will be London, England's James Carreras.

It is also reported that convention registrations are beginning to climb and that a top turnout is anticipated. A full schedule of entertainment is being carded for the Variety Barkers, and a special fun program is being arranged for the ladies.

"B-Girl" Draws Fine

COLUMBUS, O.—LeRoy Griffith, operator of the Parsons Follies, was fined $500 by Judge Fred L. Donnally of Columbus Municipal Court on charges of exhibiting "an indecent, immoral or impure picture" in a case involving the showing of "B-Girl Rhapsody."



No Matter How You Look At It

PREPARE FOR A GOOD TIME

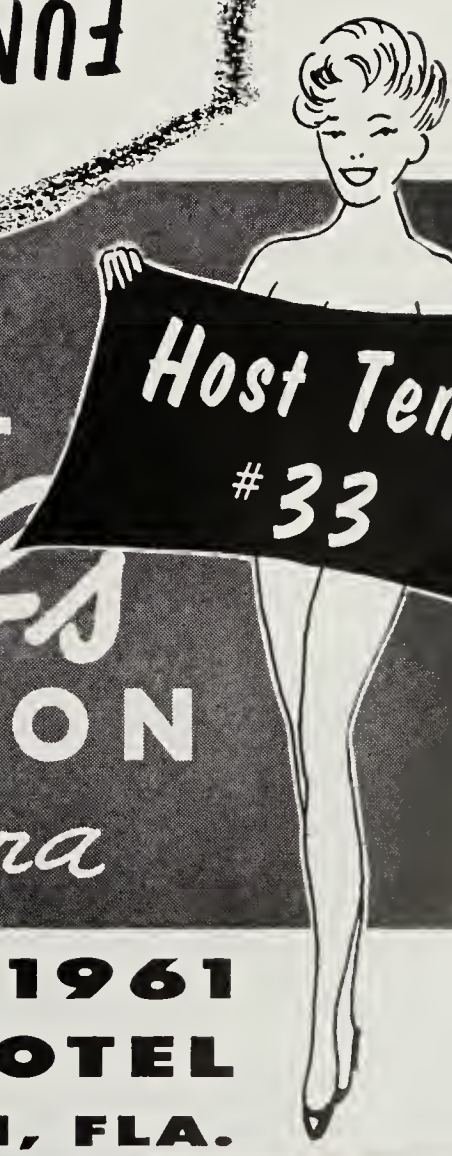
Reserve Now!

FUN in the SUN in **1961**

FUN in the SUN in







34th INTERNATIONAL Variety Clubs CONVENTION

in America's Riviera

APRIL 25th - 29th 1961

FONTAINEBLEAU HOTEL

P.O. BIN W • MIAMI BEACH, FLA.

Second Attack Launched On Atlanta Censor Over Ban On "Room At Top"

ATLANTA—Another attack, the second one in less than two weeks, has been launched against Atlanta's motion picture censor.

This second suit, filed by the Atlanta law firm of Heyman, Abram, and Young, in addition to seeking an injunction,will ask $20,000 damages for the plaintiffs Continental Distributing, Inc., distributors of "Room at the Top," a British picture which was refused a permit to show in Atlanta by City Censor Mrs. Christine Smith Gilliam more than a year ago.

Named in the suit to be filed in Fulton Superior Court are the same defendants cited in a similar suit March 24 without a claim for damages. They are the City of Atlanta, a group of individuals, including Mayor William B. Hartsfield, who constitute the city's board of censors, and the censor, Mrs. Gilliam.

Inclusion in the suit of a plea for $20,000 damages stems from the fact that Continental Distributing, Inc., contends the picture has decreased in value in that amount because its showing a year ago would have attracted that much more business than it will when shown in Atlanta at this time.

FJD Honors Balaban

NEW YORK—Barney Balaban, president of Paramount Pictures, Inc. was named an honorary trustee-at-large of the Federation of Jewish Philanthropies of New York at the organization's 44th annual meeting, it was announced by Lawrence A. Wien, Federation president.

Balaban was elected to this office for life in recognition of his long years of service in the philanthropic organization. As honorary trustee-at-large he will help determine the policies of the 116 health and social welfare agencies which constitute Federation.

NT&T Subleases Office

BEVERLY HILLS, CALIF.—Approximately 10,000 square feet of space in the building occupied by National Theatres and Television, Inc., has been subleased by NT&T to two outside tenants, Time and Life Magazine and Republic Trans, it was announced by Irving Epsteen, president of National Realty, NT&T division.

The space was previously occupied by National Telefilm Associates who have moved their headquarters to New York.

Rocky Mountain Unit Leaves National Allied

DENVER—The board of directors of Allied Rocky Mountain Independent Theatres, Inc., voted unanimously to withdraw its affiliation of many years with Allied States Association of Motion Picture Exhibitors.

The members of the association have expressed their dissatisfaction of the philosophies of the eastern management and have felt that the best interests of the independent exhibitors of the Rocky Mountain region could be best represented as an individual group disassociating themselves from Allied.

Neil Beezley, president of Allied Rocky Mountain, in making this announcement also announced that he has submitted his resignation as a vice-president of Allied States Association.

"Red" Jacobs Forms New Distrib Company

LOS ANGELES—Formation of a new motion picture distributing company to be known as Crown International Pictures, Inc., was announced by Newton P. "Red" Jacobs, president. He will assume his new duties in addition to his current position as head of Favorite Films, independent distributing company in the 13 western states.

Jacobs, a 40-year veteran in motion picture distribution, also announced that the new firm will release five Hollywood-produced feature films during this summer and early fall. Pictures scheduled to be released are "Devil's Hand," "Blood Lust," "Secret File, Hollywood," "The Seventh Commandment," and 'Little Joey."

Negotiations are currently under way for additional product for winter release. Plans call for the release of 12 films during the first year of operation.

Jacobs also announced the appointment of The Goodman Organization to handle all advertising, publicity, and exploitation.

Other officers of the corporation include Mark Tenser, vice-president; A. E. Schiller, secretary-treasurer; and Foster Blake, general sales manager.



In Los Angeles, Eugene V. Klein, president, National Theatres and Television, Inc., third from left, recently held a press conference to discuss a forthcoming proxy contest. Left to right are Alan May, vice-president and chief financial officer; Laurence A. Peters, secretary; Klein; and Graham L. Sterling, director.

Charges Exchanged In Proxy Contest

HOLLYWOOD — Charges and countercharges filled the air as the tempo increased in the current proxy contast being waged between the management of National Theatres and Television, Inc., and two dissident stockholders, Leonard Davis and Philip L. Handsman.

NT & T president Eugene V. Klein, in an eight page letter to stockholders, pointed out that Davis holds 1,500 NT & T shares, but that his holdings in National Telefilm Associates, which forms the major bone of contention in the contest, amount to 5,400 shares. Added Klein, "Stockholders properly may ask, 'What are Davis' motives? Does he propose to continue to pump funds into National Telefilm?' "

Klein told stockholders that this represented "a major conflict of interest" and that "it has ben surprising to hear Davis denounce your company's investment in National Telefilm and then in his next breath to praise National Telefilm."

The dissidents, meanwhile, told stockholders that management seks to divert attention from the real issues. These are, they said, the drop in market value of the stock and cessation of dividend payments; the necessity to salvage at least part of the $26,000,000 investment in NTA; stopping the sale of radio and TV stations WNTA which, they charge, represents the major growth potential of NTA; rejection of stock options to NTA officers; and an investigation by an impartial accounting firm of dealings betwen the company and its directors.

Davis and Handsman rapped management charges that they were undertaking the contest to satisfy a whim. They pointed out that the contest represented a personal investment of more than $25,000.

The NTA stockholders later met and approved managemnt proposals to increase authorized stock, restate capital accounts, approve the stock option plan, and elect seven directors.

Chairman Oliver A. Unger revealed NTA plans to enter pay-tv through a commitment with Home Entertainment Company of Los Angeles, headed by Martin N. Leeds, also an NTA director.

Davis led the questioning of Unger from the floor, paying particular attention to the sale of the TV and radio stations. Unger stated that the sale would net the company $2,000,000 in cash and reduce its debt by $6,000,000. He also reported that renegotiations with 20th-Fox reduced the debt to that firm by about $9,260,000 Distribution rights in 100 pictures were returned. NTA's major asset, said Unger is it $74,000,000 investment in feature films.

The stock, option plan entails a maximum grant to key personnel of 300,000 common shares at $2.34 per share, which is 85 per cent of the market value on day of grant. Included are 67,250 shares to Unger.

Unger reported a loss of $104,700 for the first quarter, ended Dec. 31, 1960, on sales totalling $5,166,943. That compares with a loss of $854,-700 on sales of $5,205,590 in the first 13 weeks of the previous fiscal year. Unger added that business during the second quarter has been disappointing.

Directors elected were Unger, Justin M. Golenbock, E. Jonny Graff, Leeds, David Melamed, Samuel P. Norton, and Berne Tabakin. Two minority stockholders, David L. Auerback and Arthur Smoler, were nominated for the NTA board but were defeated.

ATLANTA

The Dr. Pepper Bottling Company, Montgomery, Ala., was winner of the Dr. Pepper February President's Award of $750 cash and a gold lettered framed certificate. . . . The Johnston, Johnson, S.C., has reopened under the aegis of Bill Shealy, Leesville, S.C. It had been owned by Ram Theatres, Aiken, S.C., and had been closed over a month. . . . The Columbia, S.C., Fine Films Committee will sponsor a spring art film festival opening April 22 for one month. . . . Sympathy is extended to Warren Newman, owner, Pastime, Sandersville, Ga., in the death of his father who had been ill for several years. . . . Frank Lowery, UA salesman, is back on the road after a spell in a local hospital. . . . Congratulations to Mr. and Mrs. J. M. Lakeman, theatre owners in Haleysville, Ala., they are grandparents. . . . The Highway Six Drive-In, Cedartown, Ga., owned by J. G. Staurgis, reopened after damage by a wind storm. . . . The Manchester Drive-In, Manchester, Ga., has reopened. . . . Colonel John Peck, owner, Fox, Sparta, Ga., for many years, has closed its doors for good. . . . The Fairburn, Fairburn, Ga., also closed.

BUFFALO

The Granada, Schine de luxe operation, will close April 13 for a complete refurbishing, it is announced by manager Joe Garvey. The house will reopen May 4 for the western New York premiere of "Spartacus," in an indefinite non-reserved seat engagement. Included in the plans are the complete reseating of the house, wall-to-wall carpeting in the outer lobby, and new lighting fixtures. Installation of new seats will result in a capacity of approximately 1,000, with wider spacing between rows. . . . Earl W. Hubbard, Jr., and Ron Davis are joining forces to form Recreation Unlimited, handling all forms of group sales activities. The new partnership's first job will be "Spartacus," the forthcoming Granada first-run attraction. Hubbard, Jr., has been associated with Schine theatres in group sales work for the past year or so. Previous to his Schine association, he worked on group sales at the Teck when that house had its long run of Cinerama, at which time Davis was his assistant. . . . A new drive-in is being completed by Clifford S. Brown in Limestone, N.Y., to accommodate 1,000 autos. The new out-doorer will open May 30 and will be booked by Mannie A. Brown of Tip Top Theatres, Buffalo. . . . The Super Drive-Ins have all opened for the 1961 season, including the Buffalo, Park, Sheridan (all-year operation), Star, East Twin, and West Twin. The Wehrle Drive-In also has opened for the season. This is an independent operation. . . . Bausch and Lomb, the Rochester firm that developed the lens for CinemaScope, has appointed Harold Schroeder head of its newly-created optical coating process research and development department. . . . Nat Marcus, former manager, Buffalo Warner Bros. exchange, and now distributing independent product, is a grandfather. His son, William C., now a member of the Courier-Express financial department staff, is the dad of a baby girl. . . . Robert J. Nelson, chief engineer, Paramount, died.

CHARLOTTE

The Colony, Wilmington, N. C., was closed for a complete remodeling program costing $25,000. It was scheduled to reopen April 1. E. M. Marks, general manager, said the modernization program will include complete remodeling of the interior, a new heating system using duct forced air heat, air-conditioning, new rest rooms, a new screen, and



At the annual Golden Globe Awards dinner of the Foreign Press Association in Hollywood at the Beverly Hills Hotel are Tony Curtis and Janet Leigh seen chatting with Philip Gerard, Universal's eastern advertising and publicity department manager, who was in Hollywood at the time.

installation of equipment for stereophonic sound. . . . W. G. Enloe, city manager at Raleigh, N. C., for North Carolina Theatres, has announced that he will not be a candidate this year for re-election as mayor of Raleigh, a post he has held for several years. . . . The Winston-Salem and Forsyth County Parents League at Winston-Salem, N. C., voted to "remind theatre owners of their signed agreements with regard to advertising." The action came after the group was told that some improvement was shown in the advertisements after the agreements were signed last fall but that now "movie ads have deteriorated to a new low." The agreements last fall headed off a move by the league and the public safety committee of the City Board of Aldermen to set up a movie censorship board at Winston-Salem. . . . A local drive-in operator who was convicted March 10 of showing an obsecen film and who appealed the judgment was arrested again on similar charges the night after showing another nudist film. He is William Frank Lemmond, Jr., manager of the Fox Drive-In, who this time was charged with showing an indecent film in exhibiting "For Members Only." He posted a $500 bond pending trial. Lemmond's first conviction was for showing "Sun Lovers' Holiday." He was found guilty in County Court and was sentenced to 90 days in jail, the sentence suspended on payment of a fine of $350 and costs. He appealed the decision to Superior Court where the case still is pending. City police several months ago arrested Robert Schrader, operator of the Visulite here, on a charge of showing an indecent film in the exhibiting of "For Members Only," but Schrader was acquitted later in City Recorder's Court by Judge Howard Arbuckle. County Police Chief Stephens, when reminded that Schrader had been acquitted for showing the same film, pointed out "the theatre man who was acquitted earlier was cleared in City Court" but that "Lemmond will be tried in the County Recorder's Court and no precedent has been set there."

CHICAGO

The Variety Club of Illinois will hold its third annual "Heart of Show Business Award" dinner, honoring Joe Swedie, at the Pick-Congress Hotel on May 2. . . . The McVickers reopened with an English-made film. It had closed when "Spartacus" failed to turn into a long term tenant. . . . The Hilltop Drive-In, Joliet, reopened. . . . "Ben-Hur" is leaving the Michael Todd May 21 after two years. . . . Doris Collins, former Buena Vista girl, was in Grant Hospital where her baby daughter died at birth. . . . Logan Simmios is managing the Empress. . . . Herman J. Arnold, Indiana, Terra Haute, a theatre man for 45 years, died. . . . Monroe Roth passed away. He is survived by his son-in-law, Saul Goldman, Allied Theatres of Illinois. . . . Elmer Upton, a B&K controller, married Dr. Opel Hepler, head, Northwestern University's pathology research department. . . . Ted Hurbert is now with the local MGM office as a field representative on "Ben-Hur." His territory will include Des Moines, Minneapolis, Milwaukee and Chicago. The film will start its outlying runs this summer. . . . The Clark, Loop theatre, has again scheduled free showing of movies on the week-ends for children under 12 if accompanied by an adult. . . . Joe Million has reopened his Veedersburg Drive-In at U.S. 41 and Ind. 136 for the season. . . . A 1,500 seat indoor theatre is being constructed by Stan Kohlberg at his Starlite Drive-In. Films are being scheduled for both matinee and evening performances. . . . Kerasotes Circuit has taken over the 460 Drive-In, Carmi, Ill., the Mount Vernon and Starland at Mount Vernon, Ill., and the Galesburg, Galesburg, Ill. . . . The Paramount, Wyoming, Ill., has been reopened by its new owner M. F. Bodwell. . . . Art Wirtz's Palace was darkened after the run of "The Alamo.". . . E. O. Schmid, operator, Palace, Gilman, Ill., passed away and his son, Charles, is now operating the theatre. . . . Ben Lourie, manager, Columbia exchange since 1943, died of a heart attack in Miami Beach. . . . The Sunset Drive-In, Skokie, Ill., reopened with electric in-car heaters a new addition for this season. . . . Paramount held a sales session at the Drake Hotel. . . . Joseph E. Levine, head, Embassy Pictures and MGM held an industry luncheon at the Ambassador West Hotel.

CINCINNATI

MGM's "Gone With the Wind" is set for its seventh local run beginning April 19 at the downtown Capitol. MGM publicists Kal Bruss and Norman Pader, both of Detroit, are handling advance area promotions. . . . Bow-and-arrow expert George Helwig and several local archers demonstrated their skills during a screening of Columbia's "Sword of Sherwood Forest" at the Twin Drive-In. . . . New operators in Cumberland, Ky. are S. K. Murphy at the Corlee and O. G. Roaden at the Auborn Drive-In. . . . William Fagenbaum is new manager, neighborhood Park, succeeding Thomas Rose. . . . Phil Fox, Columbia branch manager, and his wife attended funeral services in Boston for Ben Laurie, Columbia branch manager in Chicago, who died while on vacation in Florida. Laurie was Mrs. Fox's brother.

COLUMBUS, O. NEWS—Frank Marzetti has reopened the Indianola, which was operated in recent years as the Fox and then the Capitol. The North Side neighborhood has an adults-only policy and will offer a variety of films. Marzetti is planning a 60-day changeover period including removal of fixed seats and installation of sofas and easy chairs, with smoking permitted. Complimentary coffee and tea will be available in the lounge area. . . . Columbus Citizen-Journal ran a front page photo of Manager Robert Sokol of Loew's Broad starting demolition of the theatre by removing the Marcus Loew plaque in the lobby. The Broad ended its 40-year history March 31, to be replaced by a parking lot. . . . Loew's Ohio has booked "Gone With The Wind" in the Civil War Centennial reissue for the week of April 28.

DALLAS

M. R. Goldstein, vice-president and general manager of Allied Artists Pictures, was in Dallas to launch a promotional campaign in behalf of "David and Goliath," a new picture made in Italy, Yugoslavia, and Israel which stars Orson Welles as King Saul. With Goldstein was Mike Hutner, vice-president of Beaver Champion Pictures. The two firms will cooperate in the distribution of the picture in this country. Plans are now for a late May release, perhaps first in Texas engagements. . . . The accounting department of the Warner Bros. exchange at Oklahoma City has been moved to the local office. Booking and shipping will be handled from Oklahoma City, according to office manager J. C. McCrary. . . . Bordertown Theatre has scored a major break through in this area, and perhaps in the southwest, for the circuit's Northwest Highway Drive-In here. The open air theatre, the first built in the city and one of the first in Texas, has booked 20th-Fox's "Sanctuary" for an extended first-run engagement. Al Reynolds, Bordertown's vice-president in charge of theatre operations, which includes six drive-ins in the local area, recalls that when the Northwest Highway Drive-In opened 20 years ago the product exhibited was at least three years old. "Constant plugging cut that time to six months and then to the present policy of 30 days after first-run release," Reynolds said. "The booking of this major film for a first-run at a drive-in is an important step toward the general improvement of the product which these theatres can offer.". . . The 42nd annual pre-Easter services were held at the Palace and were conducted by Dr. W. A. Criswell, pastor of the First Baptist Church. . . . Judy Garland, who appeared on one of the most spectacular shows ever presented in Dallas at the Music Hall on Feb. 21, has been booked for a repeat performance on May 8.

DENVER

Ralph D. Lee, veteran showman, died here. Lee, who managed in past years many of the city's leading theatres, retired some 10 years ago. He was 75 at the time of his death. Surviving are his wife, Viola K. Lee, former theatre organist, one son, a brother, sister, and two grandsons. . . . Al Kolitz, former RKO district manager, now representing Continental Distributing, was in on business. . . . Cooper Foundation Theatres office, of which Connie Webbenhorst is in charge, has moved its Denver offices to the new Cooper Cinerama building. . . . "Ben-Hur," still going strong after more than a year's steady run, will be held a few weeks longer, says Mrs. Vera Cockrill, owner-manager of the Denham. . . . Although a heavy snow put a damper on the spring opening schedule of several area drive-ins, with the opening last week of the Centennial under the Fox-Intermountain banner, all are in nightly operation now—10 in all in the Denver area. The newest, the North Star, Wolfberg's seventh in the Compass chain, a 1,600 car giant, is set for opening May 15.

DES MOINES

A $300,000 drive-in theatre will be built near Davenport, Iowa, by Edward G. Moeller. A feature will be the absence of ramps with plans calling for use of the natural slope of the land.



Seymour Florin, S. Florin Enterprises; Larry Morris, B. S. Moss Theatres; and Max Fried, J. J. Theatres, are seen at a New York City meeting with English actress Liz Fraser, featured in Show Corporation of America's "Two-Way Stretch."

DETROIT

At the end of last summer there was created for the first time the motion picture industry exhibit at the Michigan State Fair, which was successful beyond wildest expectations. Among those cooperating was Detroit Motion Picture Projectionists Local 199 I.A.T.S.E. Now, from April 7-12, there will be at the new Cobo Convention Hall an AFL-CIO Union Industries show where 199, six other locals, and stage hands Local 38 will duplicate the feat. Among the 300 exhibits will be a 70-foot curtained auditorium where trailers, shorts and cartoons will be shown. As at the fair single passes will be drawn at the end of each showing. Theatres in their turn, are supplying the unions with 4,000 passes. Distributors will provide film. In addition, there will be an exhibit of projection apparatus, ranging from the union's collection of antiques down to the most modern machines now offered. Vice-president Melvin Donlon is setting up the exhibit, and Fred P. Sweet of the Telenews is coordinator for the industry. . . . Easter day, MGM achieved something no other distributor has in the history of the business. On first-run, "Ben-Hur" and "Cimmaron" were playing. On second and pre-keys was "Where the Boys Are." The keys showed "Gorgo" and some subsequents were still playing "Butterfield 8." In brief, the Lion roared on every run level simultaneously. . . . The Punch and Judy closed to the public one evening to allow for a packed trade showing of "Gone With the Wind." . . . At its monthly luncheon meeting, Variety Club of Detroit Tent 5 honored barkers inducted since Jan. 1. It also played host to boat racers and speakers Lee Schoenith and "Wild Bill" Contrell.

HOUSTON

More than a dozen drive-ins cooperated with churches throughout the city in making their facilities available for Easter Sunrise Services. Though the sunrise service on Easter is not new, only in recent years have the drive-in movies become part of them. At a drive-in, several churches that might not otherwise hold the special services join together as a single congregation. Local drive-ins offering their facilities included the Irvington, Decker, Chocolate Bayou, Tidwell, Epsom, Hi-Nabor, South Main, Winkler, Hempstead, and Market Street. . . . After a successful appearance here in February, movie star Judy Garland will make a repeat appearance on May 10.

JACKSONVILLE

Frank G. Slaughter, who ranks high on the list of the world's most prolific best-selling novelists, relies on motion pictures to bring him relaxation from his ardurous writing schedule and regularly attends his neighborhood Edgewood. . . . James Langston returned to his post as Walt Meier's assistant at the downtown Florida after managing the Rialto, Orlando, for several weeks. . . . A small but destructive tornado leveled the screen tower of Carlton J. Carter's Ribault Drive-In. The 60-foot tower weighing 20 tons crashed without injuring anyone although maintenance man Thomas J. Samples had been in the tower less than a minute before when he sensed impending trouble and had turned off the electric power. Carter had a crew of workmen on hand to clear the debris an hour after the incident and took immediate steps to construct a new tower for the popular drive-in. . . . Fred Lee, manager, Florida, Fort Lauderdale, received a beautifully designed model of a Dalmatian dog from Irving Ludwig, Buena Vista executive, for his outstanding exploitation work in advance of his run of "101 Dalmatians." . . . Route carriers for both morning and afternoon newspapers were guests of the Florida Publishing Co. at a performance of "The Alamo" which had been sold to the company by Walt Meier, manager, Florida. . . . Walt Woodward, well-known industry veteran, rested at his Miami home after being hospitalized for nearly three months. . . . John Hart, a Prudential Insurance Co. executive and husband of Mary Hart, local WOMPI leader and national WOMPI vice-president, has started a movement to form a national Co-WOMPI group to be composed of husbands of WOMPI members. . . . The United Artists branch office served as host of a WOMPI membership meeting held in the Hotel Roosevelt. . . . The male Motion Picture Charity Club has honored the local WOMPI group by inviting two of its members to become members of the board of MPCC's Blind Children's Foundation. Named to the board were Philomena "Phil" Eckert, WOMPI president, and Wilma Murphy, service chairman.

NEW HAVEN

Three property abuttors of the Hamden, Conn., Shopping Mart have filed an appeal in New Haven Court of Common Pleas to halt construction of a 1,100-seat motion picture theatre being built for lease by Stanley Warner Theatres. Appealing a Zoning Board decision that gave a variance to the Fusco-Amatruda Company, Shopping Mart owners, for construction of the theatre, are James C. Gabianelli, Henry A. Mirel, and Stephen N. Zehalla. The three, represented by T. J. O'Sullivan, contend they are aggrieved by the board's decision because operation of the theatre "would increase traffic past their property which would interfere with the peaceful enjoyment of their property, depreciate its value, and prevent ready sale." Maurice Bailey, owner of the three "W" suburban theatres, and Howard Johnson, Strand, Hamden, told the earlier zoning hearing that the Bailey Whitney and the Johnson Strand would probably go out of business with opening of the modernistic S W situation. . . . Dr. D. Norman Markley of Hartford, brother of Sidney M. Markley, vice-president and director of AB-PT, New York, has been elected president of the Connecticut Academy of General Practice. . . . Michael F. Carr, 73, in the film industry for many years, most recently as house manager, Rivoli, Hartford, under the Shulman Theatres

banner, died at Hartford Hospital. He formerly owned several theatres in the Rochester, N. Y., region. . . . John Petrauskas Jr., formerly treasurer of Republic Pictures, and in the film industry for 35 years, has taken over as president of the newly-redecorated food market in the New Fairfield, Conn., Shopping Center. . . . George R. White, formerly manager, Hoosac, Adams, Mass., has been named manager, Theatre Managers Corporation's Palace, Pittsfield, Mass., succeeding Edward Kitt, resigned.

NEW ORLEANS

Irwin Poche, chief barker, Variety Club of New Orleans Tent 45, announced that the installation banquet of newly elected officers and crew will be held on April 13 at a black tie affair at the Royal Orleans Hotel. . . . Jerry Juran, Hollywood director, is now associated with Larry and Bernard Woolner in their producing company, Woolner Brothers, Inc. He will direct for them "Invasion of Cyclops Island," which should be ready for release in July. Woolner Pictures Company will maintain their offices here at 150 S. Liberty Street, and also one in Hollywood. . . . May Randazzo, formerly Warner staffer, is now with United Artists. . . . The Avalon, Jeanerette, reopened under the new management of Walter Hebert and William Conrad. Theatre Owners Service Company will handle the buying and booking. . . . Gulf States Theatres reopened the Varia and 51 Drive-In, Jackson, Miss. . . . Mrs. Agnes Sobert shuttered the Royal, Labadieville. . . . Mrs. Anne Long closed the indoor Princess, Winfield, La., and simultaneously reopened the Parkway Drive-In, in that town. . . . Joe Marsaka, former assistant manager, Saenger, is now at the helm of the Saenger, Biloxi, Miss., and Joe Barrett, from Paramount Gulf's Mobile theatre, now serves as assistant to Walt Guarino at the Saenger here. . . . WOMPI Jane Ella Moriarty is captain of the club's annual spring theatre party for children of orphanages and other charitable institutions which will be held as in previous years at the Famous. . . . On May 19-20 WOMPI will participate in the Multiple Sclerosis Drive on Canal Street. . . . Local WOMPI are all excited of a new award, "The Canada Trophy," which is presented to the club by Winston Barron, Affiliated Pictures Corp., Ltd., for the procurement of the greatest number of new members within the year. The award will be made at the club's international association convention which this year is slated to be held in Charlotte.

PHILADELPHIA

Ed Seretsky, Art Abbey and Art Holiday has taken the Walton from Ray Schwartz and will operated it on an art policy. . . . David Titelman, MGM assistant branch manager, is going to Boston in the same capacity . . . Mrs. Mort Magill's father died, aged 81. Magillis Buena Vista district manager . . . The SW Sedgwick is presenting a series of four opera films as a "Spring Opera Festival". Admission is $1.00 for each performance; and the operas are "Madame Butterfly", "Tosca", "Figaro, The Barber Of Seville" and "Aida" . . . Columbia is holding a "Salute to Harry Weiner" unit drive to be culminated by "Columbia World Week" the aim of which is "A Columbia program on every screen June 9-15." The cooperation of all exhibitors in the territory is solicited and will be appreciated. The annual award luncheon of the



Elizabeth Taylor and her husband Eddie Fisher recently returned to New York from London, where the 20th-Fox production of "Cleopatra" was temporarily halted by her recent illness. Filming will be resumed after her complete recovery.

Philadelphia Motion Picture Preview Group will take place on May 9 at the Warwick Hotel. The theme will be "Gone With The Wind" in honor of the re-release of the MGM picture and the Centennial Year of the Civil War . . . Jerry Gaghan, Daily News critic and columnist, underwent surgery and is in Jefferson Hospital . . . Warners' Irv Blumberg went to Washington, D. C., to assist George Fishman with Connie Stevens and Louis Quinn at the American Legion Commanders Dinner and the Capitol's annual Cherry Blossom Festival parade.

PITTSBURGH

Condolences to Bernie Elinoff, Squirrel Hill manager, on the death of his mother. . . . Also to the Warren Brothers, Ernest, Floyd, and Martin, who lost their mother. . . . Bill Moclair booked the Academy-Award contending double bill from United Artists. "The Apartment" and "Elmer Gantry," for day after the big Academy doings. The two pictures grabbed off 15 nominations between them. . . . Bob Burger, son of Stanley Warner exec Henry Burger, and a junior at Yale, announced his engagement. . . . Photog Judd Shepard, who handles many theatrical assignments, is the proud papa of his first child, a boy. . . . John Bos has replaced Leonard Mendlowitz as group sales manager for "Exodus" at the Warner. After completing other area publicity assignments, Mendlowitz will spend a month in Florida and then return to motion picture exploitation. . . . Next picture to get the COMPO-Marcus plan treatment here will be "The Trapp Family," with a target date of May 5. It is expected that about 25 area theatres will participate, including the downtown Gateway. . . . Kaspar Monahan, Press drama editor, commenting on the Fort Lauderdale student riots, wondered if the dramatization of similar goings-on in "Where The Boys Are" stimulated parental complaints. . . . Jack Kalmenson celebrated his 10th anniversary as branch manager of the local Warner Bros. exchange. . . . In town for a visit was Jules Green, Steve Allen's personal manager, and one-time member of Warner Theatres booking staff here. . . . Frank Roberts, second manager of the old Enright (he followed Jimmy Balmer), retired from his long-time post at Homestead Steel.

ST. LOUIS

Miss Barbara Beckett, 18-year-old cashier of the Park, Valley Park, was robbed of $85 by an armed man in the theatre lobby which was clear of patrons. Miss Beckett, daughter of Mayor Ben Beckett, owner of the theatre, said the bandit escaped in an automobile. . . . The WOMPI bake sale was a sell-out, according to Marcella DeVinney, president. The group is relaxing now after a hectic few weeks getting ready for Easter. They delivered more than 100 baskets to the Alcazar Home, 90 to the Bethesda Home, and 50 to the Mary Rider Home. In addition they took a gigantic basket of colored eggs to the Sunshine Mission, along with several large cartons of clothing. . . . Mr. and Mrs. Harry Blount, Patosi, Ill., announced they are closing the Plaza and opening the Starlite Drive-In. . . . Bill Collins, DeSoto, Mo., is closing the Collins and opening the Starview Drive-In. . . . Harry King is back with the booking office at Arthur Enterprises.

SAN ANTONIO

The Prince, operated here by Bordertown Theatres of Dallas, Tex., is being completely renovated. . . . Ignacio Torres, manager, Alameda, presented several acts of top Mexican talent. This is the only theatre in the city which presents a vaudeville show at various intervals in addition to the screen feature. . . . "Exodus" has opened an extended run here at the Broadway, operated by the Interstate Theatre Circuit. . . . Bill T. Bohling, manager, new Capri, El Paso, Tex., formerly the Ellanay, operated by Trans-Texas Theatres, has announced that John Mitchell is assistant manager. L. I. Pickle, Kenneth A. Yonge, and Floyd W. Bush man the projection room. . . . Maj. Gen. Paul L. Wakefield, 65, died in Austin, Tex. For many years, he was associated with Interstate Theatre Circuit. He was state selective service director for 1949 to 1955 and was a veteran of both world wars and the Korean conflict. . . . Bill Chambers, manager, Plaza, El Paso, Tex., has announced that "The Alamo" has started an extended run on a continuous run basis, with four complete shows a day, beginning at noon. . . . C. H. Queen, 26, a partner with Romer Bullington in the Grant, Falls, Scottic, and Skyway drive-ins at Wichita Falls, Tex., died in a doctor's office where he had gone after spraying weeds at the Falls with an arsenic solution in winds up to 50 miles per hour. A post mortem revealed he died from arsenic poisoning he had inhaled during the high winds. Queen had managed the Falls. . . . A group of 25 students of the Students for Civil Liberties held their fourth peaceful stand-in at the Majestic—this time trying to gain admission for white students in the theatre's balcony reserved for Negroes. Lynn Krueger, manager, Majestic, told the students the Interstate Theatres policy still calls for segregation. . . . Arson squad members were investigating a fire which burned through about 15 square feet of roof of the old Highland. The building is owned by Statewide Theatres. . . . Arnold Priest has been named assistant to Eric Brendler, manager, Broadway, operated by Interstate Theatres. . . . Robert Hinkle, producer-actor from Hollywood, was in to look over the dude ranches at Bandera and other possible locations for a western series he plans to make. . . .The

(*Continued on page 18*)

Conn. Appeal Planned In "Indecency" Case

HARTFORD, CONN.—Appeal to the Connecticut Supreme Court of Errors here will be made on behalf of two men convicted in New Haven, Conn., Court of Common Pleas of aiding in the showing of an "indecent" nudist film at the Post Drive-In, East Haven, Conn.

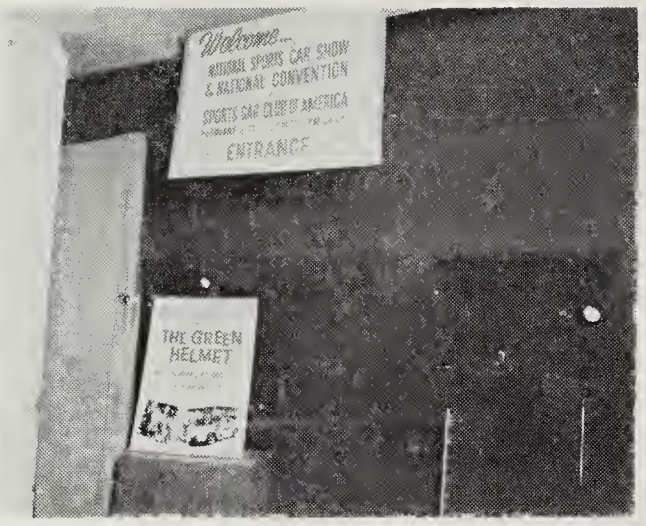
Dominic A. DePonte, counsel for the two men, said that no decision had been made on whether to appeal the case to the U.S. Supreme Court, as considered earlier.

The two defendants, John Mongillo, projectionist, and Joseph McSweeney, assistant manager, were convicted in connection with showing last summer of the British film, "For Members Only," distributed by Kingsley Productions, Inc., of New York. Kingsley and Drive-In Theatres Corporation, drive-in operators, hired DePonte as counsel.

The companies, in their appeal, planned to question the constitutionality of the statute under which the two men were convicted, DePonte asserting it is vague and indefinite.

"But primarily," he told MOTION PICTURE EXHIBITOR, "we are concerned with the welfare of the men, particularly the projectionist. We do not see how a man who threads a projector and throws a switch can be included in the meaning of aiding in the 'production' of anything."

Whether or not the projectionist in such cases is brought to trial along with the exhibitor involved sems to depend on the local police situation. In most instances, he is discharged or treated with leniency.



MGM effected a tie-in with the National Sports Car Show at the Statler-Hilton recently whereby the racing film, "The Green Helmet," was given prominent attention via a specially made sign strategically placed near the entrance.

SAN ANTONIO

(*Continued from page 17*)

Texas staged another kiddie show under the sponsorship of the local bottlers of Pepsi Cola. . . . Plans for making a feature motion picture in San Antonio and another on the San Jacinto battlefield near Houston, Tex., were revealed here by Jack Vance, former Hollywood producer who heads Big 4 Films. The company has opened an office at 808 E. Quincy and has optioned 1,000 acres of land near Seguin, Tex., for studios. . . . Carl Sims, former booker, Warner Bros. in Dallas, is affiliated with the Bearden Theatres at Lubbock, Tex. W. O. Bearden operates the Chief and Arcadia there. . . . Judge Temple Summers of Glenrose, Tex., was voted the "Citizen of 1960." He was presented with a plaque for his outstanding contribution to the city. For the past 27 years he has been owner of the Palace, Glenrose. He has served as Judge since 1958 and has served as a member of the City Council, secretary of the Chamber of Commerce, Mayor of the city, county chairman of the Red Cross, and on the board of stewards of the Methodist Church. . . . John N. Hopkins, manager, Tower, Post, Tex., is a candidate for the U. S. Senate seat recently vacated by Vice-President Lyndon B. Johnson.

SEATTLE

Thomas O. McCleaster, 20th-Fox special sales representative out of Dallas, held a Seattle meeting which was attended by Seattle branch manager Mike Powers, Jr., and Mike Powers, Sr., who came up from Portland. . . . Sam Siegel, Columbia publicist, was up from San Francisco working on "Pepe," currently at the Fifth Avenue. . . . Lou Cobbs, booker for the past 10 years at United Artists, and in the industry since 1913, retired and has been replaced by Terry Crawford, formerly of National Screen. . . . Free year-'round passes good at Seattle-area theatres are being offered in the first Academy Awards Sweepstakes Contest. First prize will be a gold-engraved pass for the winner and his immediate family, good for one year at any or all of the participating theatres. Five runners-up will received gold-engraved passes entitling the winner and a guest to see showings for an entire year. Operators of Fox-Evergreen, Hamrick, Sterling, United Drive-Ins, and many independent theatres have joined the Seattle Post-Intelligencer in offering the prizes to those who come closest to guessing Oscar winners in the 10 major categories. . . . "Europe in Gray Tones" is the title of a photographic exhibition now on display in the lobby of the Lewis and Clark Thatre. The photographs are the work of Harley Jones, a former Seattle resident.

Howard Herty, west coast publicist for MGM, was in working on campaigns for "Gorgo," "Atlantis, The Lost Continent," and "Ring of Fire." He was accompanied by Terry Turner of the New York office. . . . The film shipping and inspection department of Paramount is now being handled by National Film Service.



MGM's Joe Levine Showmanship Caravan got off to a rousing start recently as 400 industry showmen and members of the press gathered at a luncheon kicking off the program in the Waldorf-Astoria's Starlight Roof, New York City. Levine announced that close to $4,000,000 would be spent to bally his forthcoming "Morgan The Pirate," "Thief Of Baghdad," and "Wonders Of Aladdin," all for MGM release this year. The Levine Caravan will also take to the road, mapping showmanship drives in Chicago, Atlanta, Dallas-Ft. Worth, Los Angeles, and San Francisco; MGM vice president and general sales manager Robert Mochrie and Lawrence Tisch, president, Loew's Theatres, are seen, top, center, with Harem Girl Carol Brown; while at top, right, are seen, left to right, Morton Spring, president, MGM International; Joseph Vogel, president, MGM; and Levine, president, Embassy Pictures. Bottom row, left to right, are seen, Donald O'Connor, star, "Wonders Of Aladdin," and Harem Girls; Simon H. Fabian, president, Stanley Warner Theatres; and Ed Hyman, president, AB-PT Theatres; Levine; and Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR.

COMING TO NEW YORK?



Stay at this modern 25-story hotel. Large, beautifully furnished rooms with kitchenette, private bath, from $7.00 daily, double from $10.25. Two room suites from $12.50.

LOWER RATES BY THE MONTH

NO CHARGE for children under 14 shoring room with parent.

Air-conditioning & television ovoilable

Hotel BEACON

Broadway at 75th St., New York

Oscar Wintrab, Managing Director

SHOWMEN'S CHOICE FOR THIS and EVERY YEAR

For The BEST SPECIAL **TRAILERS**

42 Years of Experience have taught us the "know-how" of making Special Trailers . . .

You Can't Beat **filmack**

Let us prove it to you.

1327 Sauth Wabash Avenue Chicaga 5, Illinois

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.

240 N. 13th STREET • PHILADELPHIA 7, PA.

Theatre Installations and Maintenance

CLASSIFIED ADVERTISING

Fifteen cents per word (Include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS. 346 West 44th St., New York 36, N. Y.

FILM SLIDES

FILM SLIDES. Copypress. 2236 Fifth Ave., Ft. Worth 10, Texas.

NEW EQUIPMENT

WAGNER, ADLER, BEVELITE BLACK or RED, replacement Marque Letters, 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

NOW 70mm PROJECTION available! Write S.O.S., 602 W. 52nd Street, New York 19.

THEATRES FOR SALE

376 CAR DRIVE-IN. Priced to sell. Town of 7,500. No other within 75 miles. JET DRIVE-IN, Truth or Consequences, New Mexico.

THEATRE WANTED

WE WILL LEASE anywhere in U.S. and Canada theatre suitable for first runs. Write to: INTERCONTINENTAL PICTURES, INC., 207 East 37th Street, New York 16, N.Y. Attn: Mr. G. L. Melchior.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

USED EQUIPMENT

STRONG, JR., 16mm, high intensity, arc projection lamps, plus sound equipment. Five years old, A-1 condition. MIDWAY, Adrian, N. D.

STILL HAVE PLENTY—IKW Arclamps, Brenkert, Simplex, Strong, $69.50; Morelite, Forest, Ballantyne 65 amp., $49.50. Some with reflectors. Complete booth outfits, projection and sound, from $895.00. Good serviceable condition. S.O.S., 602 W. 52nd Street, New York 19.

TOP BUYS! RCA 400 Senior 16MM projectors, reconditioned, $175.00; Film cabinets $1.00 section; Griswold splicers, new, $19.95; Magnarc lamphouses, rebuilt, new reflectors, $545.00 pair; What do you need? STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS, 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

"SHOWMANSHIP IN ADVERTISING"

Now ONLY $4.00

Price Slashed from $7.50

Order your copy, NOW, while they last!

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome .. . but in this preponderantly male business, she should specify her sex.**

MAN WITH EXPERIENCE: Publicity, concession, former advertising manoger, conventional—drive-in—art type operotion. Family man. Key operations only. **BOX A412, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

WANTED: Theatre man to act as drive-in manager and handle promotion and exploitation for small Eastern circuit. Please give age, experience and all other pertinent facts in letter. **BOX A45, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

HIGHLY EXPERIENCED theatre manager available. 15 years experience, publicity, exploitation and candy concession. Resident of Los Angeles. Reply in full particulars only, please. **BOX B45, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

WANTED: Manager for 850 car Drive-In Theatre located in Connecticut. State age, experience and pertinent facts. **SPERIE PERAKOS, Perakos Theatres, 468 Main St., New Britain, Conn.** (45)

MANAGER, new theatre lower East side Manhattan. Job available in Sept/61. Aggressive, publicity, promotion minded man willing to make this theatre center activities in community. Salary plus commission for right man. **Call MR. GEORGE, EV 4-0075 anytime after 2:00 P.M.** (329)

EXPERIENCED, PROMOTION MINDED house manager available May 1st. Prefer neighborhood house or smaller town southeast Texas. **BOX B412, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

PUBLICITY MAN, available at once, handle artists on tour, set up and hondle advance planning, handle regional or state set-ups. All replies answered at once. **BOX C412, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

PROMOTION MAN, plenty of ideas, familiar with all lines of promotion and planning. Available for the right price, right now. Can fit into any set up. **BOX D412, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGERS: Immediate openings, new theatres. Hospitalization and life insurance coverage, business profit sharing, concession commissions. Write **ASSOCIATED INDEPENDENT THEATRES, 2075A Newbridge Road, Bellmore, L. I., New York** (412)

MANAGER, AVAILABLE. Experienced to make theatre activity center. Can relocate for challenging opportunity to work. Excellent speaker. Special promotion all ages. Married. **CHARLES COBURN, 4011 Park Heights Ave., Baltimore 15, Maryland.** (412)

Address all correspondence to— ***The A-MAN Corner*** { **Motion Picture Exhibitor**
317 North Broad St., Phila. 7, Pa.

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

Title .....

Name .....

Address .....

Clip and Mail Today to

317 N. Broad St.

Phila. 7, Pa.

National Screen's

SPECIAL TRAILERS



Provide that

SPECIAL "PITCH"

for your *Programs*
and your *Services*...
that get you

EXTRA PROFITS!

Your SEVEN-DAY-A-WEEK *Business* calls for SEVEN-DAY-A-WEEK *Selling!*

Your BIG HITS should be plugged from your SCREEN far-in-advance . . . with *Headers* and *Trailerettes!* Then climaxed with the week-before "sock" of the NSS FEATURE TRAILER!

Your SPECIAL EVENTS should be *sold* to your audience at every show!

Your SERVICES . . . your REFRESHMENT STAND . . . your FACILITIES and CONVENIENCES . . . should be the object of a strong sales-pitch . . . to tell your patrons of the *advantages* and *comforts* they can find when they visit your theatre!

The repeated *telling!* . . . The constant *selling* . . . is the *tried* and *proven* Showman's way to EXTRA PROFITS!

The industry knows that when you want SPECIAL TRAILERS to be *good* . . . when you want SPECIAL SERVICE that is *fast* . . . just order from . . .



NATIONAL SCREEN SERVICE

MOTION PICTURE

EXHIBITOR

APRIL 12, 1961

IN THREE SECTIONS
THIS IS SECTION THREE

ANNUAL THEATRE CATALOG EDITION

1961

The Annual EQUIPMENT ENCYCLOPEDIA and BUYERS' GUIDE . . . as prepared each year by the skilled Editors of the PHYSICAL THEATRE—EXTRA PROFITS Department.

•

THE WORLD'S LEADING AUTHORITY ON THE PHYSICAL THEATRE BUILDING . . . DESIGN, CONSTRUCTION, MAINTENANCE, MANAGEMENT, EQUIPMENT AND REFRESHMENTS

EDITORIAL FOREWORD

Despite theatre operating costs that continued to rise and increased competition from other entertainment media, attendance at motion picture theatres continues to firm. Not even the advent of the first large scale test of pay-tv by Telemeter in Canada could dampen theatre spirits. Indeed, it was reported that theatre receipts were suffering not at all from the new competitor. It is to be hoped that the same happy story will be told when the U.S. gets its first pay-tv test in Hartford, Conn.

As exhibitors regained confidence in the future of their industry, they displayed it by increased activity in new theatre building and major remodeling projects all over the country. The new theatres were located in a large measure in shopping centers, reflecting the trend of all industry to go where the population boom was taking place. Department stores were moving branches into suburban shopping areas, and enterprising exhibitors were not far behind.

The ever-booming drive-in business was expanding as well, not only via the building of new units but also through increasing the car capacities of existing outdoor showplaces.

In both indoor and outdoor construction, the watchword was comfort and convenience. If the past had any lesson to teach theatre men, it was that the theatre must offer patrons all the comforts they could find in their living room, along with the joy and excitement of a night on the town. Seats were larger and more comfortable, sight lines were improved, and new projection techniques were providing picture and sound of a brightness and clarity never before known.

As in most other industries, forward thinking men in exhibition were realizing that in an ever-smaller world, we had as much to learn from others as we had to teach them. Time and distance have ceased to be significant barriers to communication between nations, the best ideas of many lands were available to all. Travelers in all fields were returning from business and pleasure trips abroad with new ideas that they could incorporate into their own homes and businesses, and theatrical exhibition was no exception.

In many foreign countries, the supremacy of theatre entertainment was still unchallenged by tv, and new ideas in decor and theatre design were leading an entertainment hungry world in new and exciting direction. As communication with other lands raised the standard of living in certain areas, the local theatre took on added importance. Many such foreign motifs found ready application in this country adding new flavor to our own theatres' design and furnishings.

So exhibition all over the world can find reason to face an uncertain future with hope and confidence. In the world of motion picture entertainment and motion picture exhibition, it truly can be said that we live in "One World." This is something that the editors of **THEATRE CATALOG** know full well. Through the years, much of the attention focussed on this publication has come from abroad. We tend to take our films and theatres for granted in this country. Not so in other lands, where the budding film and theatre industries hungered for the information and ideas perfected here.

At last we have come full circle. Now we can learn from those who in the past learned from us. On these pages will be found some of the finest thinking in theatre construction, decor, and design from experts both here and abroad. As new nations emerge from international chaos, it is certain that one of their first efforts will be to establish a motion picture and theatre industry of their own. This vital medium of education and entertainment is as universal as the air we breathe.

Rest assured that in years to come, these lands, too, will have much to teach us.

●

Annual

THEATRE CATALOG EDITION

Of MOTION PICTURE EXHIBITOR

Copyright 1961 by Jay Emanuel Publications, Inc.

Printed in the U.S.A. as a special annual section of
MOTION PICTURE EXHIBITOR
SECTION 3, April 12, 1961. VOL. 65, No. 19

A. J. MARTIN
Publishing Director

●

ALBERT DEPROSPERO
Editor

Published by

JAY EMANUEL
PUBLICATIONS, INC.

Publishing Offices: 317 N. BROAD ST.
PHILADELPHIA 7, PENNA., U.S.A.

Other Offices

Eastern Advertising Office
8 E. 52nd St., New York 22, N. Y.

West Coast Advertising Office
8141 Blackburn Ave., Los Angeles 48, Calif.

JAY EMANUEL ..... *Publisher*
AL ERLICK ..... *Editor*
ALBERT J. MARTIN, *Advertising Manager*
MAX CADES ..... *Business Manager*

1961
EDITION

TABLE OF CONTENTS

CONSTRUCTION AND INTERIOR

MALL THEATRE EXAMPLE OF SHOPPING CENTER TREND 4-5

New Moss Circuit Addition Adds Lustre And Beauty To New Jersey Shopping Center

PICTORIAL REVIEW OF RECENT CONSTRUCTION 6-22

MADISON, Detroit, Michigan
DENHAM, Denver, Colorado
MANN, Minneapolis, Minnesota
HILLENDALE, Baltimore, Maryland
BRONXVILLE, Bronxville, New York
PALACE, Albany, New York
ODEON, Hemel, Hempstead, England
GRAND, Columbus, Ohio
CHELSEA, Melbourne, Australia
MIRACLE MILE, Pontiac, Michigan

THE IMPORTANCE OF ACOUSTICS ..... *E. S. Graybill* 24

The Influence of Design On Indoor Theatre Acoustics

ADVANTAGES OF FIRE PROTECTED WOOD 27

Specially Treated Wood Is Functional, Adds Beauty and Is Fire Retardant

REVIEW OF THEATRE SEATING 28

The New Theatre Chairs Offer Comfort, Ruggedness And Beauty In Theatre Decor

INVITING FRONTS LURE PATRONS 32

A Pictorial Presentation Of Outstanding Theatre Fronts That Emphasize Patron Appeal

DRIVE-IN THEATRES

"KARTING" AT THE DRIVE-IN ..... *E. D. Walker* 35

Miniature Cars Offer Drive-Ins Opportunity To Cater To Small Fry and Increase Profits

NEW DIMENSIONS IN D-I PLAYGROUND PLANNING *Frank Caplan* 37

Providing A Recreation and Entertainment Plan Is A Necessary Requirement In Today's Drive-In Operation.

SURVEY OF DRIVE-IN SPEAKERS 39

Manufacturers Overcome Problems of In-Car Speakers Exposure To Weather and Climate

GROUND CARE VITAL TO DRIVE-INS 42

Discussing Landscape Problems At Drive-Ins And Proper Procedures To Control Them

PROJECTION AND SOUND

NEW ARC MIRRORS FOR BRIGHTER PROJECTION *Arthur J. Hatch* 46

A Discussion Of The Strong TufCold Mirrors To Reduce Picture Blurring And Heat Damage

CENTURY'S ALL TRANSISTORIZED SOUND SYSTEMS *Larry Davee* 52

A Complete Presentation Of Transistors And Transistorized Sound Systems For Theatres

ASHCRAFT PROJECTION LAMPS ..... *Clarence S. Ashcraft* 58

Presenting Two New Type Projection Lamps, The "Cinex 35" and "Cinex 35/70 Special"

EXTRA PROFITS

THEATRE REFRESHMENT SURVEY 63

Revealing National Averages On Refreshment Sales At Indoor and Drive-In Theatres

NEW REFRESHMENT PRODUCTS 74

Some New Products That Offer Theatremen Opportunity For Extra Revenue

MANAGEMENT, PRODUCTS AND SUPPLIERS

REFRESHMENT EQUIPMENT SUPPLIERS 76

Listing The Leading Companies In The Field As Sources Of Refreshment Equipment and Supplies

THEATRE EQUIPMENT MANUFACTURERS 78

A Complete Market Guide To Filling Physical Equipment Needs Of Theatres

THEATRE SUPPLY DEALERS OF THE UNITED STATES .. 83

Comprehensive Listing Of Names, Addresses, Personnel, Products, And The Areas Served

SUPPLY DEALERS OF THE DOMINION OF CANADA 85

Comprehensive Listing Of Names, Addresses, Personnel, Products, And The Areas Served

SUPPLY DEALERS OF THE REST OF THE WORLD 86

Comprehensive Listing Of Names, Addresses, Personnel, Products, And The Areas Served

Mall Brightens N. J. Shopping Center

Newest Moss Circuit Addition Strikingly Modern Example Of Growing Theatre Location Trend

The Mall, the 10th and newest theatre in the B. S. Moss circuit, opened last summer at the Bergen Mall shopping center, Paramus, N.J.

The strikingly modern exterior of the house is done in pale blue terra cotta. The interior of the foyer and the box office are set off in crisp sparkling shades of blue and white mosaic tile.

Two stainless steel-covered posts support the tastefully simple marquee which is also covered in stainless steel. Atop the marquee, the channel sign bearing the theatre's name in blue galvaneal with white plastic facing is illuminated by white neon lighting.

Illuminated aluminum display frames feature current and future promotion posters.

To the left of the theatre entrance a large expanse of curtained window announces the Mall's unique Cafe Espresso Lounge.

LOBBY

The main lobby of the theatre has high ceilings covered with Armstrong acoustical fiberglass and features two imposing brass chandeliers which augment the recessed lighting.

The glass area above the entrance doors plays light on the specially designed carpet of red and orange with black swirling feathers.

Part of the lobby entrance floor, including the area near the vending machines, is covered with Amtico celestial vinyl mosiac tile in compatible shades of white, gold, red and blue. The blue and white mosaic tile scheme used on the exterior of the theatre is carried into the lobby by way of the box office (the interior of which is also done in the blue and white mosaic) and an impressive planter wall. Another planter over the entrance doors contains 12 types of tropical plants.

One wall of the lobby, covered with a deep toned gold texture fabric, makes a handsome backdrop for a modern sofa covered in brilliant orange.

The remaining walls of the lobby are covered in a neutral tweed pattern which enhances the effect of the other lobby seats, upholstered in electric blue.

The mens' lounge is located at the rear of the lobby under a carpeted stairway which leads to the manager's office. The ladies' lounge is located directly opposite.

The entrance to the Cafe Espresso lounge is located off the main lobby. The mosaic tile motif of the lobby is continued into the lounge area where touches of red and orange have been added to the floor.

Seating is handled by a corner arrangement of sleek low sofas covered in a tawny tan fabric and a long banquette flanked by sleek, walnut topped tables, which add to the comfort of the room.

The interesting use of three large round Ottomans covered in rich ox-blood fabric permits additional and flexible seating.

A serigraph by the French artist Lurcat titled "La Table" is bold in color and festive in spirit and dominates the main wall of this intimate lounge area.

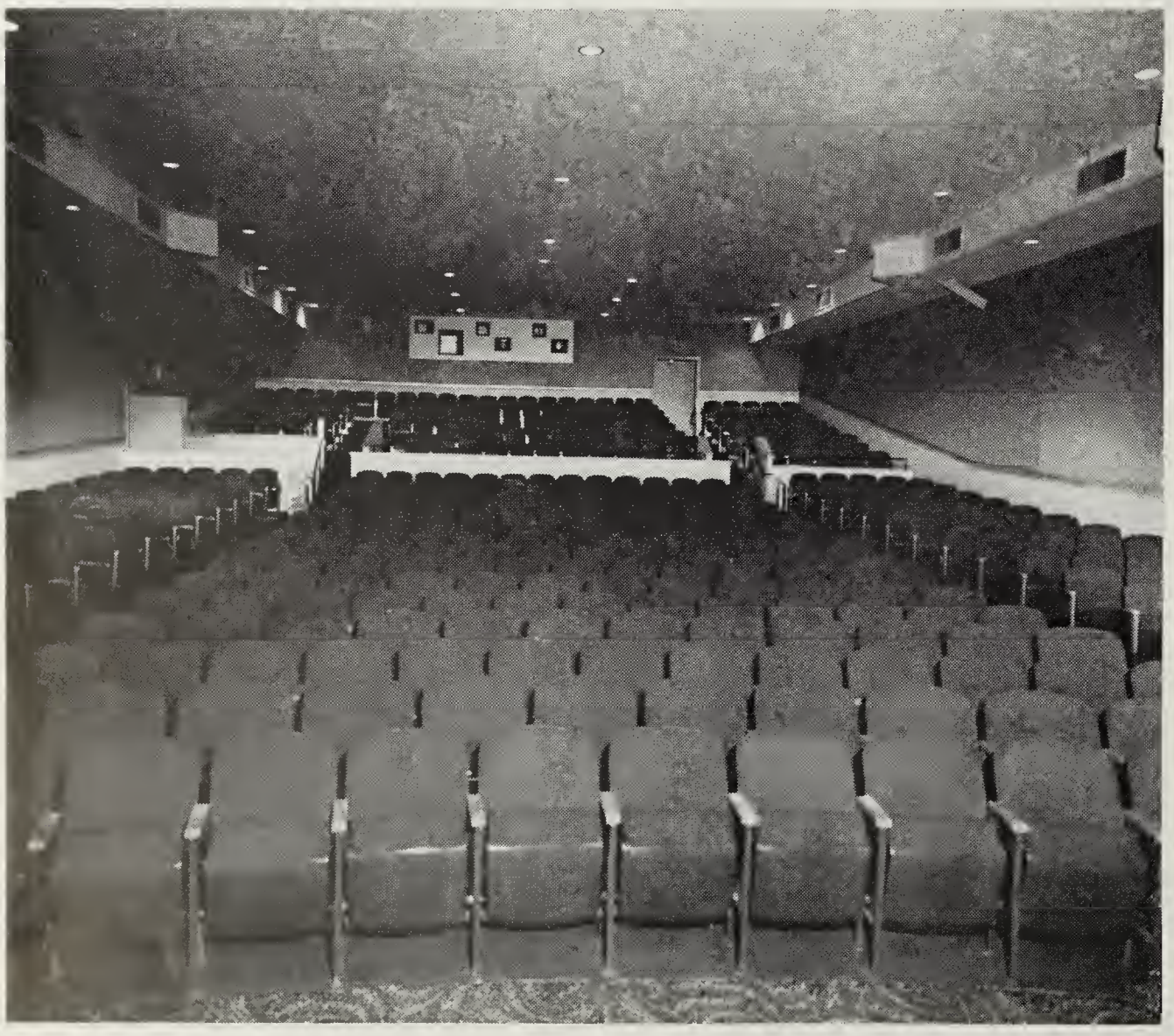
Light filtering through the eggshell Colby fiberglass curtains covering the large window wall heightens the intimacy of this room.

A planter box divides the Cafe Espresso Lounge and the main lobby.

AUDITORIUM

The auditorium proper is outfitted with 550 International seats covered in bright red nylon. The ceiling of the auditorium is done in Armstrong acoustical fiberglass.

A novel feature of the auditorium is the smoking lounge which is located, slightly elevated, in the orchestra section. The walls of the auditorium are covered in gold Monterey fabric and are handsomely offset by the bright red and gold stage curtain. The aisles and the rear of the orchestra floor are covered with the same carpeting used in the main lobby.







Both the auditorium wall covering and stage curtain were supplied by the Art Craft Theatre Equipment Co., New York City. The screen is a Technikote XR-171 and measures 14 x 33 feet.

BOOTH

The projection booth utilizes Century Model H Cinemascope projectors, magazines and heavy duty pedestals to obtain its 105 ft. throw.

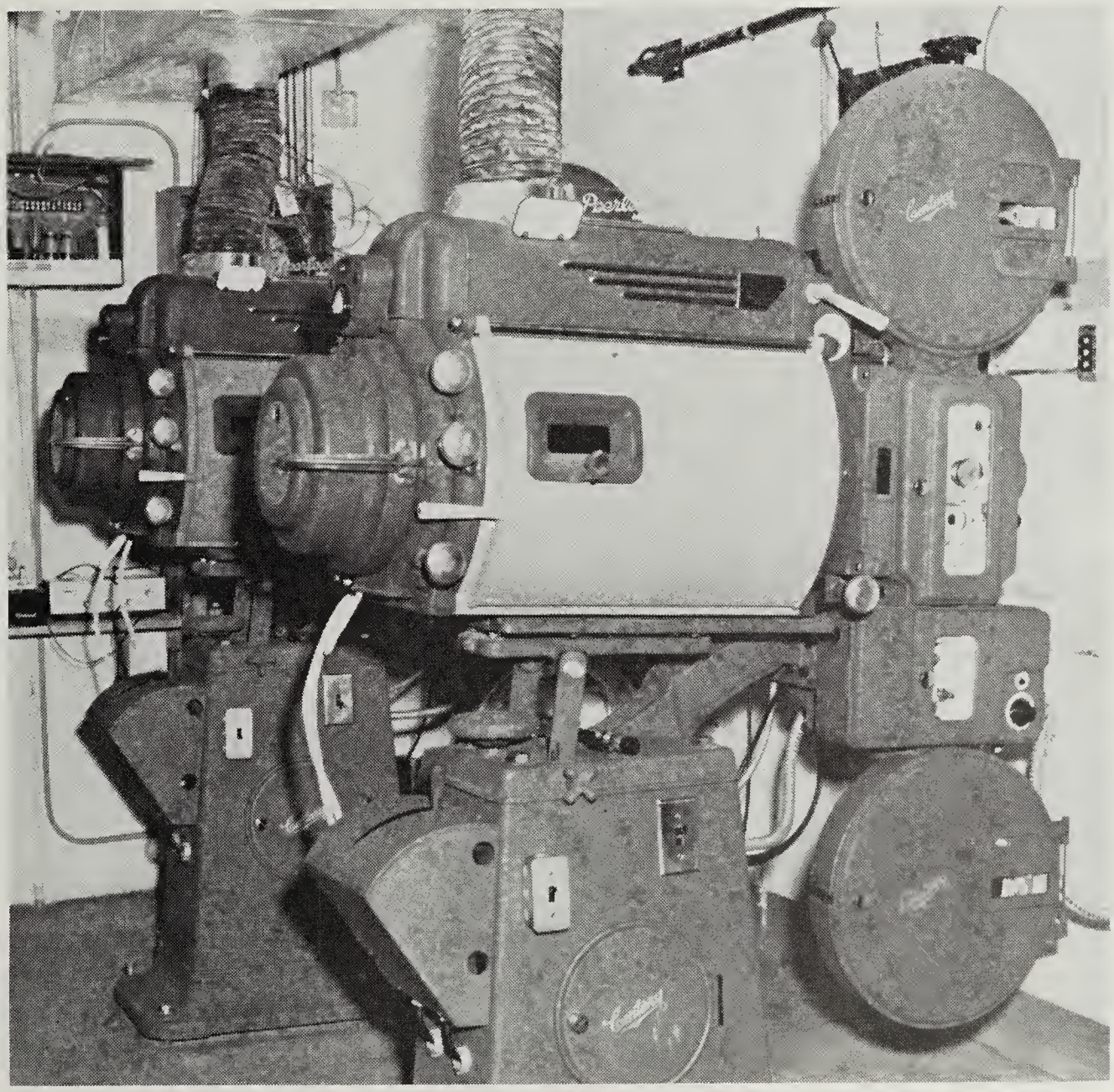
The booth also boasts such other equipment as a Century Model JTR-100 Transistorized Sound System with emergency amplification; DC exciter supply; electronic switching and an Altec "Voice of the Theatre" A7 speaker system. Additional equipment includes Peerless Magnarc lamphouses; Ashcraft selenium rectifiers; Bausch & Lomb Cinephor lenses, for Cinemascope and wide screen; Neumade and Goldberg film handling equipment and a public address and music system specially designed by Joe Hornstein, Inc.

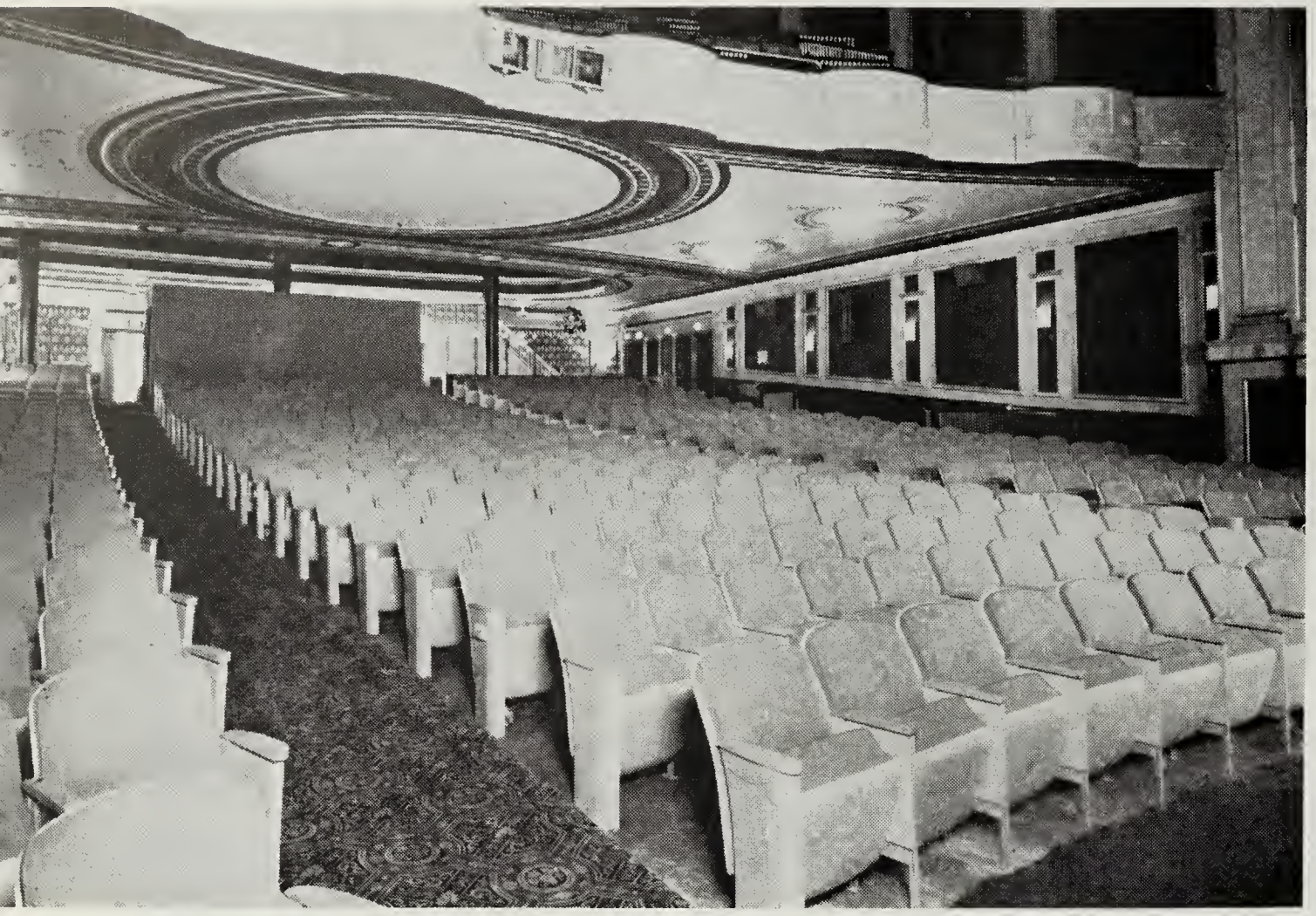
BOXOFFICE

Boxoffice accessories include a General Register stub rod box and a Brandt #131 coin changer.

Candy, cigarette and drink machines, supplied by A.B.C. Vending, comprise the refreshment facilities.

The house is cooled by 50 ton capacity air conditioners supplied by Westinghouse Equipment and installed by Aerodyne Engineering, Clifton, N.J.





MADISON •

Detroit, Michigan

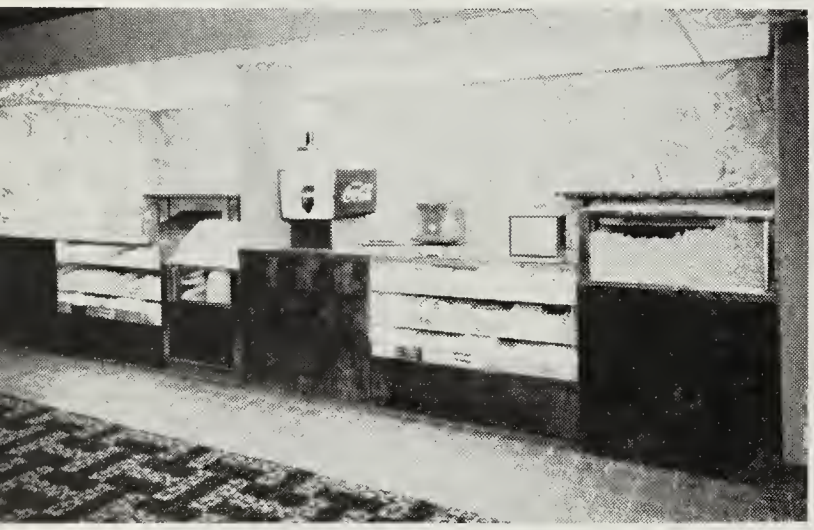
United Detroit's Madison, which reopened last summer after extensive remodelling, presented a shining new face and modernized comfort to its patrons.

The AB-PT-owned house, in which an investment of more than $100,000 is said to have been made, was closed for several weeks during the renovation.

The house, located in Grand Circus Park, Detroit, was reseated to accommodate 1,408 theatre-goers.

The Madison's new front is of Boris Jordan marble framing herculite doors. The area is illuminated by conventional lighting. The reused year-old marquee is of conventional design and was built by Horstman Sign Company, Detroit. The Bevelite sidewalk display frames measure 40 x 60 inches.

A special feature of the refurbishing was the installation of a unique ticket selling area with bank-type counters. The candy counter was moved from the outer lobby to the back of the auditorium in order to make room for



REFERENCE DATA

OWNER: American Broadcasting—Paramount Theatres
OPERATOR: United Detroit Theatres
SEATING CAPACITY: 1,408

Carpets: A. M. Karagheusian Gullistan
Chairs: International Seat
Curtain Controls, Tracks: Automatic Devices
Decorator: Helen Wilmore
Draperies, Curtains: Northwest Studios
Lenses: Bausch & Lomb, Kollmorgen
Projection Lamps: Ashcraft Super Cinex
Projection Machines: National Theatre Supply Bauer U-2 70mm
Screen: Walker-America
Sound: Western Electric Simplex XL
Supply Dealer: National Theatre Supply Company





the ticket selling counters. The candy counter itself was modernized through the installation of fluorescent lighting, egg crate ceiling, Moulin Rouge "Can Can" paper on the back wall, and a cast iron framed overhang.

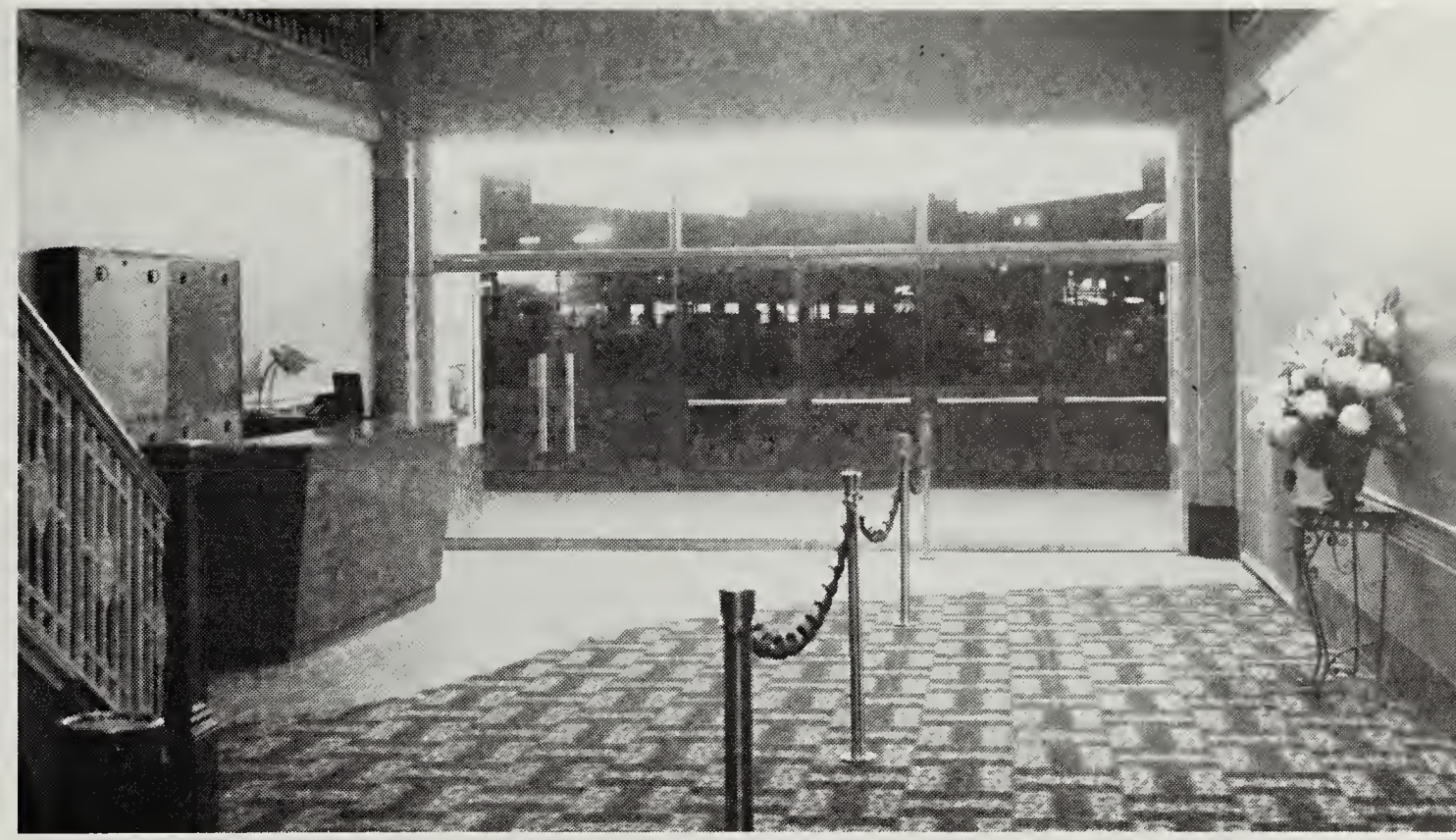
The interior color scheme is dominated by shades of green, gold and coral. The lobby is in Victorian motif and is executed in Summerfield quarry tile.

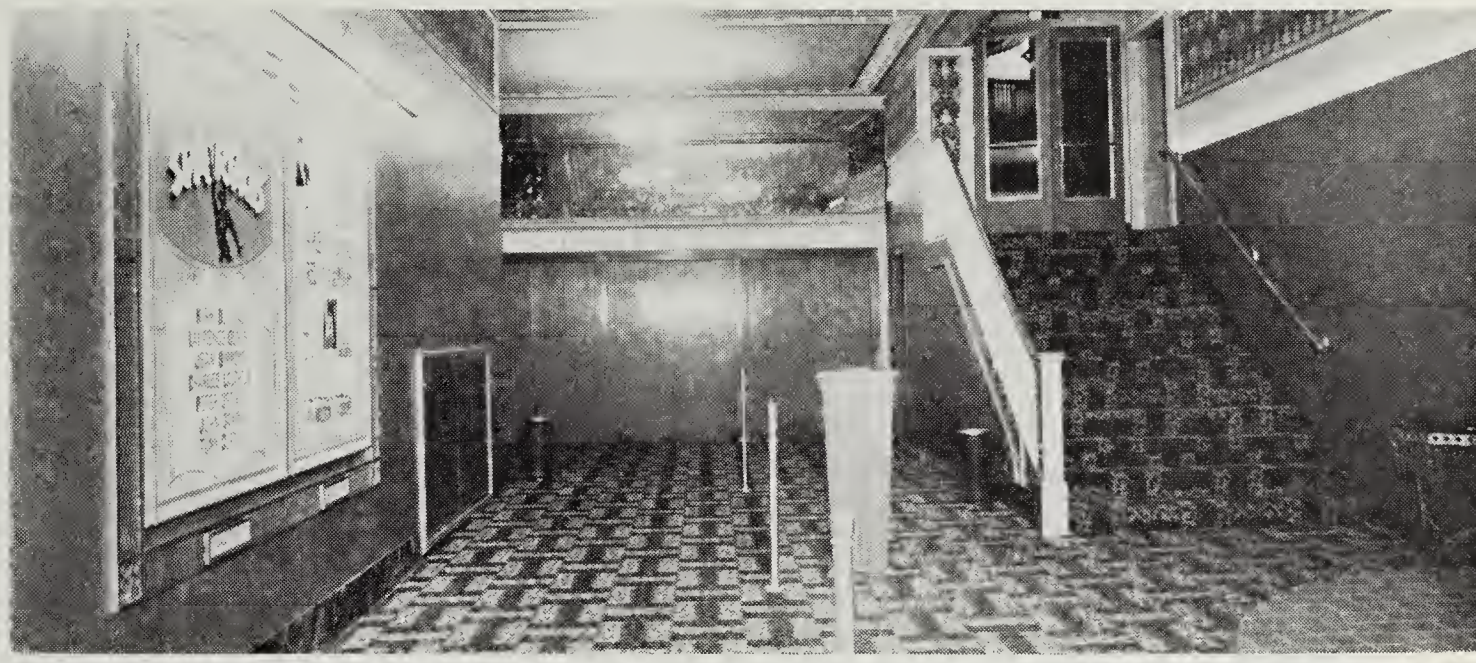
The lower lobby walls are covered with gold and black plastic wallpaper while the upper walls are done in red flat paper and gold and aqua paint. The Gulistan carpet is gold, maroon and red. The Italian mirrors, mounted over the auditorium doors, heighten the effect of this theme by playing the various shades against each other. Also located in the lobby is the custom made ticket box of walnut formica.

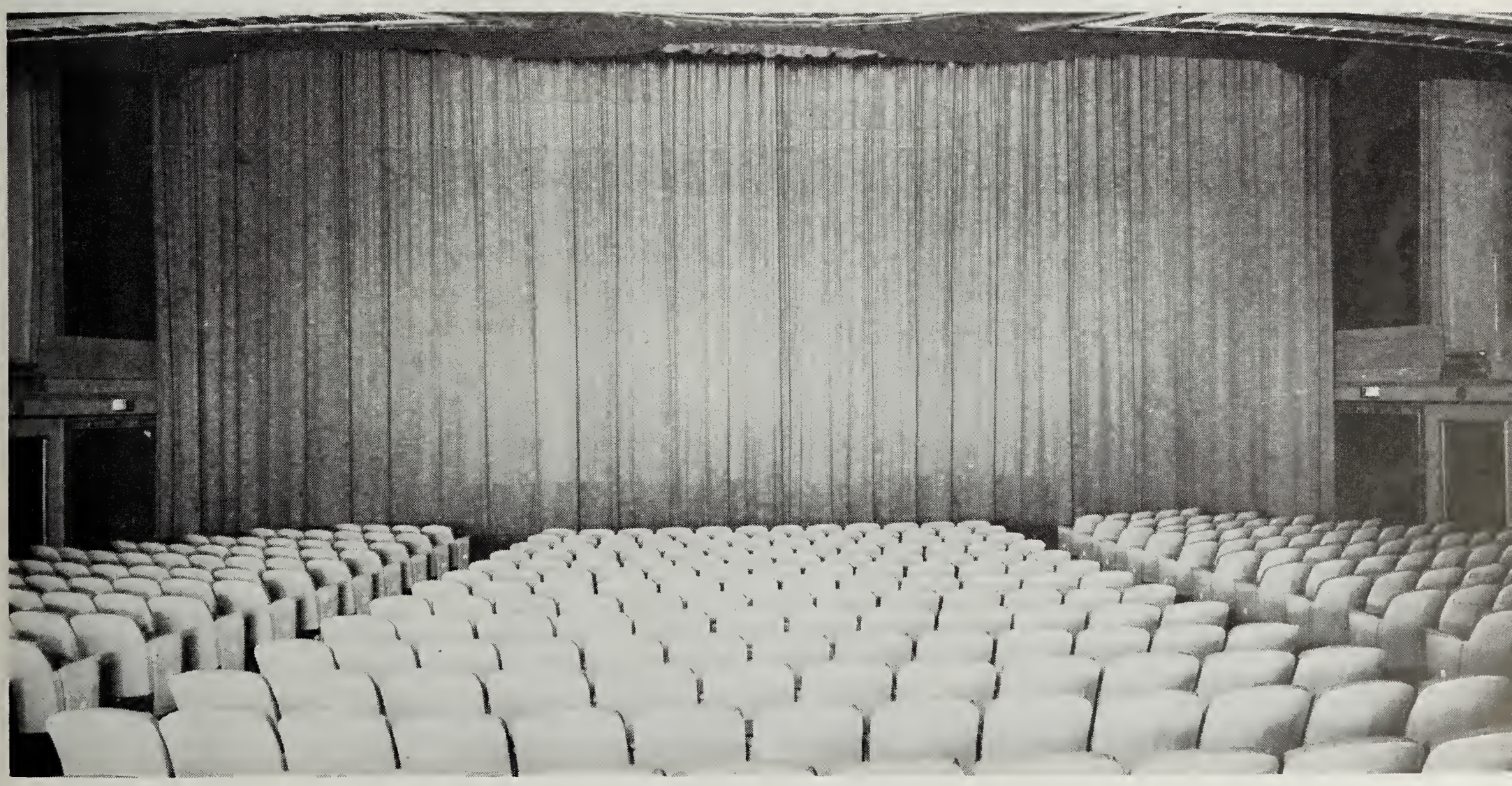
The air-conditioned auditorium sports new International-installed coral spring back seats spaced at 40 inches.

The screen was provided by the Walker National Screen Supply Company while curtains, controls and tracks were supplied by Automatic Devices, of Youngstown, Pa. The stage curtains, which match the coral seats, were fashioned by Northwest Studios, Detroit. In charge of the decorating was Helen Wilmore, of Des Moines, Iowa.

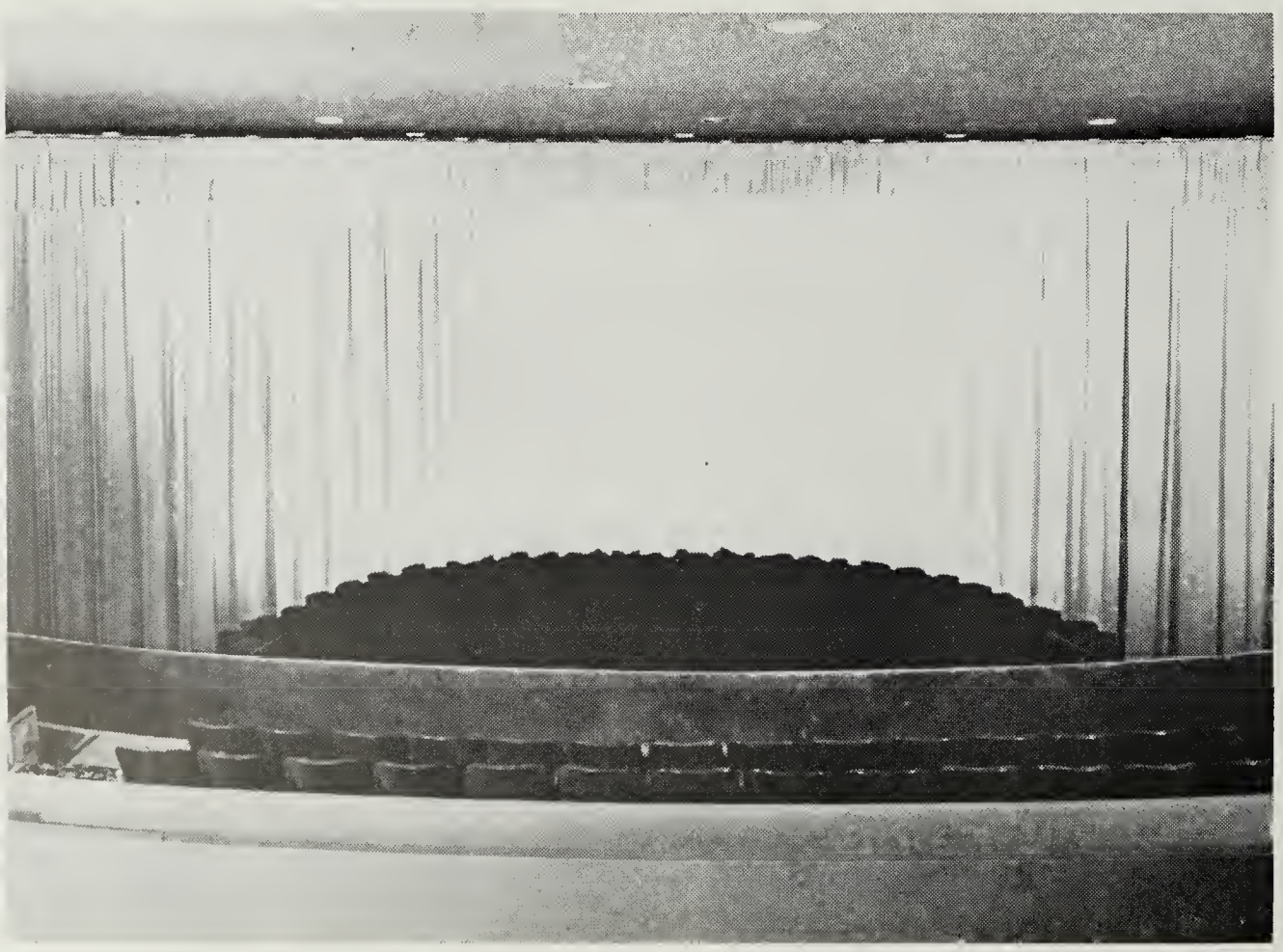
Direct current generators are used for projection equipment operation. The projectors are Bauer U-2 70mm and operate with Ashcraft Super Cinex projection lamps. The lenses are 2.75″ Baush & Lomb F-2 for the standard picture; 4″ Sunper Keptar F 1.5 for the 70mm presentation and 3.75″ Kollmorgan F 1.9 for CinemaScope. The sound system is a Western Electric Simplex XL.











DENHAM •

Denver, Colorado

The Denham Theatre, in downtown Denver, Colo., reopened recently after a $250,000 face-lifting operation under the supervision of architect Richard Crowther.

The refurbishing of the house began with the dressing up of the marquee with special plastic ceiling lights and bronze metal trim setting off the ivory colored backing.

The foyer was re-decorated with pale green antique silk wall fabric and walnut flexwood trim. The ceiling was done over in a natural tan. The pale green, leather-tan and walnut flexwood theme was carried through to the lobby where a walnut concession stand was installed.

The renovated first-run house opened its doors on a reserved seat basis to the Western premier of Ben-Hur. The newly added men's balcony lounge was appropriately done up in "Ben-Hur" wall paper for the opening.

The new women's lounge is a model in neatness and boasts candelabra-type wall lighting fixtures and a specially built pay telephone table equipped with the new "Princess" phone.

The auditorium itself has been extensively modernized. Seating capacity was drastically reduced from 1,585 to 810. This was accomplished by the removal of the second balcony and the re-spacing of the seats on the main floor to 40 inches, back to back, for the comfort of the house's patrons. The balcony loge seats were re-spaced to 42 inches, back to back.

The new seats, supplied by American Seating Co. are upholstered in bright red and contrast strikingly with the screen's cream-colored draperies which were supplied by Grosh Scenic Studios, Los Angeles, Calif. Blending nicely with the motif is the specially woven Alexander Smith carpet which sports a red, ivory and green starfish pattern. The Edward Arnold and Savage Decorating Company handled the decorating work.

Acoustical materials in the auditorium are perforated masonite and acoustic plaster.

The new Walker screen, measuring 25 x 54 feet, coupled with the fully automatic curtain controls which allow the drapes to be opened to any desired width, make it possible to show all films currently available.

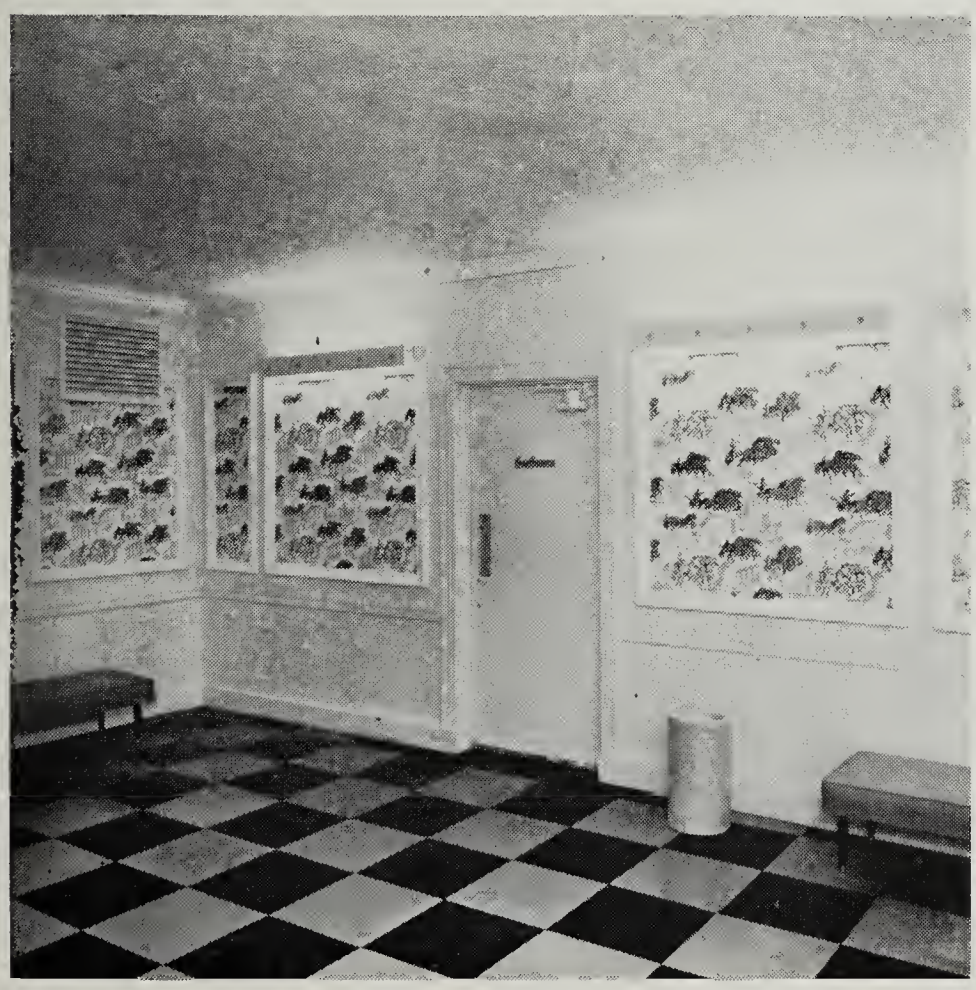
The projection booth is completely equipped and with the exception of the 35/-70mm Norelco projectors all equipment was supplied by National Theatre Supply, Denver. The equipment includes Weaver changeovers, Strong projection lamps, Hertner generators and an Excel sound system.

Among the non-projection equipment purchased was an Air-Washer air conditioner, a Special ticket chopper, a CoinOmeter coin-changer and National vending machines.



REFERENCE DATA

Carpets: Alexander Smith
Chairs: American Bodiform
Changeovers: Weaver
Coin Changer: Coin O Meter
Curtain Controls & Tracks: Grosh Scenic
Decorator: Edward Arnold and Savage Decorating Co.
Draperies & Stage Curtains: Grosh Scenic Studios
Generators: Hertner
Projection Lamps: Strong Electric Corp.
Projection Machines: Norelco Universal
Screen: Walker-American
Sign & Marquee: Electrical Products Consolidated
Sound: Excel Sound
Supply Dealer: National Theatre Supply Company









MANN •

Minneapolis, Minnesota

The famous old Pan Theatre was completely rebuilt by Ted Mann and his associates during the winter of 1960-61 to provide the third 70mm installation in downtown Minneapolis, and the second for the Mann Circuit.

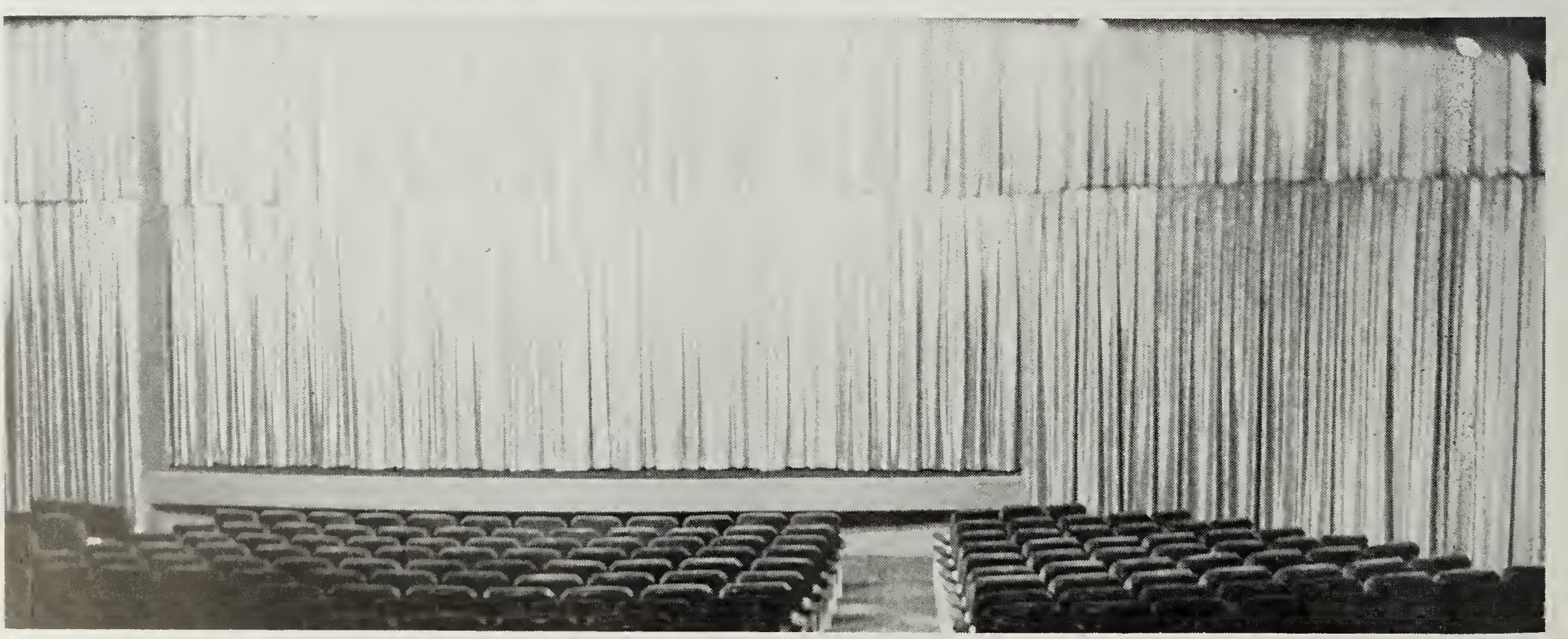
Originally built by Pantages about 40 years ago, the house was long a favorite of vaudeville aerial acts because of its 30 feet high proscenium.

The rebuilding includes a modernized marquee and a novel building block type of upright bearing the new owner's name. New glass doors open on to a greatly enlarged lobby. Overhead just inside the doors, high velocity heating and cooling ducts provide an air curtain for patron comfort.

A combination indoor and outdoor box office appears at one side providing facilities for current and advance sales from one area. The indoor box office is not glassed off, bringing the ticket seller into intimate contact with the purchaser. The lobby floor is covered with luxurious specially woven carpet of purple and gold in a contemporary pattern. It is laid over a heavy rubber cushion. Lobby ceiling is two stories high, acoustically treated, and colored as to virtually conceal its presence when the elaborate lighting system is in operation. Concealed loud speakers provide pleasant background music from a continuously operating tape machine. Arranged over the concession bar are a series of imported hanging lighting fixtures that are eye-attracting and provide a canopy effect. Center suspended stairways at either side of the lobby lead to the mezzanine lounge and the balcony. As dividers between the stairs and lobby, two modern floor-to-ceiling room dividers have been erected. These are constructed of gold anodized aluminum alloy with random panels of plastic and wrought iron. The right wall is in authentic Aztec stone design.

As the focal point in the lobby an abstract painting appears on the rear wall. Reaching from the lobby floor to the ceiling through a railed well in the mezzanine lounge floor, it is the object of considerable discussion.

The main lounge, below the lobby, is extremely spacious and carpeted in colors the reverse of the upper part of the theatre. The walls are of rich mahogany panelling. Imported light fixtures have been artistically



used. Relaxing furniture of contemporary Danish design is used in all lounges. The rest rooms are tiled with a figured pattern randomly placed.

Dividers inside the entrances lend a distinct Parisian atmosphere. Vanity and full-length three-dimensional mirrors in the ladies rest room have a flattering gold tint. A free coat checking service is a feature.

The aura of comfortable lushness carries on into the auditorium. Extremely comfortable American Seating rocking chairs are spaced 40 inches apart, for comfort and convenience, and upholstered in blue and white with gold flecked white standards. Side walls have a patterned gold wall cloth, with surrounding speakers concealed behind. All rear walls have widely-spaced acoustic speakers concealed behind. These are suspended from the wall to provide increased efficiency, and vari-colored to compliment the side walls and drapes.

A metallic threaded drape hangs from ceiling to floor, starting at the balcony rail



REFERENCE DATA

OWNER: Theodore Mann Circuit

ARCHITECT: Seeman Kaplan

COST OF REMODELING: $350,000.

Lamphouses: Ashcraft Mfg. Company

Projectors: Norelco Universal 70/35

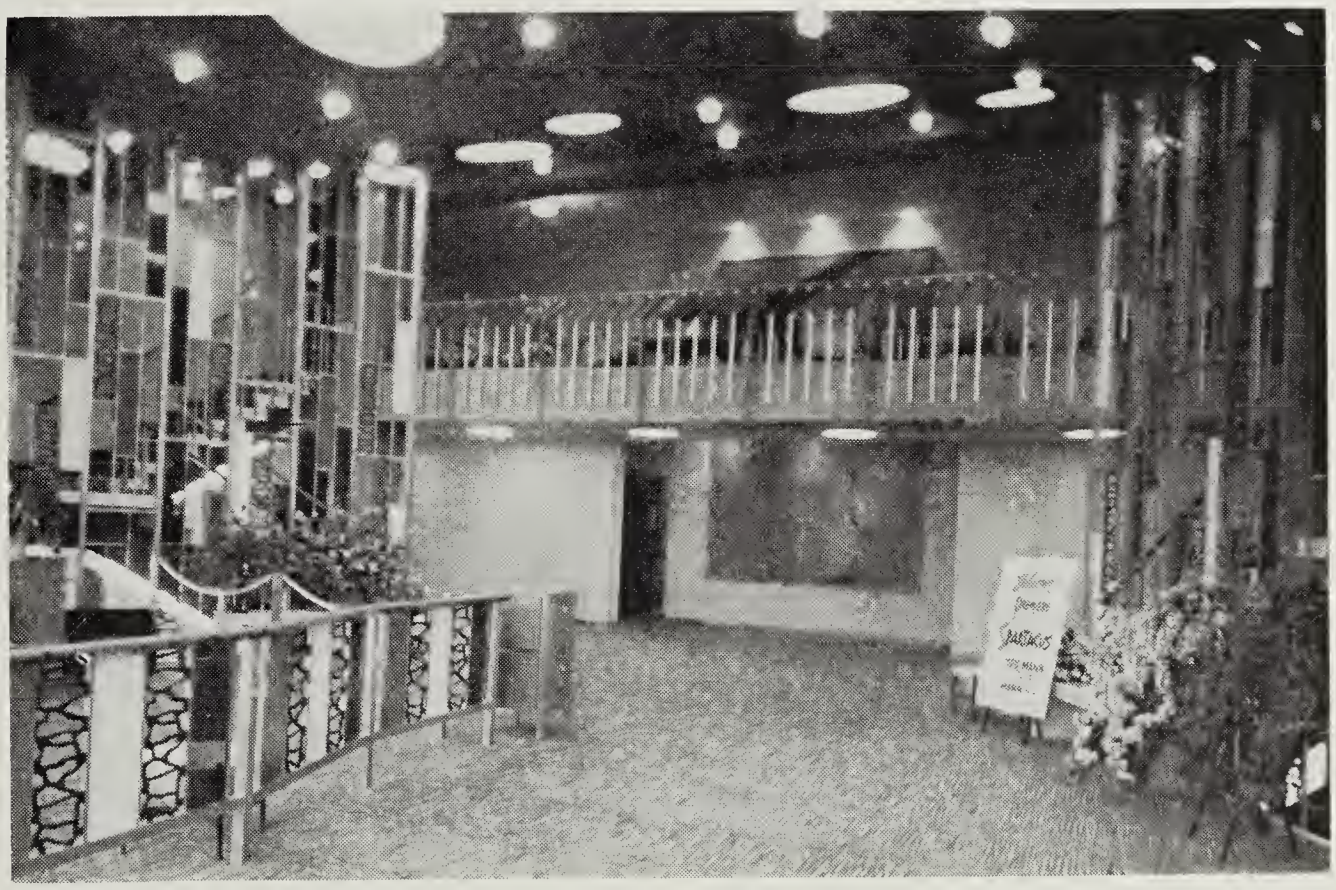
Rectifiers: Ashcraft Mfg. Company

Screen: Technicote

Screen Frame: Mulone

Sound: North West Sound & Altec-Lansing

Supply Dealers: National Theatre Supply, Minneapolis Theatre Supply, Todd-AO Corp.



line and continuing around on-stage to blend with the traveler. Having a purple shade at the balcony point the color gradually lightens as the drape reaches center stage.

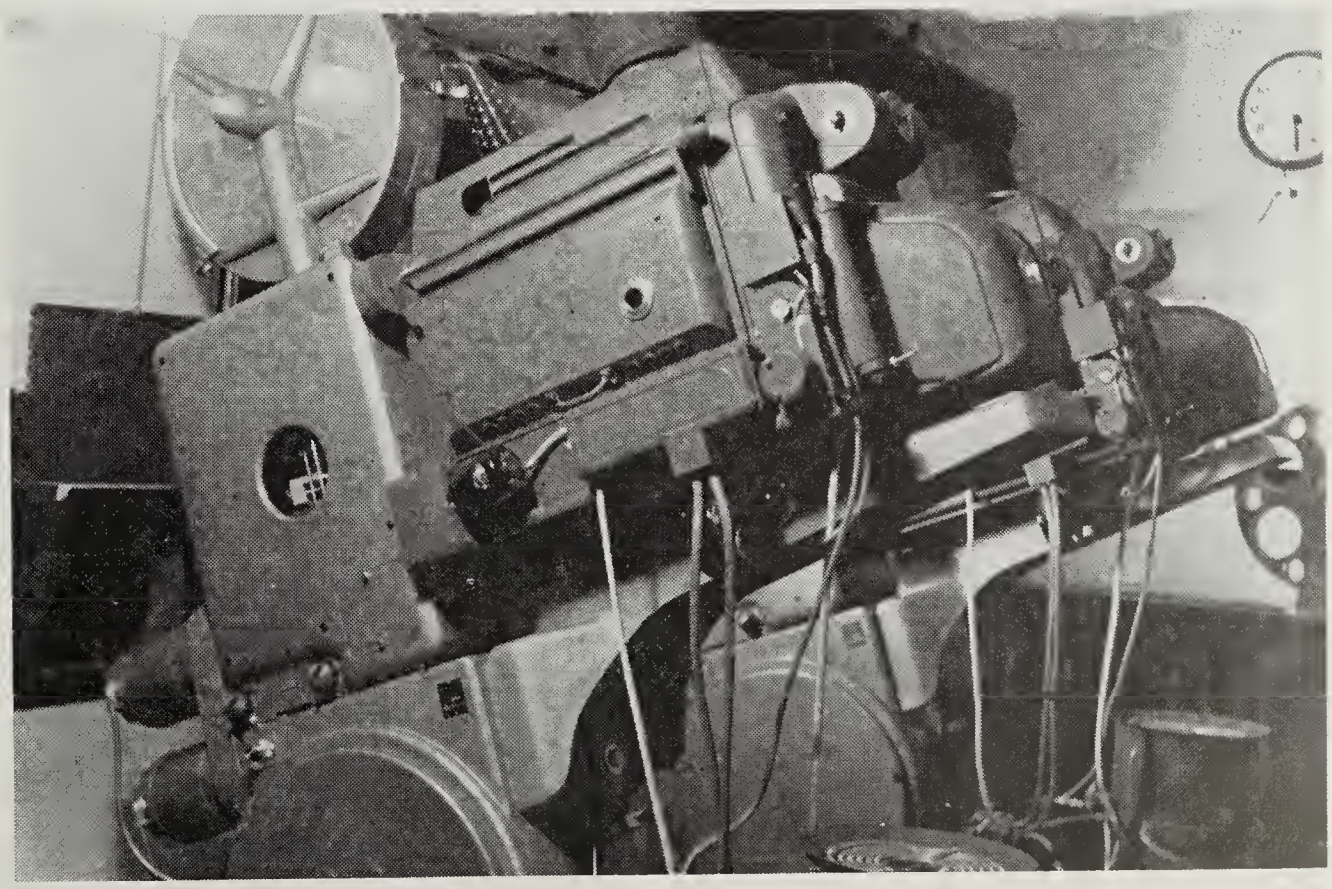
A huge 40 x 20 screen is hung in a frame that provides for changing the screen curve in a few minutes. Behind the screen are found five multi-unit stereophonic loud speakers elevated above the floor for best sound illusion.

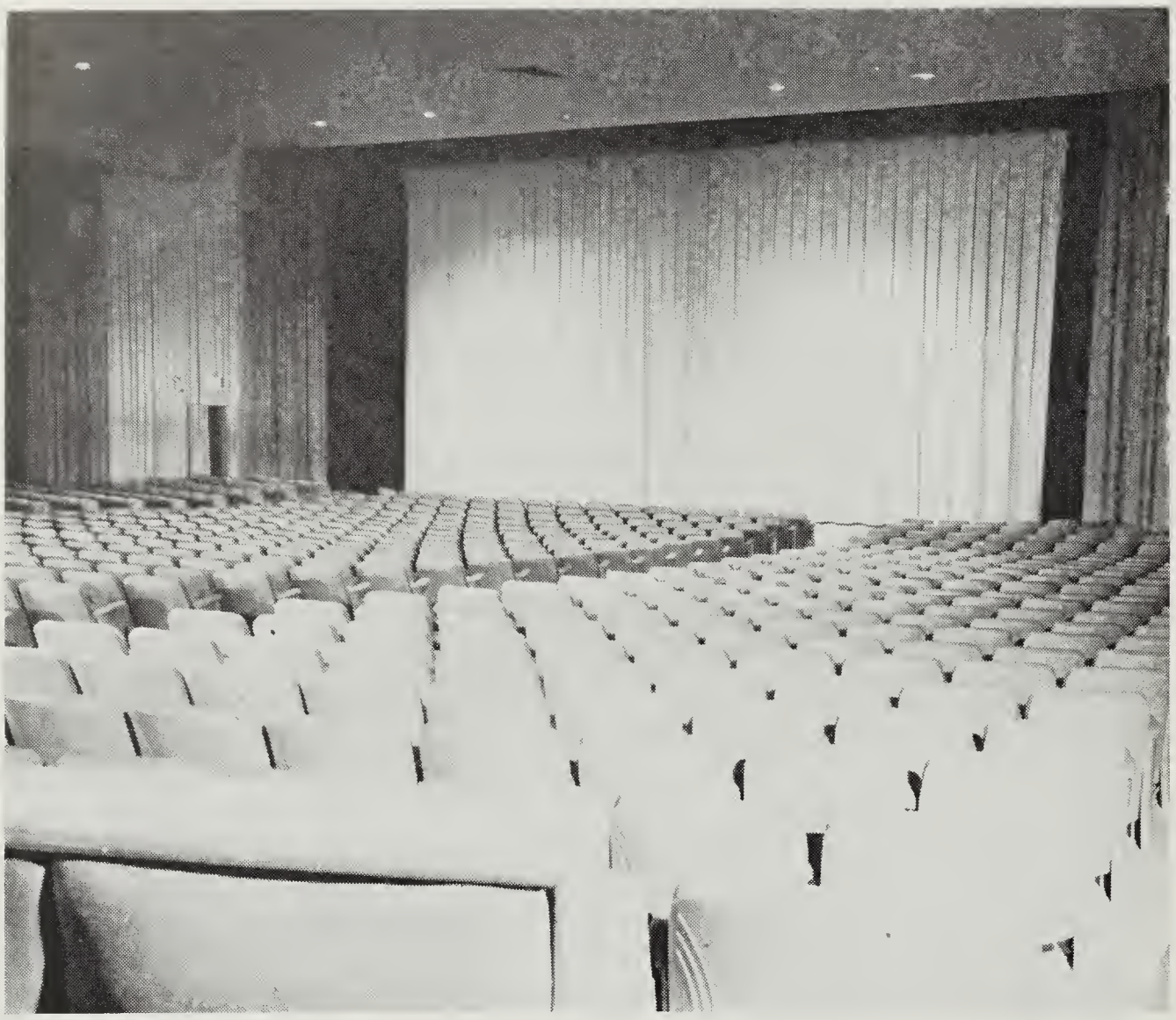
The booth area has been increased in height for improved working conditions and lined with acoustic tile. Equipment includes a pair of NORELCO Universal 70/35 projectors equipped with ISCO 70mm lenses supplied by the North American Philips Company. Ashcraft Cinex Special 35/70 lamps and rectifiers provide the light source for the breath-taking 70mm picture with which the theatre opened. Transistorized pre-amplifiers and 40-watt power amplifiers provide the stereophonic sound from 6 magnetic tracks on the 70mm film.

The architect in charge, Seeman Kaplan of Liebenberg, Kaplan and Associates, had previously performed a similar task at Mann's ACADEMY Theatre. This was the first 70mm installation in Minneapolis with the distinction of having shown only 70mm features since its reopening in July 1957.

The new MANN Theatre reopened on March 16 for the northwest premiere of "Spartacus" to a capacity audience of Minneapolis social, civic and business leaders.

The new MANN is owned by the Theodore Mann Circuit which operates numerous other hard-top and drive-in theatres in the area.





HILLENDALE •

Baltimore, Maryland

The first completely new Baltimore theatre in 10 years, the Hillendale opened last Thanksgiving. The cost of the theatre, $350,-000 is largely attributable to the basic construction of cinderblock and brick. The total cost, including equipment and air conditioning, approached one million dollars.

Located in the Hillendale shopping center, the theatre is faced with brick and ceramic tile. Liberal use of glass and recessed lighting provide a bright and sparkling effect with the blue and gold color scheme of the lobby.

The blue and gold motif is continued throughout the interior, which is designed in leatherette and cloth fabric.

The carpets, by Mohawk are also blue. The Heywood-Wakefield chairs are blue and orange.

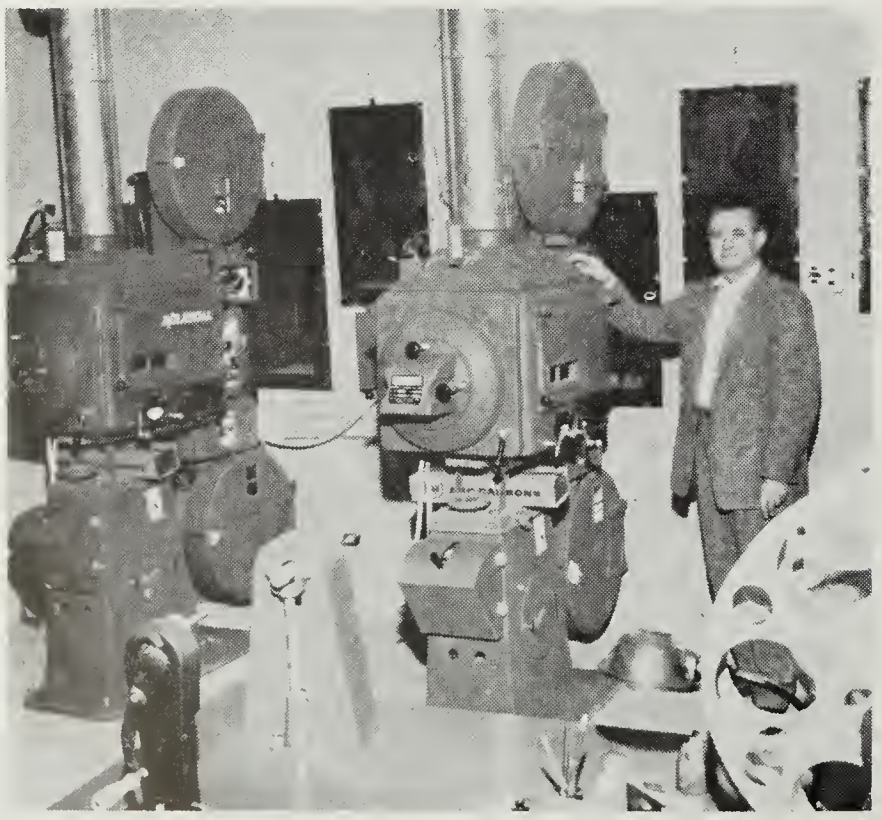
An almost square seating area looks upon a 21 x 43 feet screen, with 15 speakers recessed in the ceiling.

Under and behind the theatre in the same building is a bowling alley with 42 lanes.

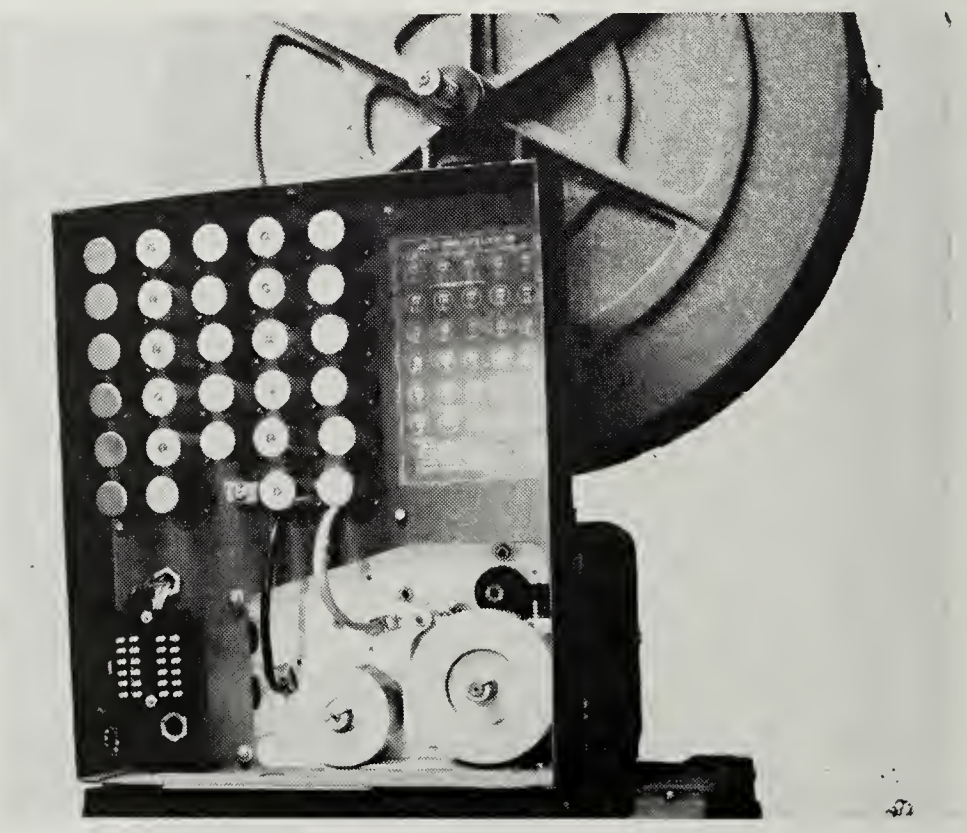
REFERENCE DATA

OWNER: Grant Investment Corp.
OPERATOR: Hillendale Theatre & Bowling, Inc.
ARCHITECT: Fenton and Lichtig
COST: Approximately $1,000,000.
SEATING CAPACITY: 888

Air Conditioning: York
Carpets: Mohawk
Chairs: Heywood-Wakefield
Changeovers: Strong Zipper
Coin Changer: Johnson
Curtain Controls & Tracks: Automatic Devices
Decorator: Paramount Associates
Draperies & Stage Curtains: Paramount Associates
Generators: Hertner
Lenses: Bausch & Lomb
Projection Lamps: Strong U.H.I.
Projection Machines: Century Projector 35/70mm
Rewinders: Neumade
Screen: Raytone
Sign Letters: Adler
Sound: Century Transistorized Sound System
Supply Dealer: J. F. Dusman Co.
Ticket Issuing Machine: General Register
Ticket Chopper: Goldberg
Vending Machines: Berlo



Booth layout showing Century 70/35mm projectors and Mr. Ned Isback, Chief Projectionist.



Transistor amplification set-up showing preamplifiers for six track optical sound switching amplifiers and changeover amplifiers.

BRONXVILLE •

Bronxville, New York

Skouras Theatres, with the aid of Manhattan architect John McNamara have turned their Bronxville theatre into a plush 880 seat first run house in the center of the main business district of Bronxville in Westchester County, New York.

McNamara first covered the red brick front of the Bronxville with a facade of brick stucco and large Herculite stainless steel doors. A stainless steel marquee by Artcraft Strauss with Adler Sign letters was the final touch that sets off the New Bronxville from the red brick store fronts on both sides.

The interior was done by the Wegier Decorating Co. Inc. The Wegier decorators worked with a color scheme of red, gold and grey and employed down lighting throughout the theatre.

The foyer of the new Bronxville is covered with terraza (asphalt) tile with a spatter pattern that blends with the gold spatter Leedom carpets where they meet inside the lobby. Walls of the foyer are done in blond wood paneling.

The lobby done in a highly contemporary motif features Modern furnishings emphasizing straight lined chairs, couches and tables sit under recessed spot lights in a gray ceiling. Walls are done in red and spatter design and are decorated with modern paintings. Planters with large ferns are scattered along the walls. The rest rooms are tile. The concession stand sits just inside the lobby on the terraza and is equipped with Selmix drink dispensers and a Borden freezer.

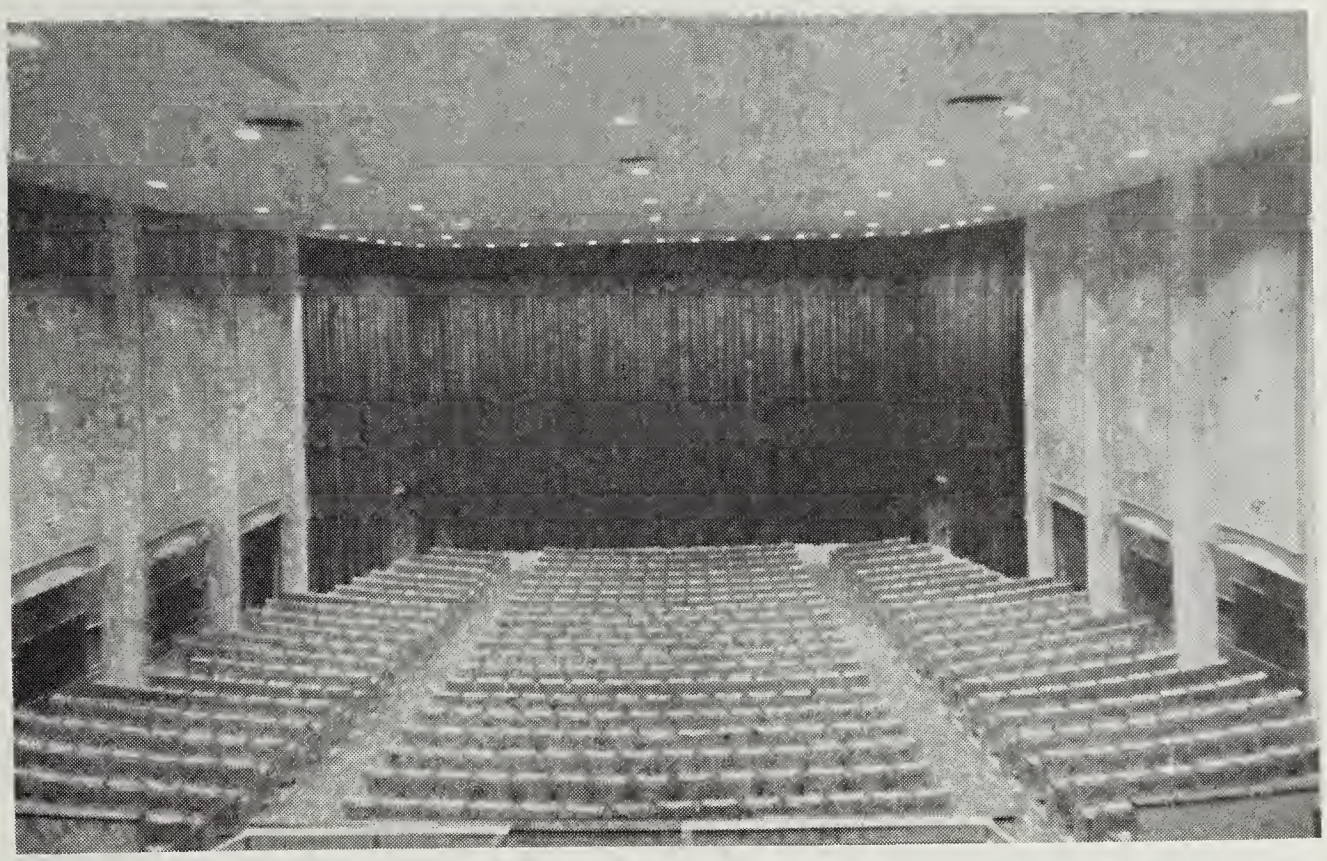
Perhaps the most luxurious appointments in the theater are the 880 seats. They are gold Heywood-Wakefield seats set 42 inches apart. This is a comfort feature since most houses have 38 inches separating their rows of seats. Red carpeting runs through the aisles and into the balcony which is accessible from the orchestra floor by three stairways. The curtains are red and gold. Walls are gray with simple modern appointments. The New Bronxville is fully air-conditioned.

As their theater was to be completely modernized, President Hassanein and staff felt that something special in the way of projection had to be offered to the discerning theatergoers of Westchester. Todd-Ao was the natural answer. No one else in the area had it!

The 70mm. Todd-Ao system enables the New Bronxville to present films in the same manner as roadshow pictures are presented on Broadway. The projection booth has the newest in modern technical equipment. Lamphouse equipment includes Ashcraft projection lamps and rectifiers. Bausch and Lombe Todd-Ao and CinemaScope lenses are used along with Todd-Ao rewinders and film cabinets. A new style Technicote screen rounds off the visual presentation at the New Bronxville.

Sound is supplied by an Ampex six track stereophonic system which was picked because of its adaptability to Todd-Ao. The walls of the theater are composed of plaster accoustical material which was deemed most economical and adaptable for the building.

Situated on a busy street, the New Bronxville offers completely modernized facilities in place of the usual run of the mill downtown theater. Progressive planning and careful study of its location prompted Skouras to spend money on the Bronxville. What was done at the New Bronxville is an example of what must be done in the movie exhibiting business to operate profitably.



REFERENCE DATA

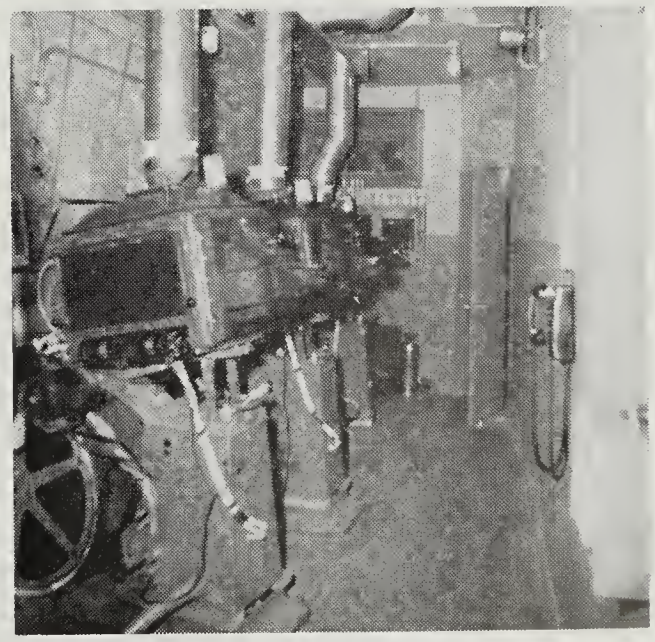
OWNER: Skouras Theatres Corp.
ARCHITECT: John McNamara
SEATING CAPACITY: 880

Air Conditioning: Frick Company
Carpets: Leedom Carpet Company
Chairs: Heywood-Wakefield Company
Changeovers: Theide
Curtain Controls & Track: Novelty Scenic Studio
Decorator: Wegier Decorating Co., Inc.
Draperies & Stage Curtains: Novelty Scenic Studio
Lenses: Bausch & Lomb
Projection Lamps: Ashcraft Mfg. Company
Rectifiers: Ashcraft Mfg. Company
Screen: Technicote
Sign & Marquee: Artcraft Strauss
Sign Letters: Adler Silhouette Letter Company
Sound: Ampex Company
Ticket Issuing Machine: General Register













PALACE •

Albany, New York

Fabian's Palace Theatre, located in the central business district of Albany, N.Y., reopened recently after a $250,000 face lifting.

The refurbishing began outside with a new marquee and extended through the lobbies, foyer and auditorium culminating in the installation of a new CinemaScope screen.

The new marquee, built by the Kolite Corporation, of Schenectady, N.Y., is in bronze-trimmed blue porcelain enamel and is framed on both sides by simulated gold columns. The theatre's name, in gold letters, is illuminated indirectly by blue neon flood lights.

The heated and air-conditioned boxoffice is five-sided and faced in gold anodized aluminum and fluted glass.

With the exception of the outer lobby, which has been papered in black and gold, blue and gold is the theme upon which the



redecorating is based. The predominant colors in the lobby are ivory, blue, and gold. The lobby alcoves are done in ivory and are draped in gold metallic cloth.

The grand lobby boasts ivory Vickertex walls and a blue ceiling.

The walls of the grand stairways are in blue Vickertex and are enhanced by the newly carpeted floors of royal blue. This carpeting extends from the grand foyer, richly decorated with an immense chandelier and restored and relighted murals recessed in wall niches.

The mezzanine lounge is painted ivory with touches of coral while coral is the predominant color of the ladies' powder room.

Modern furniture, in coral, white, misty blue, and beige, are added features in the mezzanine, upper and lower lounges and ladies' room.

The auditorium itself has been re-painted sand color with the new American Bodiform orchestra seats upholstered in red nylon and the loge seats in gold nylon. The re-covered balcony seats are done in tan naugaweve.

Seating capacity has been reduced from 3,658 to 2,810 by the elimination of 753 seats on the first floor, thirty in the loge and 65 in the balcony.

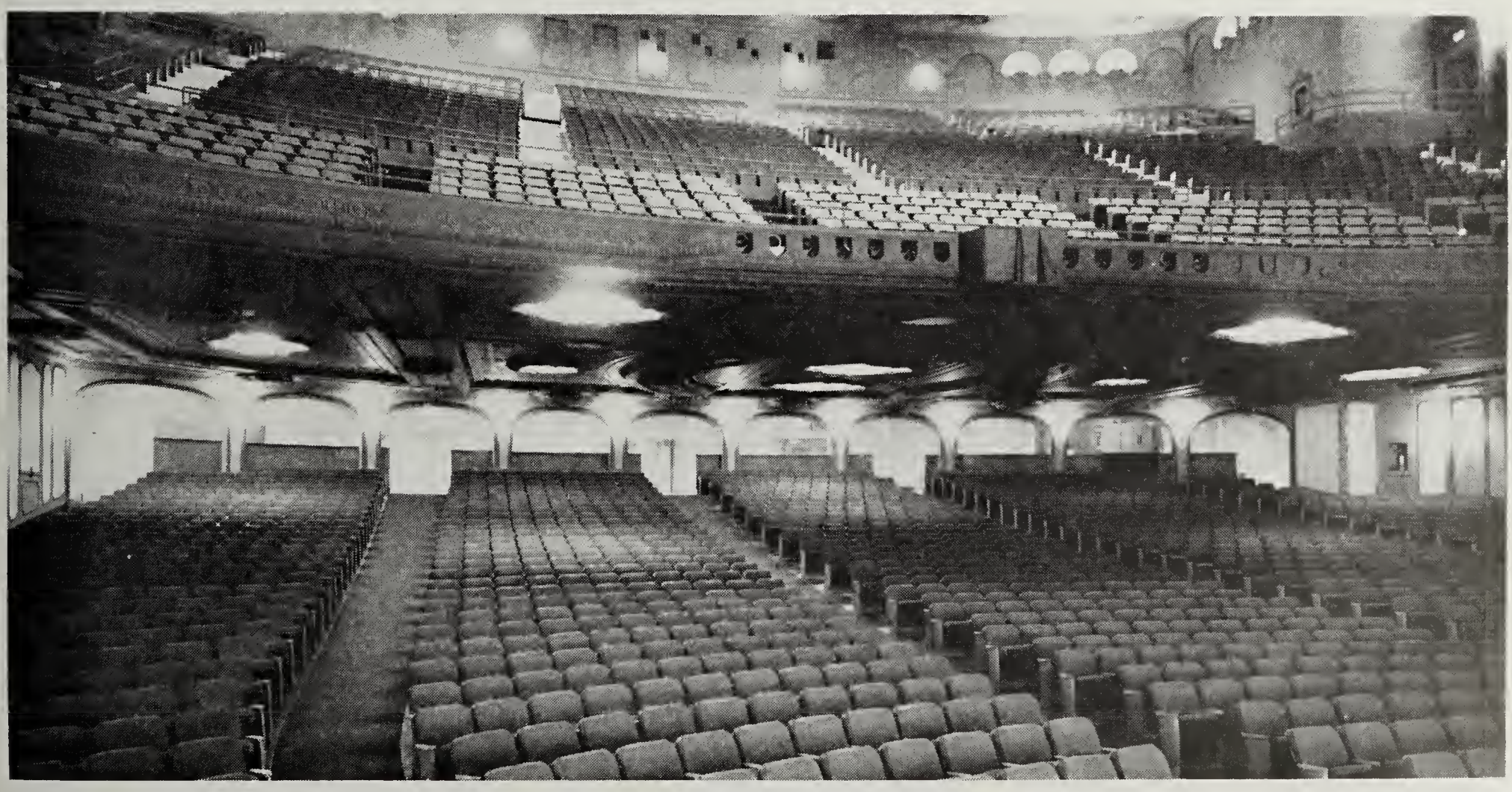
The new 27 x 53½ ft. Hurley Super-Optica screen permits a CinemaScope picture of 51 feet. The new stage curtain and proscenium valance are in blue shadow stripe while the screen curtain is in gold scalloped damask. The two masking borders are done in gold hammered satin. Carpeting, screen and draperies were installed by Capitol Motion Picture Supply Company of New York.

The furniture was provided by Sharlat's of Latham, while Meginnis Electrical Corporation, of Albany, supplied the lighting fixtures.

Clyde Murphy, of Troy, was the painting contractor.









ODEON •

Hempstead, England

The Odeon, of Hemel, Hempstead, England, opened last August 29, and is an extension of several new ideas pioneered by the Rank Organisation in Harlow earlier in 1960.

The major effort was toward the best possible projection, sound and sight for all 1148 seats.

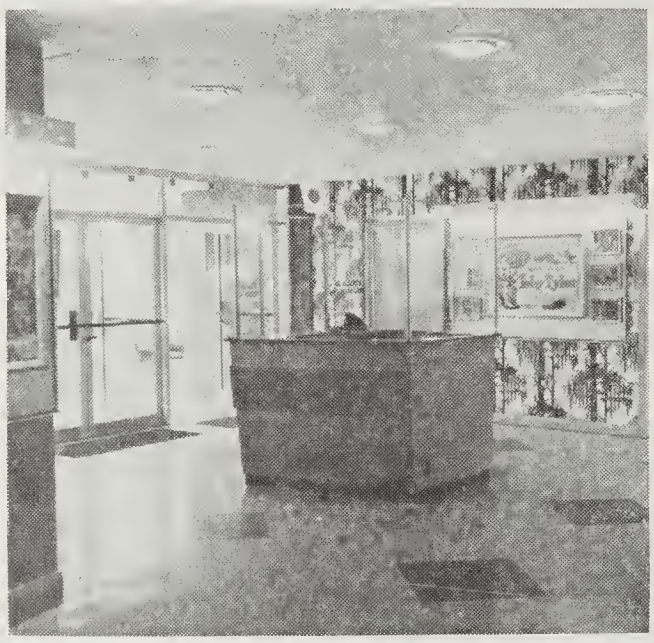
Approximately half of the seats, from the middle back are on five foot steppings, with the remainder on an inclined floor.

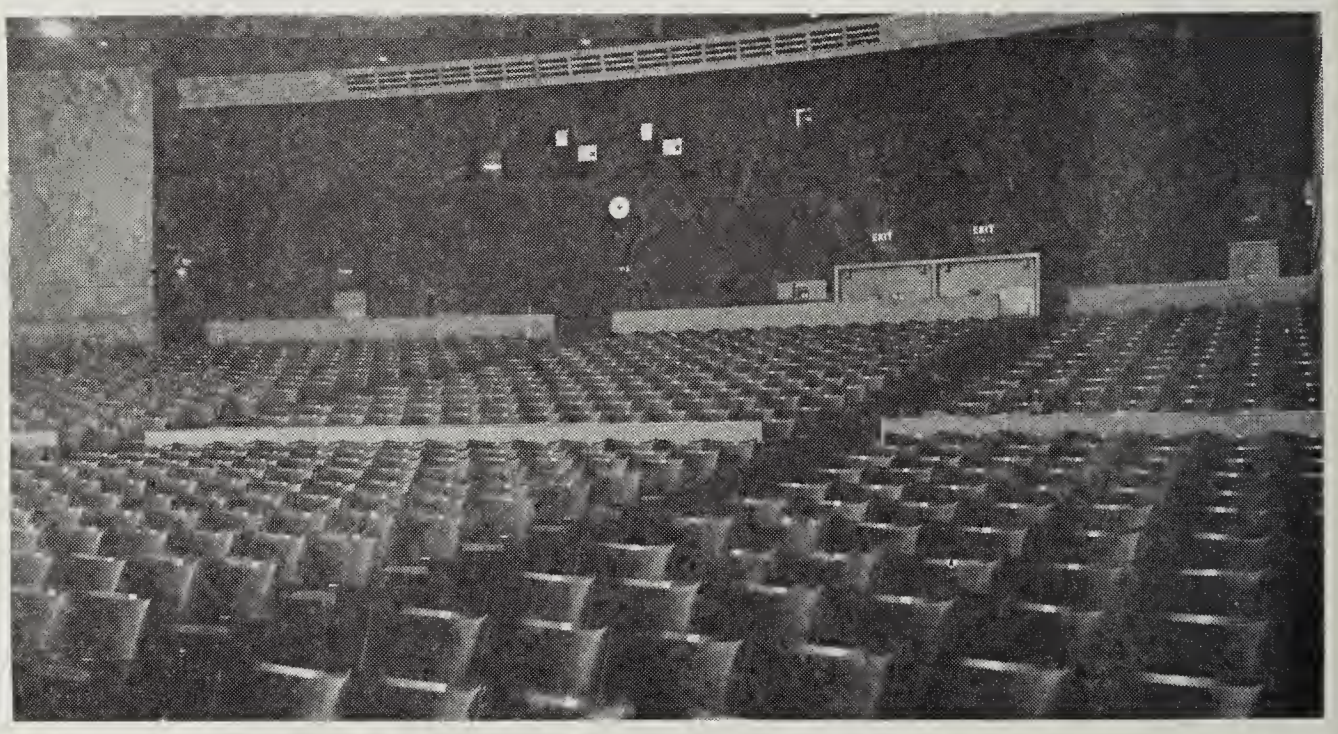
The screen, 63 feet long is capable of handling all types of films. Two Gaumont-Kalee projectors guarantee a steady and bright picture image.

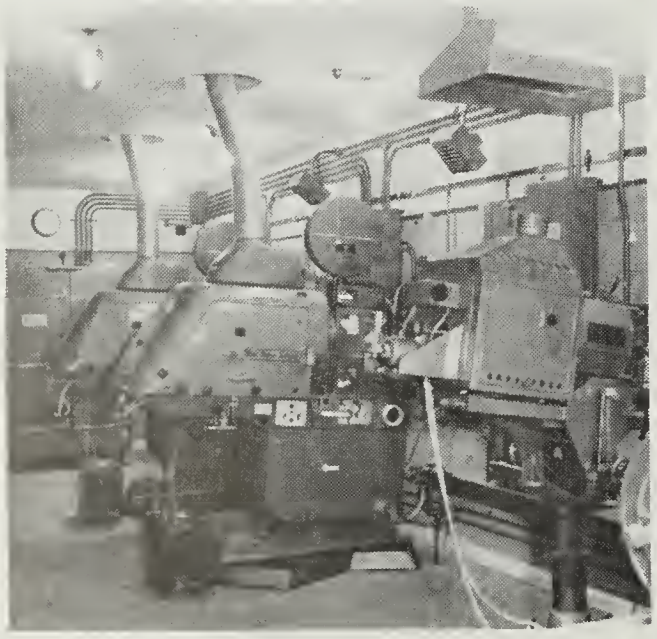
The Odecn is decorated in simple lines, rather than in the pre-war style of detailed ornamentation. It is only the second theatre opened since the close of World War Two, the Rank Organisation having repaired all of its war damaged theatres first.

The walls are covered by acoustic material on which is applied fibrous plasticribs matching the red of the carpeting. Semi-recessed in the main ceiling are 24 circular downlight fittings of glass and decorative wire scroll. There are 10 large star fixtures against a dark background above the proscenium.

A "Presto" self-service refreshment bar was also opened at the same time. This is in the same building, but completely independent and separated from the theatre. It opens cnto two heavily traveled streets, and being open from 10 A.M. to 10 P.M., attracts many patrons other than theatregoers.





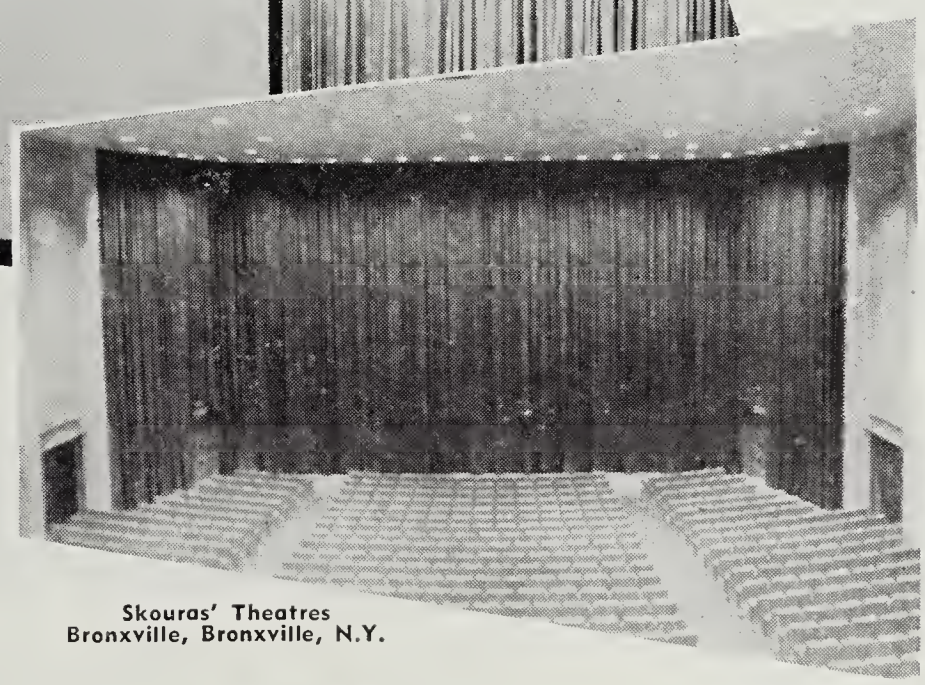




Outstanding Installations
EVERYWHERE



Loew's Capitol, New York, N.Y.



Skouras' Theatres
Bronxville, Bronxville, N.Y.

distinctive
Theatre Decoration

Partial List of Organizations Served

LOEW'S THEATRES ..... New York, N. Y.
INTERBORO CIRCUIT, INC. ... New York, N. Y.
SHUBERT THEATRES ..... New York, N. Y.
NEIGHBORHOOD THEA. CT. .... Richmond, Vo.
WIELLAND & LEWIS CT. .. Atlontic City, N. J.
DIPSON THEATRES ..... Buffolo, N. Y.
BASIL THEATRES ..... Buffolo, N. Y.
SKOURAS THEATRES ..... New York, N. Y.
CENTURY THEATRE ..... Buffolo, N. Y.
STRAND & CATARACT THS., Niogoro Falls, N. Y.
SHEA'S BUFFALO THEATRES .... Buffolo, N. Y.
RANDFORCE AMUSE. CO. .... New York, N. Y.
BRANDT CIRCUIT ..... New York, N. Y.
WILLIAM GOLDMAN THS. .. Philodelphio, Po.
PRUDENTIAL PLAYHOUSES .. New York, N. Y.
GEORGE A. HAMID THS. .. Atlontic City, N. J.
JOHN H. HARRIS ICECAPADES, Hollywood, Colif.
. . . AND MANY OTHERS

Wherever extraordinary technique is required Novelty Scenic Studios is the first choice. Whether you require a simple drapery, a stage curtain and track, or a complete decorating job—consult NOVELTY STUDIOS or have your architect contact us. We will cheerfully submit layouts, samples and estimates—without any obligation. Write Dept. TC.

NOVELTY SCENIC STUDIOS, INC.

426-432 East 91st St., New York 28, N. Y. • Phone TR 6-0800

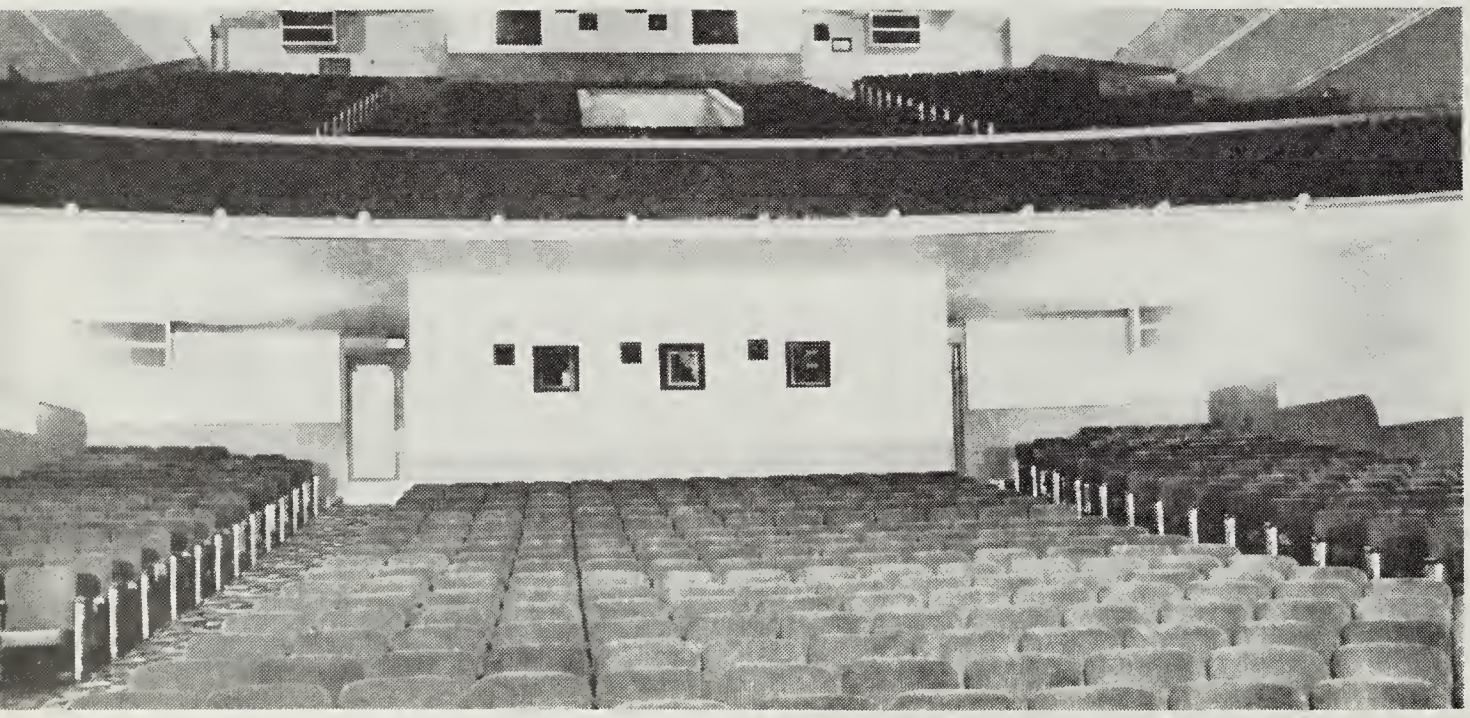
INQUIRIES INVITED

41st year of unsurpassed workmanship and superior service

• PAINTING • DECORATING • CONTOUR CURTAINS

DRAPERIES • STAGE CURTAINS • CURTAIN TRACKS AND CONTROLS • WALL COVERINGS





GRAND •

Columbus, Ohio

Now the only theatre in Central Ohio equipped to handle Cinerama films, the RKO Grand of Columbus, Ohio, recently completed an extensive renovating program.

The lobby is dominated by a Cinerama montage over the doors. New lighting fixtures appreciably brighten the area, giving a more spacious appearance.

A complete, modernistic refreshment stand has also been added, and the entire interior has been recarpeted.

The seating capacity has been reduced from 1150 to 860. each of the remaining seats giving a perfect view of Cinerama films.

One unusually large projection booth houses all three Cinerama projectors. This is a definite advance from the former practice of having a booth for each projector.







WHY *do* MORE THEATRES

install attention-compelling

WAGNER ATTRACTION PANELS

than all other makes?

Only Wagner offers frames and glass units in ONE panel regardless of size.



Wagner frames can be installed before the glass.



Wagner frames are stronger . . . can be serviced easier and at far less cost than panels comprised of many small sections.

Wagner Letters "lock" in place, yet they're easier to change and cannot freeze as with channel mounting. They cannot blow off the board or out of position. The exclusive tapered slotting is the answer.

Wagner Letters require no spring lock clips to lose tension break, cause scratches on other letters, and necessitate extended mounting which causes shadows.

Only Wagner plastic letters can be stacked in storage without danger of warping.

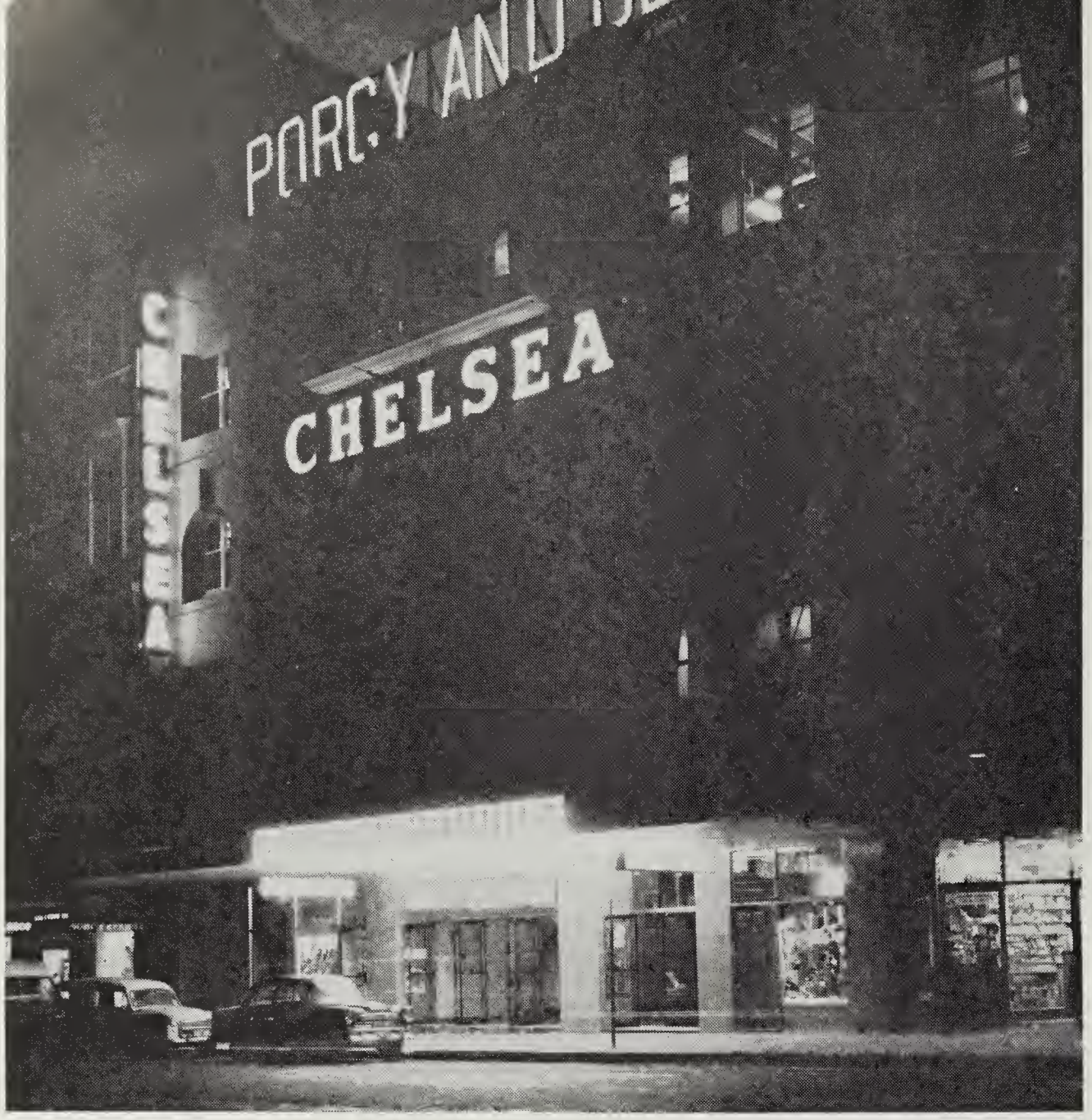


Wagner Letters have a non-reflective face, produce no glare, and acquire no unsightly scratches as do glossy finish letters.

Only Wagner Letters can be satisfactorily and rapidly changed with a mechanical hand—changed by one man in one third the time required by two men using ladders.

Write for literature on Wagner's big line of show-selling equipment . . .

WAGNER SIGN SERVICE INC.
218 S. HOYNE AVE. CHICAGO 12, ILL.



CHELSEA •

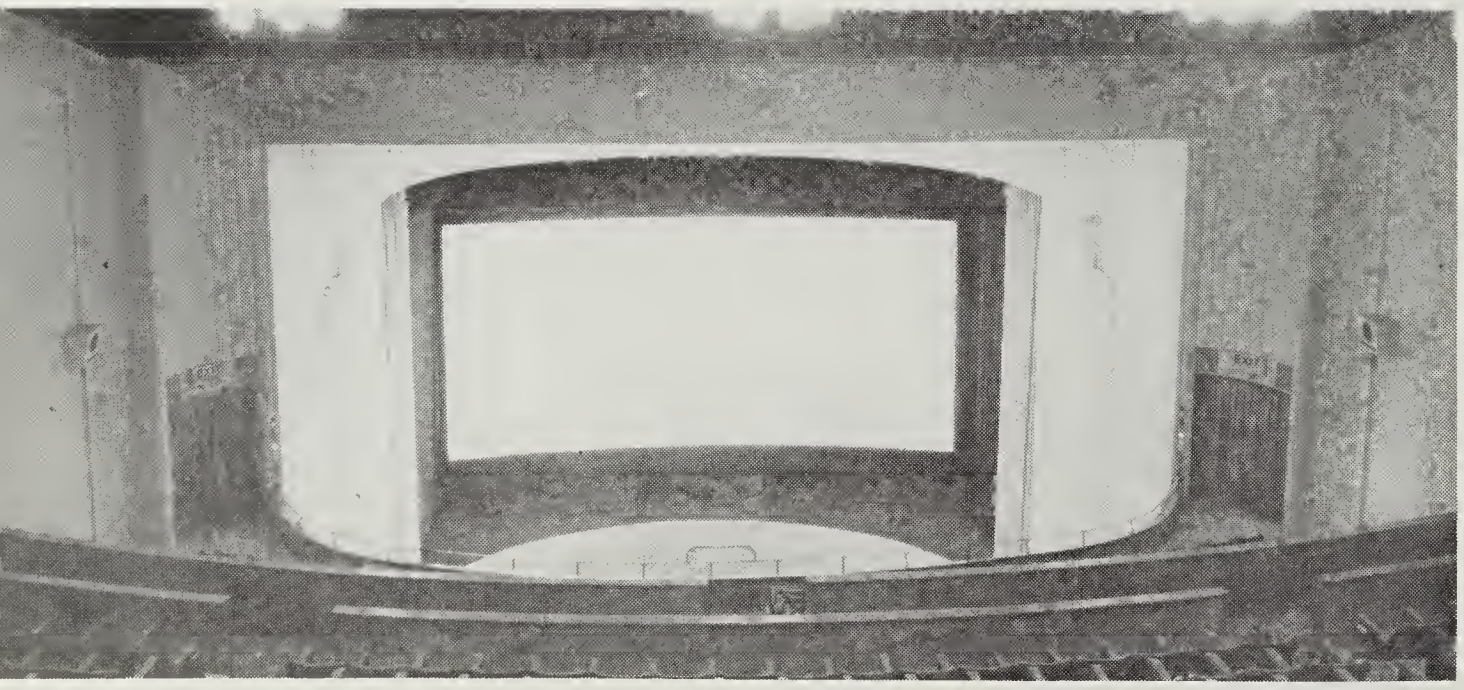
Melbourne, Australia

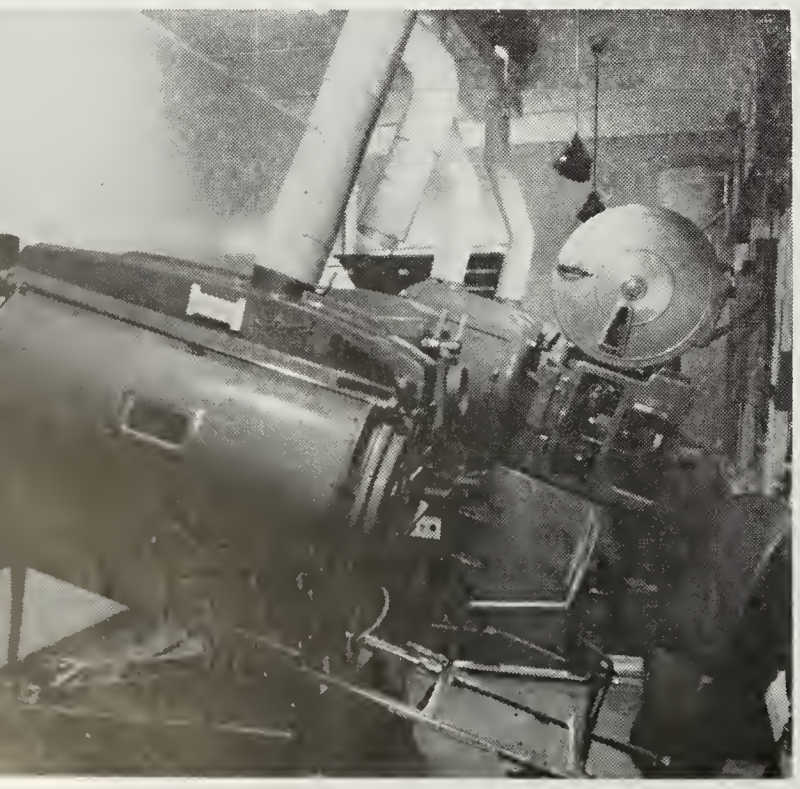
Reconstructed at an overall cost of £70,-000, Greater Union's Chelsea Theatre, Melbourne, formerly the Majestic Theatre, was reduced from its original capacity of 1,535 to 1,170 to ensure perfect viewing from all sections of the house and provide for the new wall-to-wall curved proscenium brought forward of the original proscenium.

The 45 foot wide fluted timber proscenium holds a 42 foot screen with a curvature depth of three feet, showing a 40 foot by 20 foot Todd-AO picture. The reconstructed theatre was architecturally designed to "wrap around" the Todd-AO screen. The biograph box was remodelled and enlarged for the installation of two Cinemeccanica projectors, one Gaumont-Kalee 35mm projctor and a slide machine. The water-cooled Cinemeccanica system will enable the Chelsea to screen all types of 70mm and 35mm film and is compatible with CinemaScope, Wydascope, and all regular projection systems in addition to its own enormous picture.

Regraded auditorium floors and well laid-out seating give uninterrupted viewing from the front stalls to the dress circle and wide leg-room is provided between the rows of comfortable seating. Other alterations to the Chelsea include clear glass entrance doors, deep pile carpeting, a shop introduced on one side, new buffets, refreshment services and other patron amenities within the confines of the foyer itself, combining abundance of service with simplicity of design.

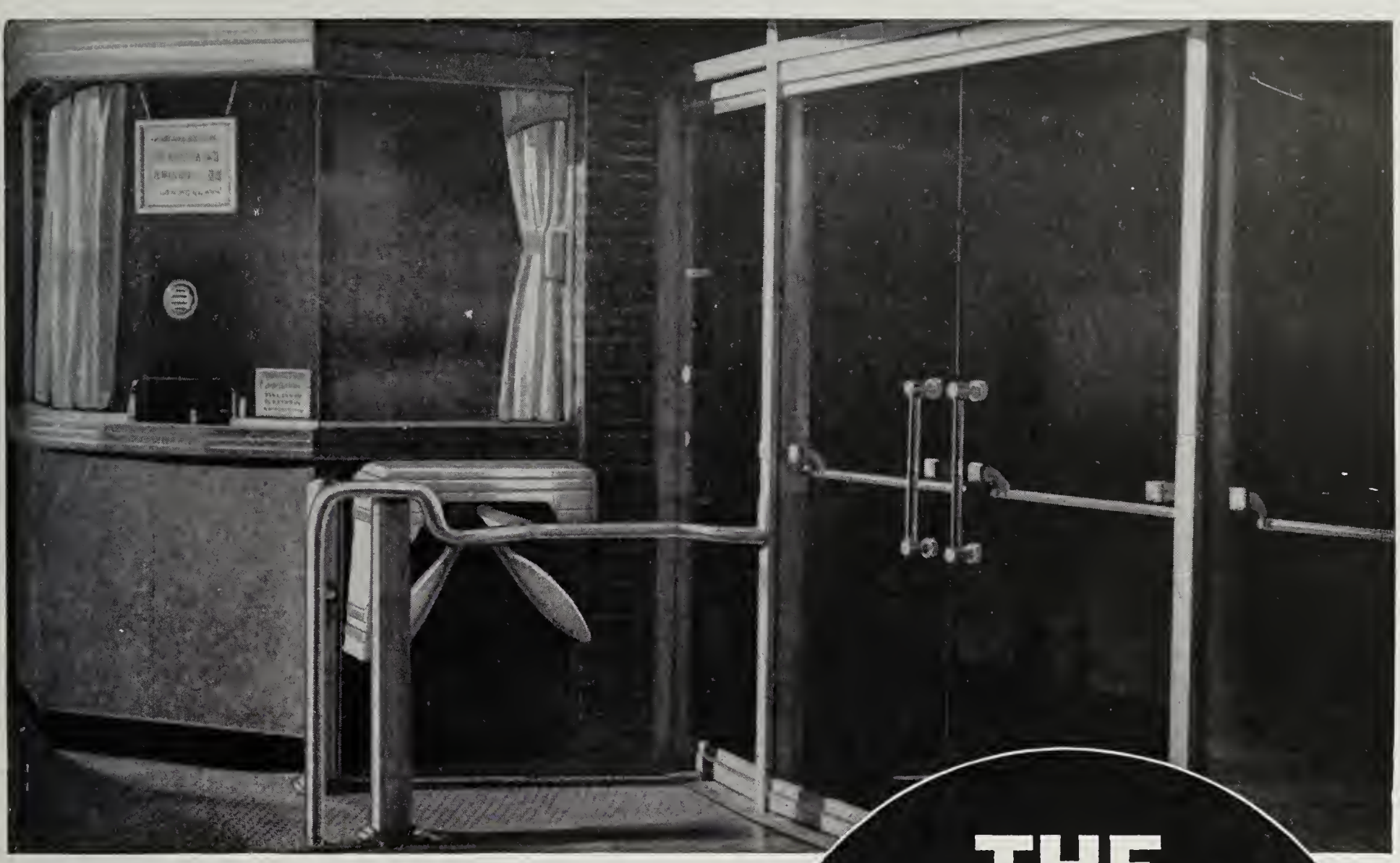
The whole foyer was redecorated in a pleasing treatment of lemon-colored walls and drab olive ceiling. New carpeting in red, black and gold was featured throughout, with new Vynex seat coverings in a blending Tuscan Red. Huge mirrors lent spaciousness to the circle foyer and the associated toilets were both enlarged and generally improved. The upper foyer had a similar treatment in Rome Grey with a Tuscan Red ceiling. The auditorium walls are of smoked pearl with a Tuscan Red ceiling, while the gold satin stage curtains highlight the overall color scheme. The whole theatre was relit in modern lighting units, with the low intensity lighting system creating a general feeling of comfort.











NO DOORMAN REQUIRED HERE

THE PEREY "Magic Barrier" TURNSTILE SYSTEM

When You Install a Perey Theatre Turnstile you get more than just a machine. You get the benefit of operating your box office efficiently without the ticket taker or tickets.

The Cashier collects the admissions and the Perey Turnstile checks the cashier by means of a register in the turnstile. No tickets are required as the turnstile register automatically counts each patron entering the theatre.

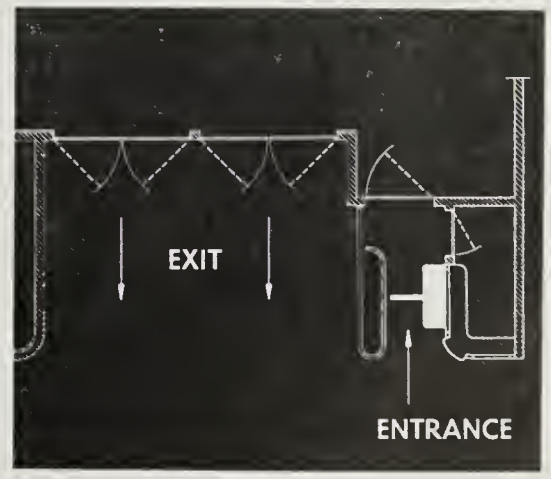
Simple Method of Operation. The box office is equipped with a Perey Theatre Type, Registering, Two-Way Turnstile under the control of the cashier. Patron pays admission charges to the cashier, then passes through the Perey Turnstile which automatically registers his admission. The patron is automatically guided from the box office to the entrance door by properly designed railings located so that the entrance passageway is always under the control of the cashier.

No tickets are required. The turnstile register checks against the cashier's receipts. No ticket taker is needed.

Where Rates Change at different hours of the same day—readings of the register are taken at the time the rate change goes into effect.

When There Is a Price Differential between adults and children—the turnstile is equipped with an extra register for child admissions. In addition, there is an overhead visual indicator which lights up when the child admission is registered, thus checking against any possible manipulation by the cashier of adult and child admission receipts.

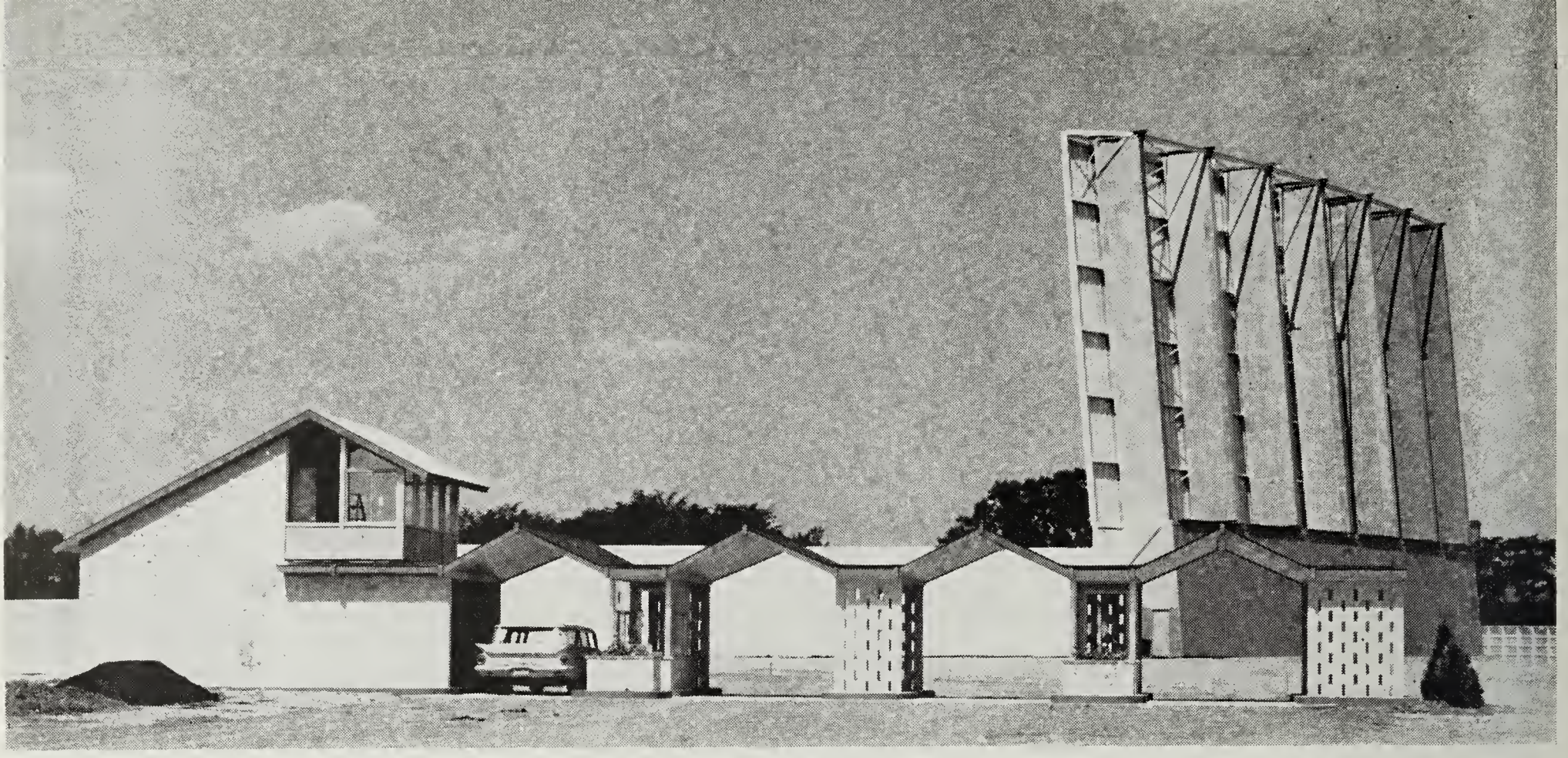
Perey Systems Satisfy the Fire Department. Installations of the Perey Theatre Type Turnstiles are in operation in most of the large cities of the country where fire department rules are of the strictest. The Perey Application Engineers design the systems so that there are always as many Exits as required to satisfy the Fire Dept. **The Entrance is so designed** that it takes a minimum of space and is located in such a way as not to interfere with an Exit. In fact, the entrance becomes an additional exit in case of emergency. The Perey Theatre Type Turnstile is always of the two-way passage type, permitting free exit in case of necessity.



An arrangement with cashier booth at side of lobby.

PEREY TURNSTILE COMPANY

106 EAST 41ST STREET NEW YORK 17, N. Y.





MIRACLE MILE •

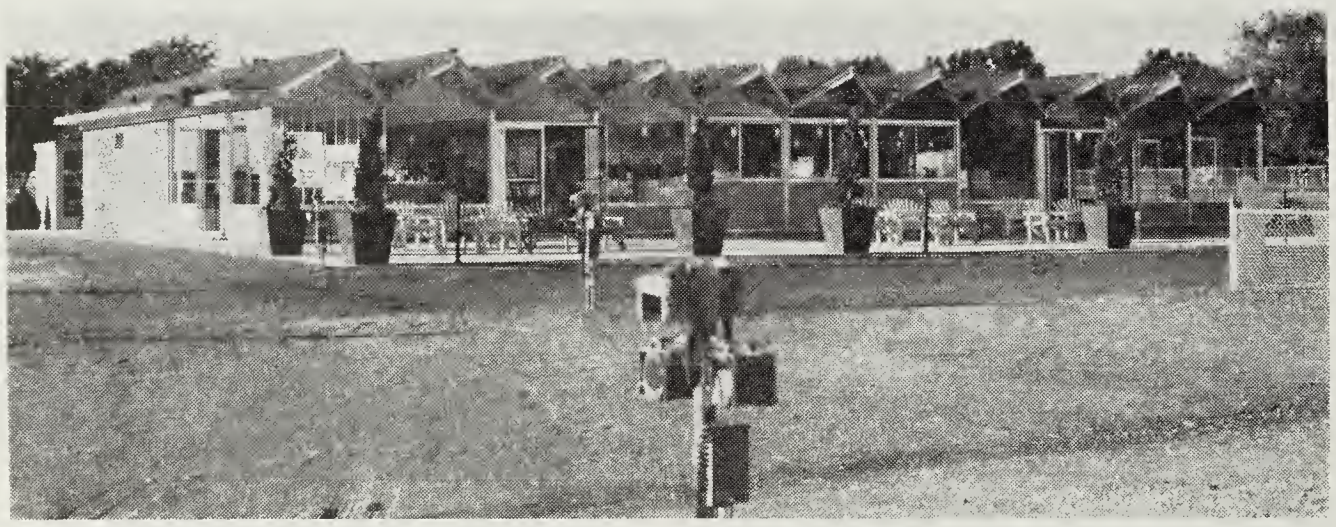
Pontiac Michigan

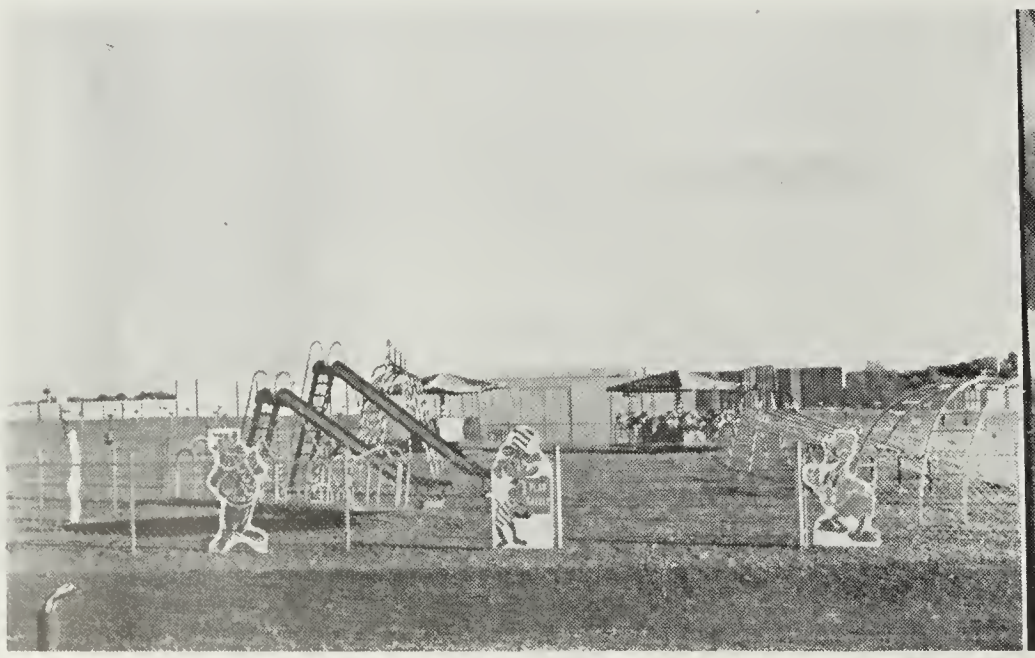
The recently opened Miracle Mile Drive-In, Telegraph and Square Lake Roads, Pontiac, Michigan, was completely equipped and built by National Theatre Supply Company. The Miracle Mile is the only Michigan D-I equipped to show 70 mm with full fidelity sound reproduction (Simplex XL sound using 600 watt amplifiers).

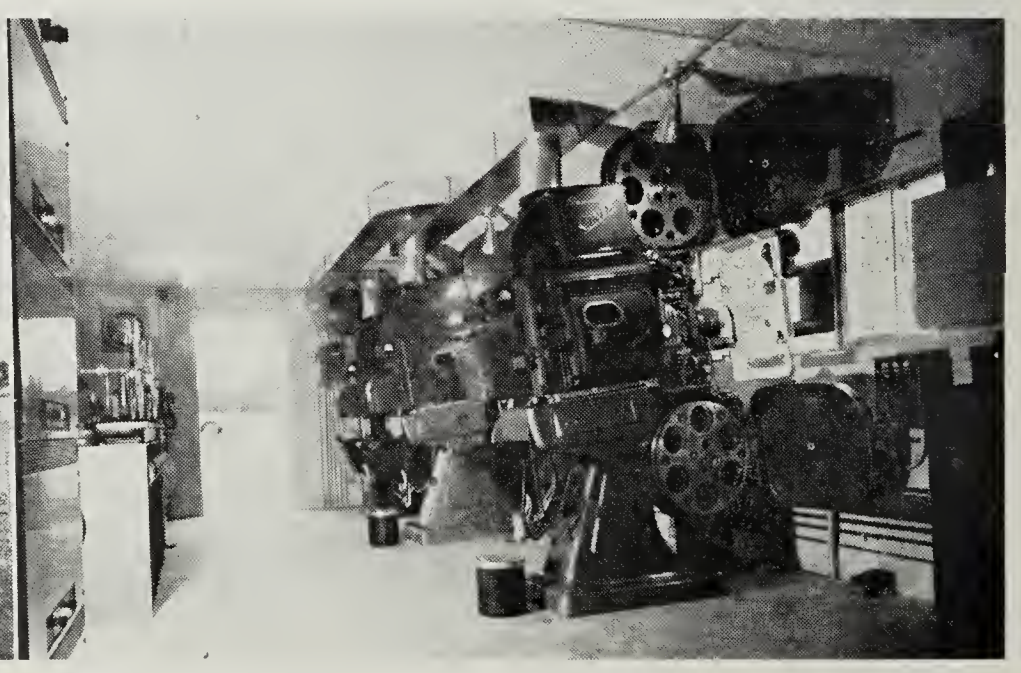
The modern screen towers some 80 feet above the ground, providing excellent viewing of the big tower for some 1,500 cars. The theatre has 24 parking ramps and a stadium seating section supplied by the American Seating Company of Grand Rapids, Mich. Owner Elton L. Samuels selected Simplex In-a-Car Speakers and Eprad In-a-Car Heaters for the Michigan airie, which has an expansion capacity of over 300 more cars than are presently handled.

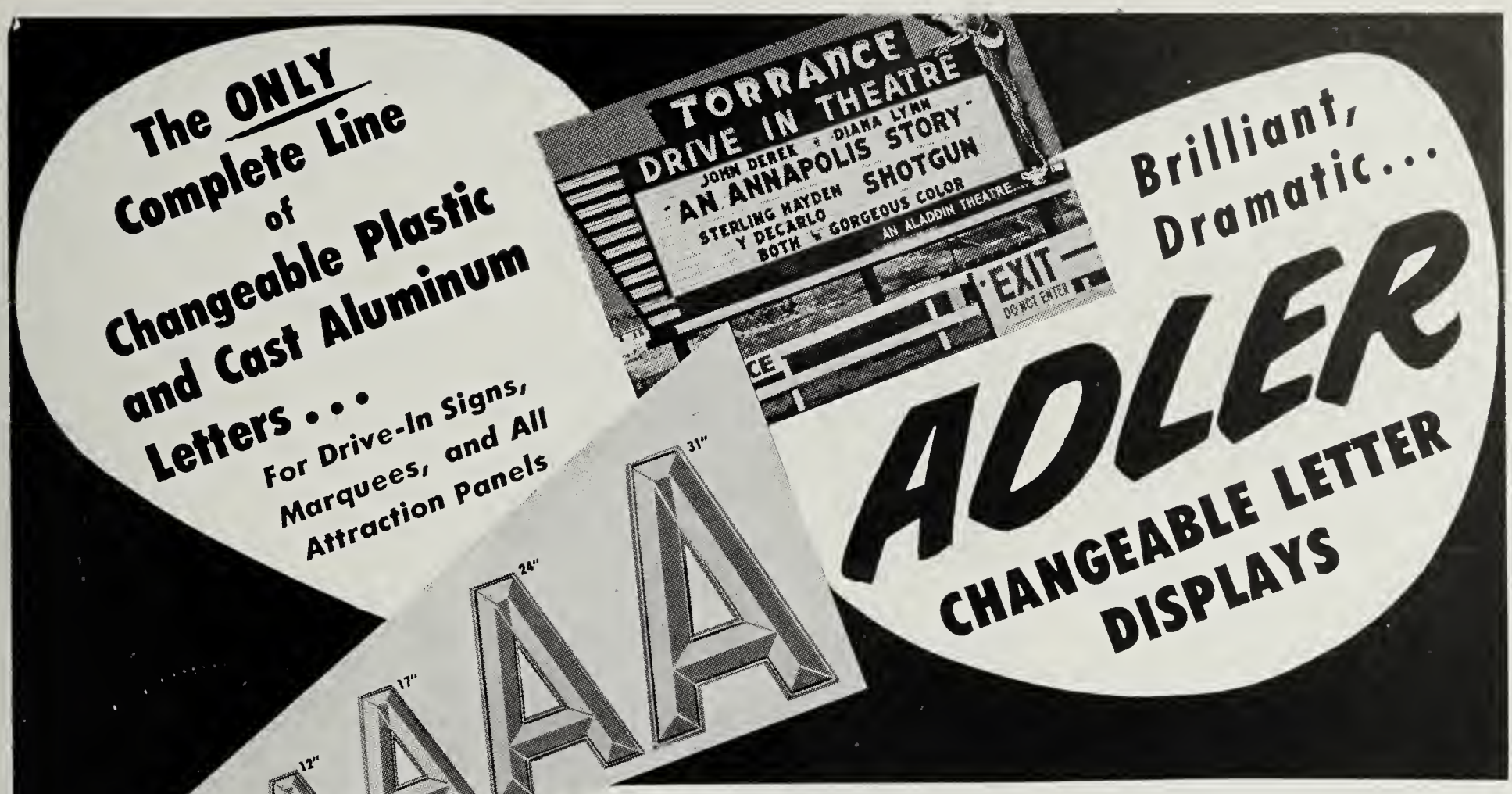
Booth equipment is comprised of National Bauer U2 35/70 mm projectors, and one Simplex XL 35 mm projector, Ashcraft Super Cinex Lamps, and Simplex sound.

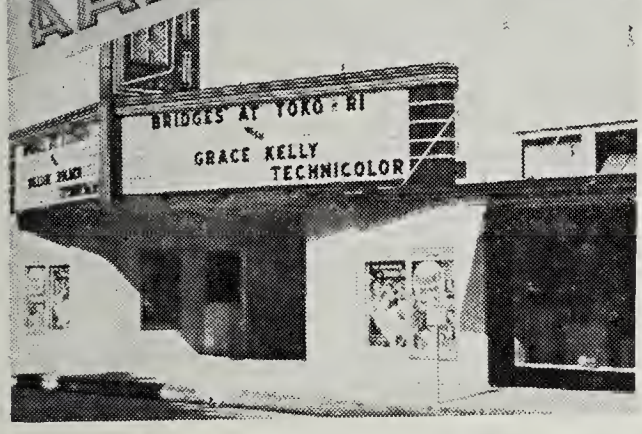
The well equipped playground was stocked by Miracle Playground Equipment Company.



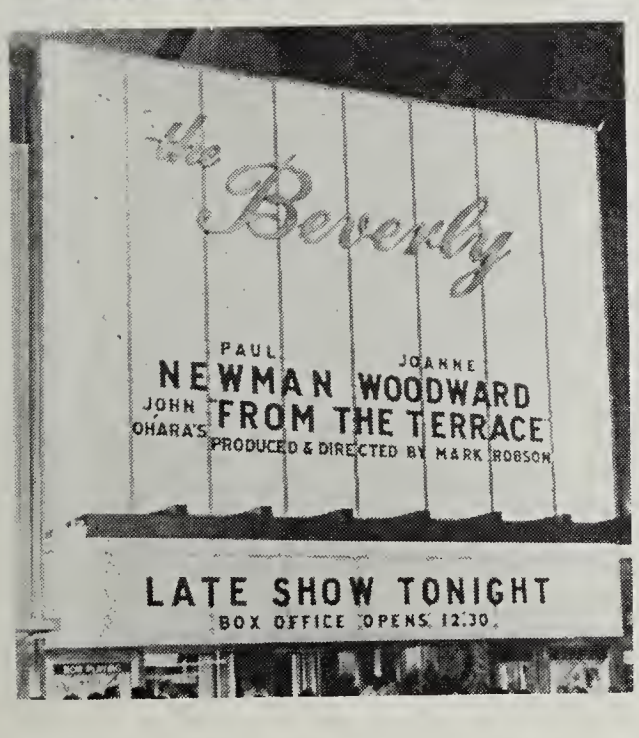












EXCLUSIVE! ADLER "THIRD DIMENSION SNAP-LOK" and REGULAR-LUG PLASTIC LETTERS

WORLD'S LARGEST and most complete line—4″, 6″, 8″, 10″, 12″, 17″, 24″, 31″—for greater impaet than ever before. Only Adler offers the original patented "Third Dimension Snap-Lok" Changeable Letter that won't blow off or fall off the sign. Wind and weather tested for many years all over the world—they cling tight even in a storm, yet are easy to change. Adler Letters are strong and durable, easy to read at a distanee; available in brilliant red, blue, green and opaque black.

EXCLUSIVE! ADLER "THIRD DIMENSION" CAST ALUMINUM LETTERS

In 4″-6″-8″-10″-12″-16″-24″ sizes. WE GUARANTEE FREE REPLACEMENT of every "Third Dimension" Adler Cast Aluminum Letter you break and return. All sizes from 8″ to 24″ in both Plastic and Cast Aluminum are interehangeable on the same frames.

EXCLUSIVE! ADLER FRAME UNITS WITH GLASS OR PLASTIC

Made of 18-8 Stainless Steel and reinforced for extra strength and rigidity, Adler Frames are the strongest you can buy. PERFECT FOR SIGNS OF ANY HEIGHT, ANY LENGTH; curved and mitered frames ean be made to fit any opening. *Delivered to you completely glazed and ready for installation.* Available in Regular Type or exelusive "Remova-Panel" frames.

EXCLUSIVE! ADLER "REMOVA-PANELS"

For easier maintenanee in less time. Cleaning, repair and replacement are done anywhere in the sign without lifting out large, heavy frame units.



EXCLUSIVE! ADLER LOW-COST "SECTIONAD" DISPLAYS

This is a most economieal Changeable Letter Display. Background is baked enamel steel, with stainless steel bars positioned to hold letters of all sizes. *The ONLY sign of its type that comes completely assembled in any height, any length.* Ideal for Drive-In Theatre Approach Boards.

EXCLUSIVE! ADLER MOUNTIES

Cast Aluminum Letters that ean be bolted to any wall for permanent building or theatre identification.

SAVE ON FREIGHT

Adler Equipment is shipped to you F.O.B. Chicago or Los Angeles, whichever is closer.

For more information about ADLER DISPLAYS, call your distributor or write for FREE CATALOG to:

ADLER SILHOUETTE LETTER CO.

General Offices: 11843 WEST OLYMPIC BOULEVARD, DEPT. TC
LOS ANGELES 64, CALIFORNIA

Los Angeles—Chicago—New York—Toronto, Canada—London, England

The Importance Of Acoustics

The Influences Of Design On Indoor Theatre Acoustics

E. S. Graybill
Manager of Acoustical Department
Armstrong Cork Company

Few commercial establishments rely as heavily on adequate sound control and an inviting appearance as the motion picture theatre.

Sound control encompasses two major areas common to all theatres, the auditorium, where freedom from distortion must be assured; and the outside area entrances, foyers, and longes, where extraneous noises are of greatest intensity.

The structural design of an auditorium will



have a far greater influence on the reception of sound tracts than any other factor. In addition to an auditorium's conformation, acoustics research indicated long ago that such variables as position of speakers, texture of curtains, and cushioning of seats are also significant in the control of echoes and reverberations.

More recently, however, we have learned that it is advantageous to complement good structural design with the proper use of acoustical ceiling materials which are designed to absorb sound waves rather than permit them to reflect.

The materials, usually found in tile or board form, have also contributed greatly toward the successful achievement of the second essential ingredient, providing a good appearance. In fact, the manufacturers' development of innumerable surface designs makes the materials ideally suited for any area of the theatre, with traditional as well as modern interior themes.

In lobbies, for example, where sound conditioning and a fresh appearance are most essential, owners and managers are answering both needs in a single treatment through the proper use of the ceiling materials.

As implied by its name, the major function of an acoustical material is to absorb sound. The material itself is most frequently seen in tile form, although installation cost considerations may prompt an owner to decide in favor of the board lay-in units.

The sound-absorption properties are provided by a combination of the perforations or fissures, which permit the entrance of the sound waves, and the porous texture of the material itself, which absorbs these waves. Generally speaking, a particular tile's surface design comes through the arrangement of the perforations, though lately, decorative prints have been added to certain types.

Owners and managers have taken increased interest in the ceiling materials for a variety of reasons. Some are planning new theatres. Others are simply trying to improve their sound situations. Still more are engaged in general modernization projects in which the ceiling is an important part.

Whichever the reason, the proper specification remains a highly significant matter and the owner's awareness of each type will help to insure his complete satisfaction when he makes a selection. Although they all provide the same basic functions, the differences relating to surface patterns, sound absorption efficiency, ease of maintenance, and costs can be quite pronounced.

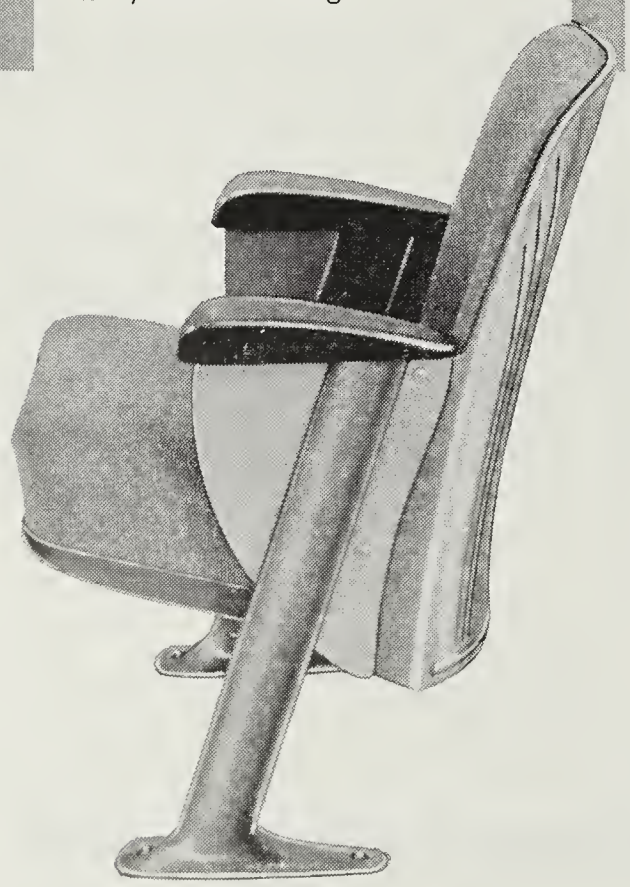
The acoustical ceiling materials can be categorized into four major divisions, each having basic characteristics. These include mineral materials, metal pan units, fire-resistant materials, and wood fiber tiles.

Usually incombustible, the mineral materials offer a particularly distinctive appearance and for this reason are frequently found

(*Continued on page 26*)

boost profits with relaxing comfort and easy maintenance of FUTURA

Box office profits go up, maintenance time goes down—thanks to the comfort and styling of FUTURA seating. Massive arm rests, padded back, spring-filled cushion seat offer comfort that brings customers back. New sloping standards of ovalized steel permit easy passage through rows; leave floor clear for quicker, easier cleaning. Write for free, full-line catalog.

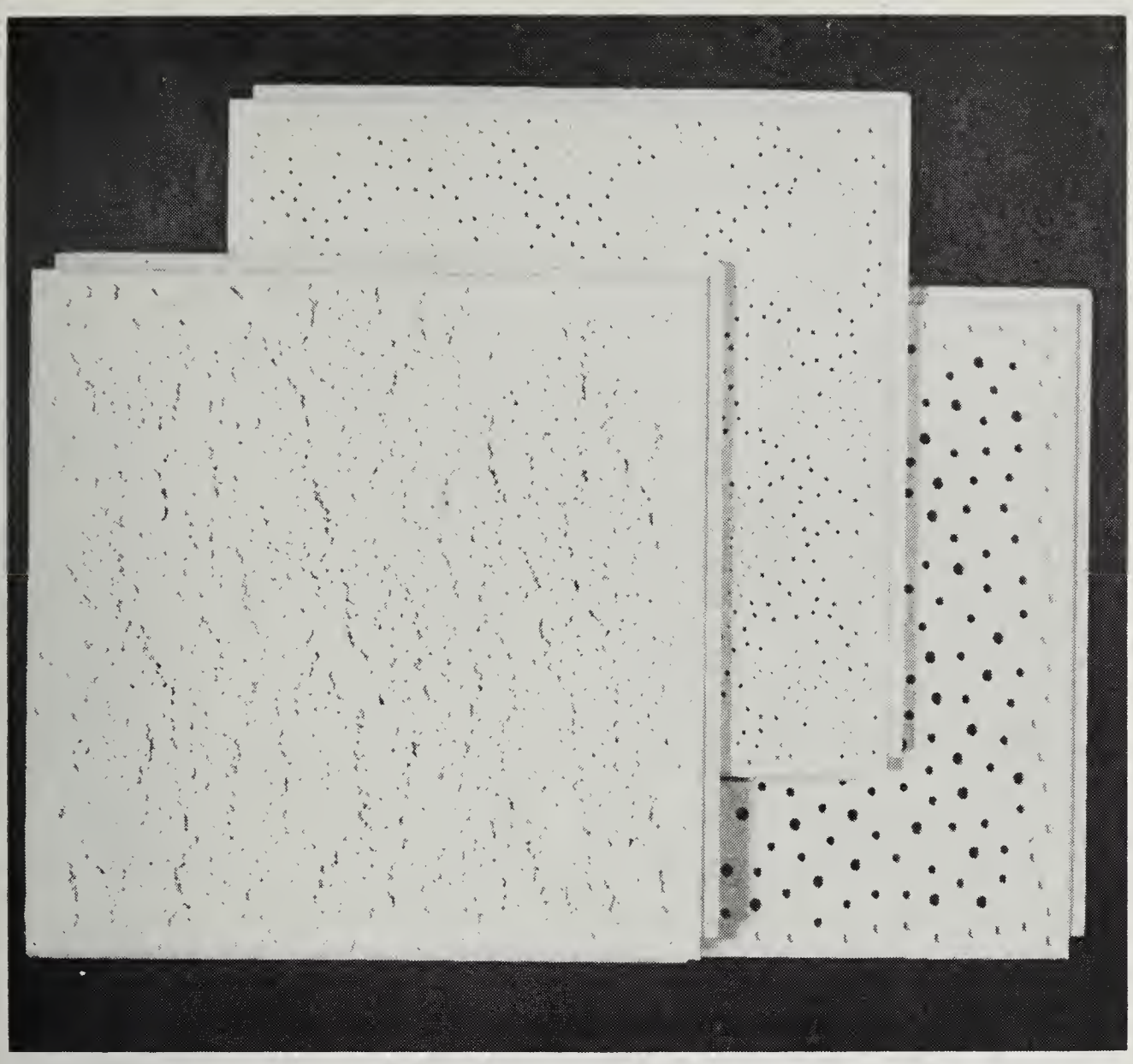


HEYWOOD-WAKEFIELD
EST. 1826

HEYWOOD-WAKEFIELD • PUBLIC SEATING DIVISION
MENOMINEE, MICHIGAN

CEILING MATERIALS FOR THEATRE INTERIORS

TYPE	SUMMARY DESCRIPTION	ACOUSTICAL EFFICIENCY	MAINTENANCE	COST	ADVANTAGES
Mineral	An incombustible material offered in fissured, striated, and embossed surface designs; Conductive to numerous special effects through "custom" installation.	Excellent	Washable; Can be repainted without damage to sound-absorption.	Moderate to high material cost; Moderate installation cost.	Incombustible; Especially distinctive surface designs.
Metal Pan	An incombustible ceiling material offering the best sound-absorption from mineral fiber backing set into the pan units.	Superior	Washable; Can be repainted without damage to sound-absorption; Exceptional ease of maintenance.	High material cost; Medium to high installation cost.	Superior sound absorption; Ease of maintenance.
Fire-resistant	A ceiling material which offers rated fire protection; designed to check the spread of fire to areas above the ceiling.	Excellent	Washable; Can be repainted without damage to sound-absorption.	High material cost; Low installation cost.	Fire-protective; Adds to construction savings.
Wood Fiber	Usually not recommended for areas in which fire codes require an incombustible material; A fibrous material available in a wide variety of surface designs -- some with decorative prints in addition to perforations.	Excellent	Washable; Can be repainted without damage to sound-absorption	Low material cost; Low to moderate cost of installation.	Low cost; wide selection of surface designs; Ease of installation.



Used in combination with a floor structure to help resist the dangerous transmission of heat from one area to another, fire protective acoustical ceiling tiles are available in fissured as well as perforated surface designs. Because these are installed by a completely "dry" method, considerable time and money can be saved in the construction of new theatres and in remodeling projects.

Metal pan or fire-protective materials in board lay-in form have an inherent advantage in that the individual units may be removed easily when repairs to airconditioning ducts, lights and other concealed utilities should become necessary.



The Admission Control System that means *Good Business* *Good Showmanship*

AUTOMATICKET

is made only by

General Register Corporation

COMPLETE YOUR ADMISSION CONTROL SYSTEM WITH TICKETAKER

General Register Corp.

43-01 Twenty-Second Street
Long Island City 1, N. Y.

•

1018 So. Wabash Ave., Chicago 5, Ill.

ACOUSTICS

(*Continued from page 24*)

in areas where appearance is important. Of either wool or fiber construction, the mineral patterns include fissured, embossed, perforated, or striated surface designs, with some featuring gold- or silver-colored metallic inlays.

Found in board form as well as in tiles, the mineral materials are installed either by cementing the individual units directly to the existing ceiling or by mechanical suspension.

In the latter method, a system of mechanical suspension units is affixed to the ceiling, after which the individual tiles are snapped or fitted into proper channels. This methods advantageous in that the tiles may be removed handily when repairs to air-conditioning, ducts, lights, and other concealed utilities become necessary.

The metal pan units feature the best sound-absorption acoustical materials, are the highest in cost. A mineral wool blanket or pad used as a backing material for each unit is the key to its superiority in sound-conditioning areas. In addition, some units feature a baked-on enamel finish which provides exceptional ease of maintenance. These are incombustible and are available in a wide variety of surface designs. The metal pan units are installed by mechanical suspension only.

In the past two years, architects of new theatres and specialists remodelling older ones have been able to provide rated fire-protection, significant construction savings, and an attractive overhead appearance in a single treatment through specification of a new fire-resistant material called Acoustical Fire Guard. The new product combines with a floor structure above to help check the spread of fire by resisting the dangerous transmission of heat.

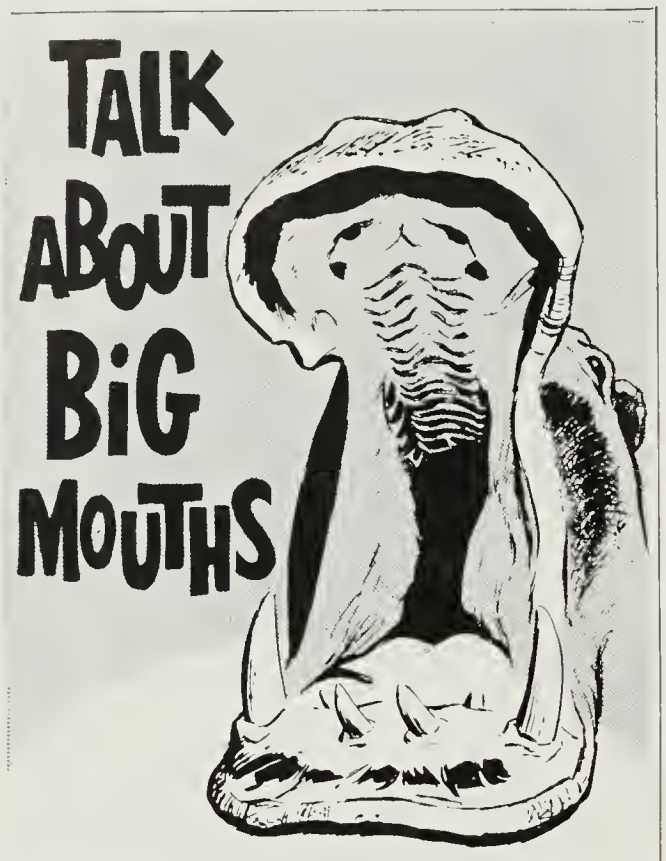
Available in tile form or in lay-in units, both bear the Underwriters' Laboratories, Inc., label. Fire Guard, with fissured or perforated surface designs, is installed by the completely "dry" mechanical suspension method and often contributes to reduced insurance costs.

The fourth type of material, wood fiber, is frequently found in areas where local codes and ordinances do not require that an incombustible ceiling material be used. In areas such as these, owners will find wood fiber tiles to be acoustically excellent and the lowest in price. Also available in the widest range of surface patterns, these are washable and may be painted and repainted without sacrificing their acoustical efficiency.

Obviously, costs of the installed ceilings will depend on the types specified, the conditions of the existing ceilings, and will vary in different geographical areas. Manufacturers such as Armstrong, with offices throughout the country, have complete information on the subject of specifying acoustical materials and make this available without charge. In addition, acoustical contractors offer consulting services to interested owners and will make specific recommendations on the material types and the means of installation.

The troublesome "slap back" effect caused by rear walls and projection booths can, in many cases, be remedied through the use of acoustical materials. More frequently installed to ceilings, acoustical tiles in this auditorium provide a sound-absorption function adequate to eliminate the difficulty.





The word sure spreads fast when your seats are worn, shabby and unattractive . . . and it spreads just as fast when you offer them all the comforts of home. Let's talk about your seating. An easy, quick, economical rehabilitation job does wonders for your gross!

NOW AVAILABLE

The NEW "VINYL-foam" SEAT CUSHION

More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

WRITE, WIRE OR PHONE
ALPINE 5-8459

MANUFACTURERS
Foam Rubber & Spring Cushions, back and seat covers.



DISTRIBUTORS
Upholstery fabrics and general seating supplies.

THEATRE SEAT SERVICE CO.
A Division of
MASSEY SEATING CO.
160 Hermitage Avenue
Nashville,
Tennessee

Advantages Of Fire Protected Wood

How Specially Treated Woods Add Beauty And Reduce Fire Hazards

■ The inexpensive construction of motion picture theatres that comply with various building code specifications and insurance ratings has long been a problem. In this period of renewed expansion concerning the construction and remodeling of motion picture theatres, the search for new materials that comply with these specifications has been intensified.

If the normal approach to theatre construction is followed, the owner erects side-walls of stone or cinder block, and braces the roof with trusses of metal or wood. In the interior of the house, especially if design is highly contemporary, he will use natural woods extensively.

Problems

The use of wood in construction, while it beautifies and is sometimes less expensive than other materials, creates particular problems. Lumber and plywood are especially vulnerable to fire and attack by termites and decay. A wood preservative prepared by the Kopper Company alleviates most of the causes for concern when contemplating the use of natural woods in theatre construction. The wood, pressure impregnated with inorganic chemicals automatically protecting it from fire and decay, is sold under the trade mark name Non-Com.

Tests conducted by Underwriters' Laboratories, Inc., on Non-Com fire protected lumber and plywood established that this material warrants a Fire Hazard Classification of 15 or less. This test determines flame spread, fuel contributed, and smoke density. Untreated red oak is given a Fire Hazard Classification of 100, gypsum wall board 15 or less, and asbestos cement board is 0.

Fire Test

A full scale roof deck test conducted by Factory Mutual Engineering Division, Norwood, Mass., showed that a fire protected wood deck contributed no more heat during the first thirty minutes than a standard Class 1 steel roof deck having a layer of organic insulative material and several layers of bituminous impregnated roofing paper. The steel deck began to buckle within eight minutes after the test was begun and in 26 minutes a two foot sag developed. The fire protected wood roof deck remained without distortion until the burn through at 53 minutes. Three important conclusions can be drawn from this test: that fire protected wood provides fire fighters needed time to fight a fire by maintaining its structural stability for a longer period of time than unprotected steel roof construction, low heat contribution and negligible development of smoke substantially decreases hazard to life and difficulty of fire fighting, and that the fire protected wood will not support the spread of fire.



Increases Fire Safety

Non-Com fire protective chemicals react at temperatures below the ignition point of untreated wood. In so doing they produce nonflammable vapor, water, and carbon. This automatic reaction reduces the flammable gases and tars and forms a protective insulating char on the surface of the wood. This char protects the strength of the wood beneath. The chemicals used not only prevent flame spread, they prevent afterglow when the source of the flame is removed. Thus Non-Com fire protected lumber and plywood provides an extra margin of safety against bodily injury, loss of life, shutdown and occupancy loss, and other financial loss due to fire. One of the problems associated with some noncombustible construction is that under high temperature it deforms and collapses readily. This has often made it impossible to reach the source of the fire to extinguish it. Non-Com fire protected wood construction under similar conditions maintains structural strength and ability to support loads for more fire fighting time. Non-Com treatment helps contain fires to small areas. The fire will go out when the combustibiles feeding it are extinguished.

Non-Com treated wood does not materially contribute fuel to the fire, or spread burning embers to fall on the contents. It is ideal where water damage to contents must be considered. These qualities recommend its use in public and commercial buildings where 24-hour protection against outbreak of fire is so vitally important. Its fire safe qualities make it an excellent construction material for buildings located in areas where there is inadequate water supply or inadequate fire protection service. The treatment provides a plus value in protecting expensive equipment and contents, and complements sprinkler protection.

Treatment is Permanent

Because Non-Com chemicals are deep in the wood cells, not just on the surface, and because they are inorganic mineral salts, Non-Com is quite unlike fire-retardant paints. It contains no oils or resins to volatilize or oxidize; therefore, the treatment does not have to be renewed from time to time.

It cannot flake off or peel off, or lose its automatic protective ability with age. Non-Com protects all sides of the wood and the interior, even in humid locations.

Economical Roof Decking

This fire protected lumber and plywood weighs only a little more than untreated wood, or approximately ¼ as much as concrete. This permits savings in design of supports. Construction goes fast and full strength is developed immediately; therefore built-up roofs can be laid with no delay. No form work is required for its installation.

Partitions and Walls

Fire protected Non-Com treated wood is the ideal construction material for studs, top and bottom wall plates, fire stops, and nailers. Its structural strength provides good support and backing for plaster or wallboard. It permits carpenters to use ordinary tools without special accessories. It makes it easier to install plumbing and electrical pipes and ducts than in certain other types of construction required to be noncombustible. During remodeling, openings can be cut cheaply and quickly. Nail holding qualities, even under intense heat, are excellent because of the low heat transmission. The treated wood provides good insulating and acoustical qualities.



Review Of New Theatre Seats

Manufacturers Combine Comfort, Beauty and Rugged Construction in Design of Today's Chairs

One sure way of luring back patrons lost to theatre by the introduction of television is to offer them comfortable, smart looking, leg stretching ease in theatre chairs.

This review is designed to present the latest in theatre seating comfort offered by theatre chair manufacturers.

HEYWOOD-WAKEFIELD—AIRFLO

A most luxurious chair . . . the TC-706 AIRFLO "rocking chair" is a premium seat that attracts patrons who are willing to pay a little more for the "best seat in the house." Many houses use them in the loge sections or in orchestra sections blocked off from the regular chairs. It's an all steel chair with end standards, hinges, bottom pans and back pans. The back is available in veneer or with an upholstered rear panel as well. Both the seat and the back have coil steel springs, and the arms are foam padded. The most dramatic feature is the spring base mechanism that permits a rocking action and allows the patron to change the ratio of pitch between seat and back by merely shifting his position. There's no levers or gadgets as it all works on the spring base principle.

The trend for more space between rows is accented in the picture of Heywood-Wakefield's TC-706 chair. Spacing is one of the many keys to comfort as the theatre patron gets taller and needs more space for his legs. This is the AIRFLO design with the self-adjusting spring base action that changes position with each shift of the patron's.



Here is the DeLuxe Model 2100 from International Seats, built for style and comfort.

Heywood-Wakefield's ENCORE TC-700 theatre chair with padded back and coil spring seat cushion is the basic upholstered chair in the Heywood line. This is also an all steel chair.

The chair features all-steel construction, factory assembly, standardized cushions, backs and ends. Quickly removable seats and backs, upholstery without tacks or other fastenings, and hingeless seat suspension.

The De Luxe model 2100 is the most popular for theatres, although seven models of chairs are available.

AMERICAN SEATING COMPANY—BODIFORM CHAIRS.

These chairs, as the name implies, are constructed on a scientific principle of posture control, expertly designed to fit the contours of the human body. The seat backs are compound curved, matching the form of a person's back. The Amerfoam cushions are made of a new spring-arch construction making them softer and more comfortable.

At the American Seating Company, theatre seating is a science, and the development of the BODIFORM chair was the result of exhaustive research. Tests, experiments, and lengthy surveys involving thousands of people, children as well as adults were conducted by the manufacturer to determine measurements and contours, which along with the pitch of seat and back shape would assure the greatest comfort for the most people. The BODIFORM was then designed in accordance with these findings.

One improvement is the soft construction of the front part of the seat cushion so there

(*Continued on page 30*)

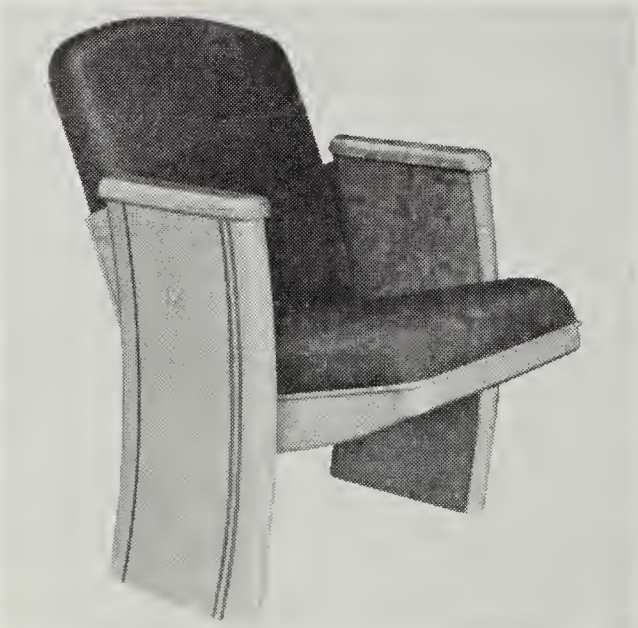


As comfortable as she is pretty in Heywood Wakefield's ENCORE TC-700 chair

INTERNATIONAL SEATS

Designed and constructed seats that "fit" provide extra long backs and complete protection to the patron from behind and support his shoulders in comfort.

The International Seats were designed to reduce maintenance problems to a minimum.



Available from Irwin Seatings is the popular Model 6452-5, featuring a slim line.



Martin E. Kornbluth demonstrates American Seating's DeLuxe Lounger Chair.

BEST SPEAKER VALUE EVER... MORE FEATURES! LESS COST!



- Durable compact construction!—Rugged die-cast aluminum... long-lasting enamel finish over zinc chromate!
- Tamper-proof!—Stainless steel, Phillips head screws used throughout!
- Floating speaker unit! — reduces shock... minimizes magnet shifting... simplifies replacement!
- Weatherproof Alnico V 1.47 ounce Aluminum voice coil 4" speaker!
- Exclusive taper tab silver contact connections ...eliminates troublesome soldered connections ...never corrode!

*Unpainted straight cord

- Perforated aluminum speaker cone protector!
- Recessed volume control!
- Finished in Hammertone Gray and Metallic Blue! Also available unpainted.
- Choice of straight or Koiled Kord!
- Competitively priced! — proven performance ...excellent sound response!

Simplex
IN·A·CAR **SPEAKER**

call your National man...

NATIONAL THEATRE SUPPLY COMPANY *Branches Coast to Coast*

HOME OFFICE • 50 PROSPECT AVE., TARRYTOWN, NEW YORK

SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

(*Continued from page 28*)

will be none of the numbing pressure on the underside of the legs.

All these new chair seats fold automatically to a three-quarter vertical position when unoccupied. And with a slight rearward pressure, the seat folds to a full vertical position, which allows the occupant to stand between the arms to let others pass easily. The BODIFORM seats are also rubber mounted, thus eliminating squeaking!

Because of the compact BODIFORM design, extra knee room is provided for passing. Self-folding seat action permits free use of hands to hold hat, coat or packages.

By curving the chair standards inward at the floor line, Bodiform design eliminates the tripping and stumbling hazard common to old-type chairs.

IRWIN SEATING COMPANY — COMET AUDITORIUM CHAIR

The Comet 6452-5 is backed by more than looks alone. It represents 50 years of experience is seating design and testing. The Comet series is said to stand the tests of time, use and abuse.

The upholstered seat has a spring arch construction and the spring back provides seating comfort. A moulded latex seat cushion is available for this chair as well as all other Comet chairs.

GRIGGS PUSH BACK CHAIR

The Griggs push back chair is the floor attached type with retractable seat and padded back. The chairs are of modernistic design, built of quality materials, and free from any projections.

One of the best features of the Griggs push back chair is the variety of widths in which it's available, from 19", through 20", 21", to 22".

The back pan is formed of one piece 20 gauge steel shaped to fit the average occupant's back. The outer edges of the back are rolled to eliminate sharp edges and to form a groove which locks the upholstered back unit in place. This roll also acts as a protective sheath for the upholstery wearing points at the top corners of the back. The back pitch is available in 20, 22 and 24 pitch depending upon auditorium requirements. The back units are upholstered using 46 ounces of felted cotton over 3/16" three ply panel shaped to the form of the steel back pan.

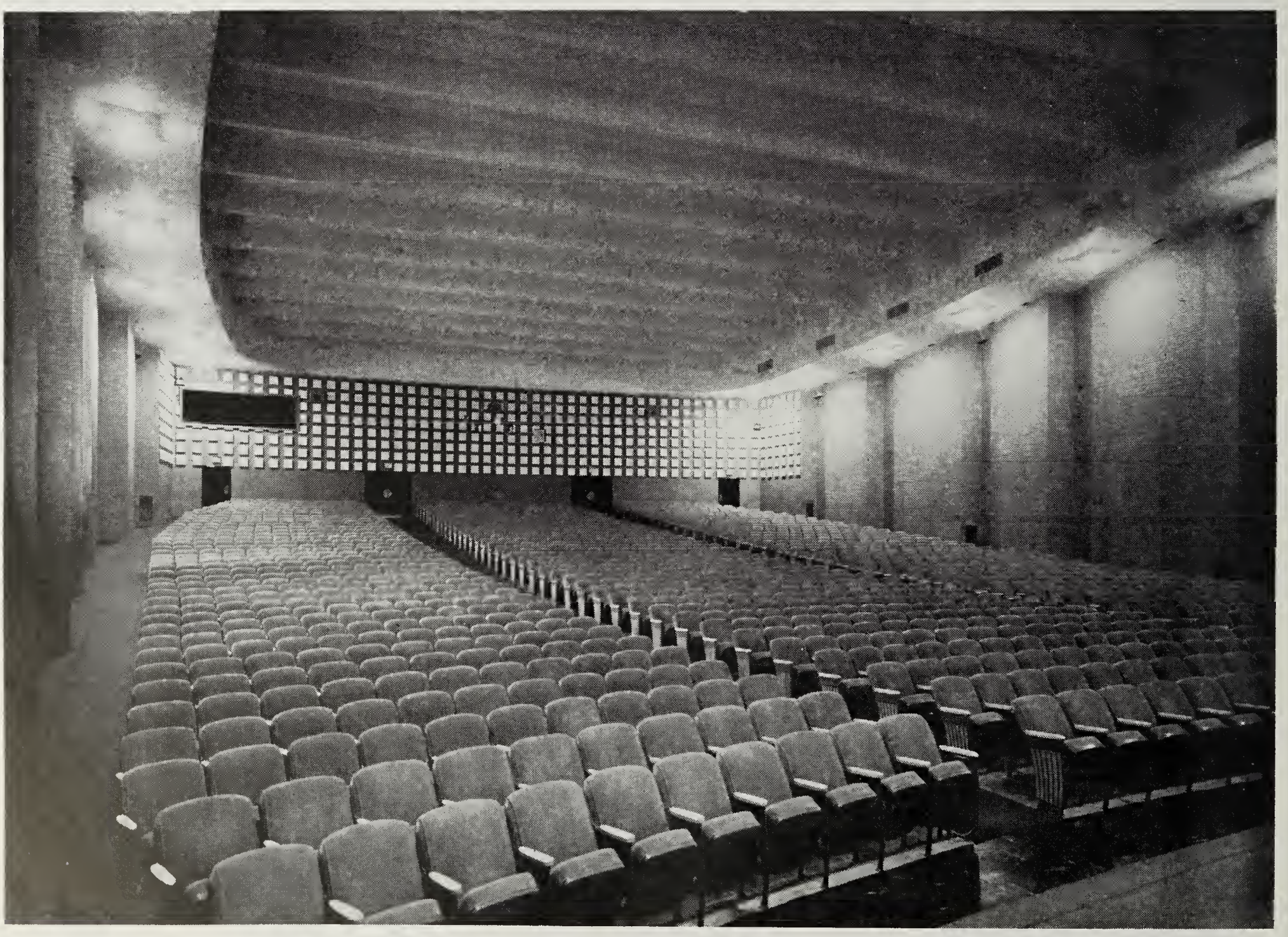
The center standard is formed of heavy gauge steel with rolled tubular edges in the front and back. The standard is a solid steel panel from arm rest to the floor.

The end standards are formed of two 19 gauge steel panels welded together. A vertical steel spacer bar is set in between the two panels to give added strength at the points where the seat unit is bolted to the standard in assembly.

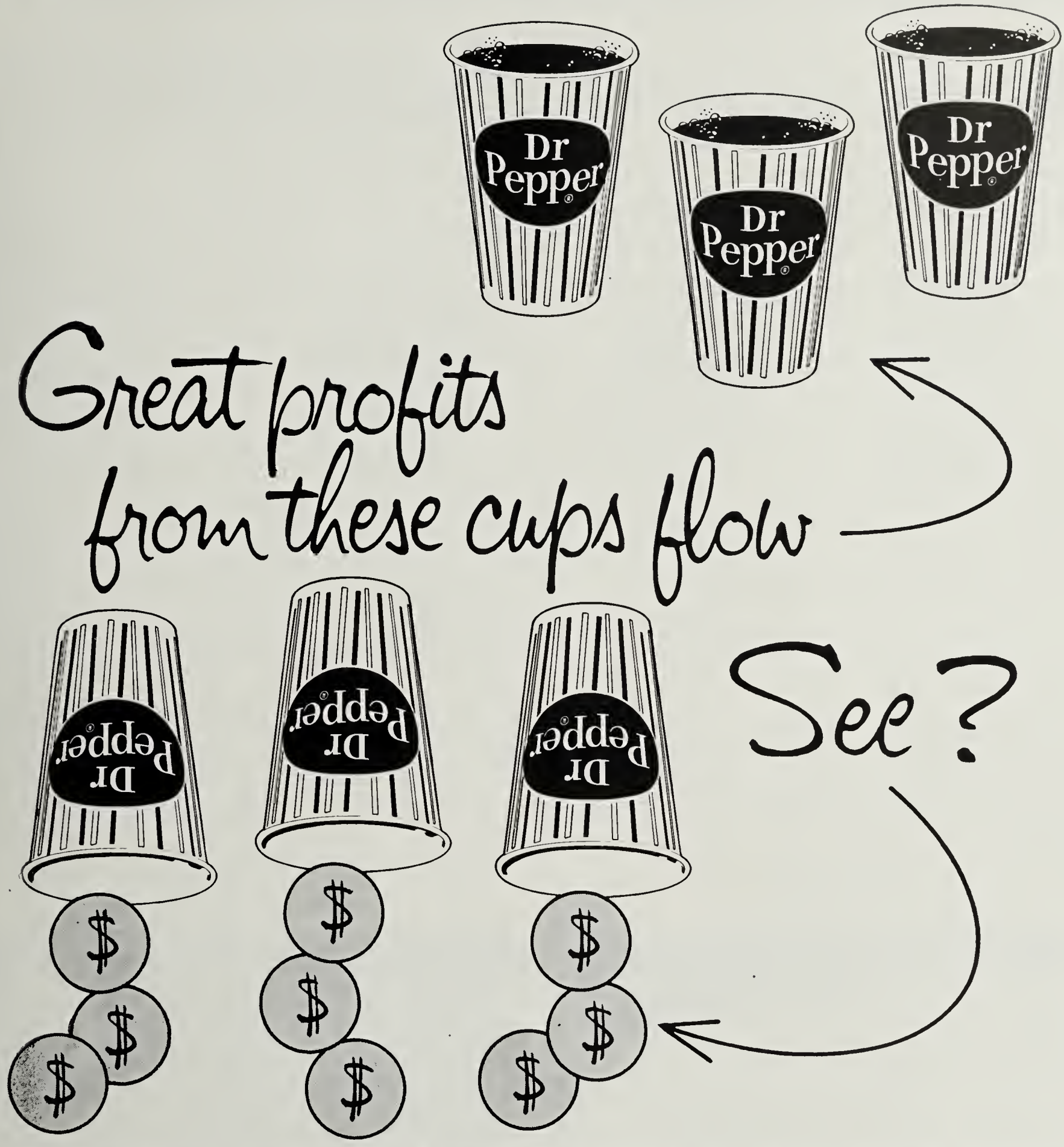
The overlay is a decorative panel used to dress up the aisle end standard. This part is formed of 20 gauge steel and is treated on the inside surface with Insulmat, a sound deadening material.



A popular number with theatregoers is the Griggs 1050 Push Back Chair.



Seen here is the impressive and handsome 1,500 seat installation by Ideal Seating Company in the recently completed Old Orchard Theatre, Skokie, Ill.



Dr Pepper tops all flavor brands in soft drink sales

Are you cashing in?

"It's Different . . . I like it!" is more than an advertising theme.

It's the reaction thought or spoken by almost everyone who tries Dr Pepper. Not a cola, not a standard fruit flavor, Dr Pepper *is* different. And delightful. So delightful, people who have tried order Dr Pepper again. And again. Consequently Dr Pepper captures both the seasonal flavor market, and rides handsomely along with the year-long cola market!

Dr Pepper, along with a popular cola, gives you *two* year 'round best sellers. And since most of the public prefers a flavor to a cola, it's smart to feature the most popular flavor brand of all.

If you're not already sharing Dr Pepper profits, get the full story from the Fountain-Vending Division, Dr Pepper Company, P.O. Box 5086, Dallas, Texas.

10 2 Dr Pepper 4

NATIONALLY ADVERTISED
NATIONALLY DISTRIBUTED

INVITING FRONTS LURE PATRONS

Designed To Generate Want-To-See For Direct Action At Theatre Boxoffice

There was a time, not too many years ago, when the local motion picture theatre, whether in midtown Manhattan or the most sparsely populated rural community, was the unquestioned king of the entertainment world.

Americans by the millions flocked to their local theatres out of habit, and exhibitors simply opened the doors and stood back to avoid the rush. Well, Americans by the millions still flock to our nation's movie palaces, but it takes a good deal more ingenuity to get them there today. The competition for the amusement hour and the amusement dollar is fierce indeed. Leisure time is more plentiful than ever before in our history, but so are the many ways to spend that leisure. From TV to bowling, from boating to baseball, there has never been more to watch and more to do.

How does an industry avoid being lost in the shuffle in a situation as competitive as the one the motion picture theatre industry finds itself in today? For one thing, it never allows its potential patron to lose sight of its existence as the top world entertainment medium. How is this accomplished? New merchandising techniques are important, even vital. New advertising approaches on the part of exhibition as well as distribution, must be perfected. New maturity on the part of production is necessary.

But let us move from this all-embracing view of an industry in a highly competitive situation to a more sharply focused one. Let us concentrate our attention away from a picture too broad to define its parts accurately and look closely at the single theatre doing what it can to lure through its open doors the patron who more and more buys his entertainment on impulse.

What is important here at the point of purchase? Certainly, as everywhere, the customer wants to know what's playing. There are many ways to drive this information home to him. Surely the newspaper advertisements play their important part in this effort. Radio and TV spots at the local level help as well, and are vital to successful exhibition. But these are after all designed to stimulate a desire to attend. The patron must still tear himself away from his home, workbench, TV set, and travel to his theatre. There is a place, however, where the sales message, if interesting and attractive enough, can be translated immediately to boxoffice action—the theatre front.

Following the initial shock of television that resulted in a decline in patronage that brought new theatre construction and intensive remodeling work to a virtual standstill, the motion picture industry began fighting back on all fronts. New and exciting projection and production techniques made certain changes in the theatre booth necessary for modern, successful operation.

The successful exhibitor is far more than a grinder of film, however, He is first a showman. In an industry born in ballyhoo and nourished through the years by color and imaginative sales techniques, the man who in the final analysis must sell the eventual customer had learned his lesson well or he had disappeared from the scene.

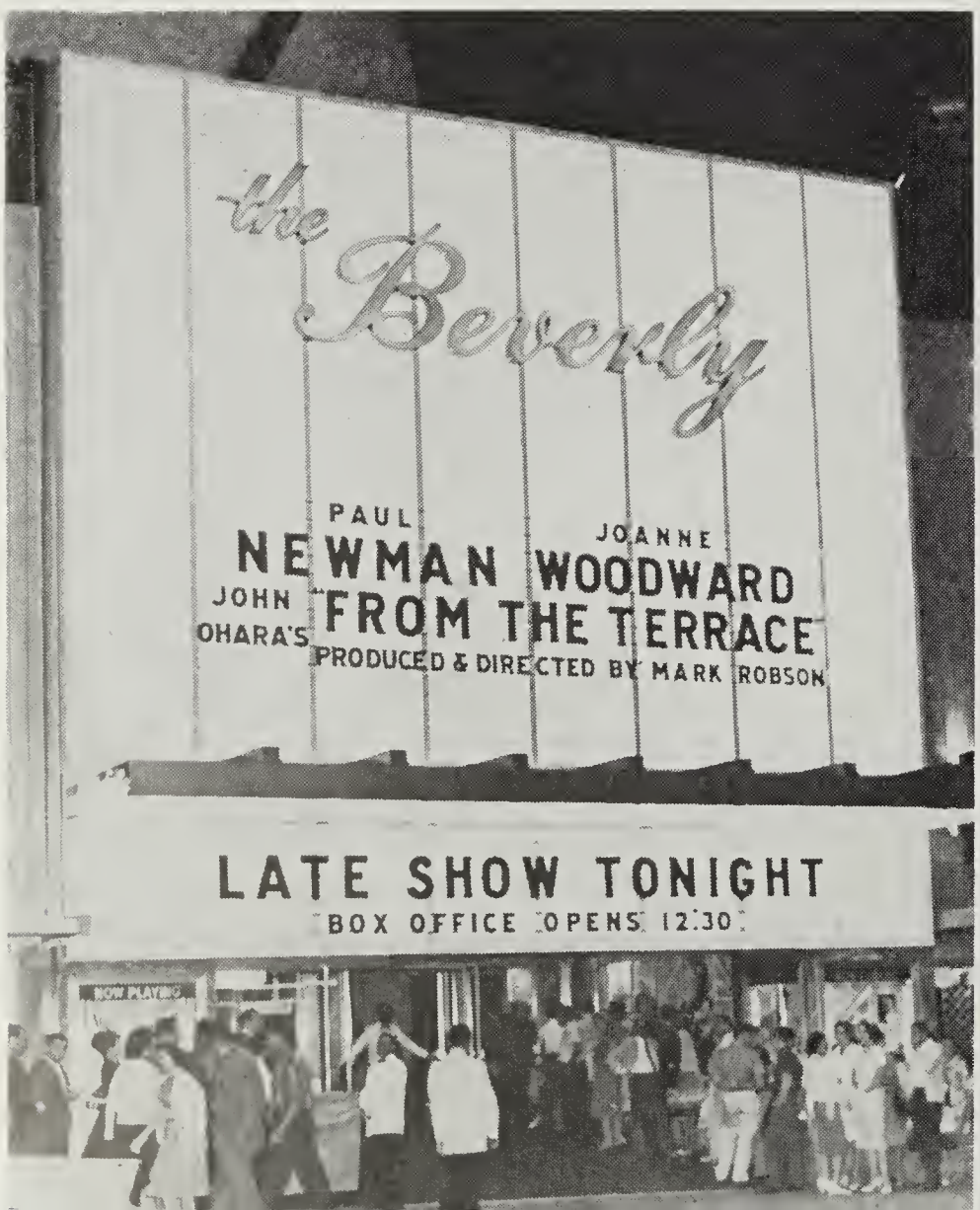
He knew as well as anyone the importance of an attractive theatre front. He knew that before his customer would buy that all-important ticket and walk through into a celluloid world of entertainment, he must be pulled off the street. Well-lighted attraction panels were part of the effort. Attractive marquees reflecting the fertile imagination of the best architects and designers were a vital factor in successful theatre operation.

Once inside, the producer, also offering new and exciting ideas to the public, could take over. The other physical facilities of the theatre, modern and clean, could instill a desire to return again. All the comfort of home plus a quiet elegance to be found nowhere else could make this trip to the movies an occasion, but only after the theatre front had worked its magic.

Magic indeed, and no one realizes it as well as the other merchants who depend on main street traffic in th largest city and the smallest hamlet for their livelihood. The marquee of the modern, well-operated theatre serves as a magnet for the whole business community. The business generated by the crowds converging on a theatre is shared by every merchant within walking or driving distance. Consider for a moment those communities that have lost a theatre in the main part of town. It is never long before every merchant in the area feels that the loss is a personal one to him as well.

These facts are evident from the number of towns where merchants have banded together after a theatre has been shuttered to reopen it. What do they miss? As much as anything else, it is the bright appearance and colorful trappings of the attractive thea-

(*Continued on page 34*)



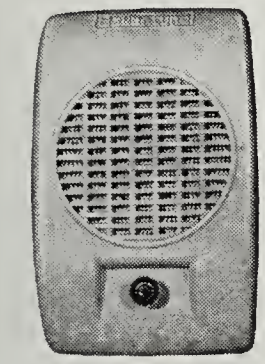


Where REASONABLE COST and High QUALITY meet

Ballantyne DRIVE-IN EQUIPMENT

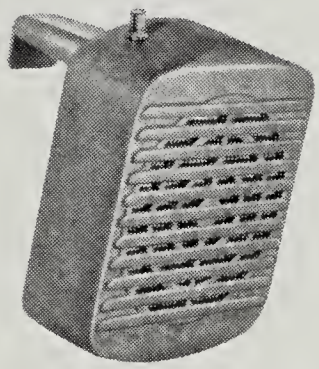
SPEAKERS:

A and Q SERIES



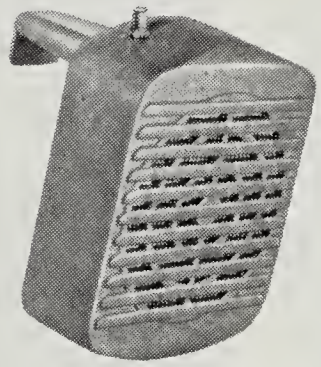
Famous Ballantyne Dub'l-Cones are unequalled. Protected from shock, pressure, weather and water. Permanently fixed magnet. No shifting — no voice coil drag. Die-cast aluminum case with reinforced grill openings, reinforced bosses, removable hanger clip, and enclosed volume control. Construction gives exceptional fidelity in range and reception. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

Z SERIES



New Ballantyne "Z" Series with drop-in outer cone and perforated aluminum speaker guard are amazingly low priced. Plenty of other features, too—plug-in terminals permit simplified post servicing, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Die-cast aluminum case with reinforced speaker grill.

F SERIES

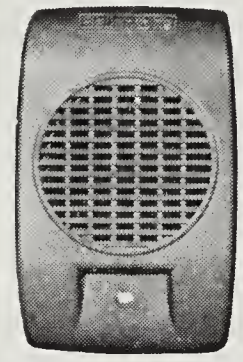


Here's economy overflowing with quality at the lowest price ever for so much. Die-cast aluminum case. Reinforced speaker grill. Calibrated air chamber gives fidelity of range. Plug-in connectors for simplified servicing—done in a matter of seconds.

O SERIES

Has all the features of the "F" Series plus a powerful 1.47 magnet.

W-E SERIES



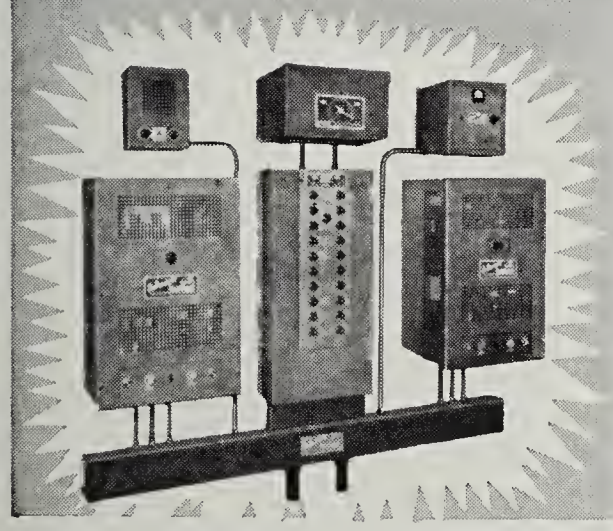
Full size die-cast aluminum case with perforated aluminum speaker guard and calibrated air chamber. .08 oz. permanently positioned magnet — no shifting of magnet, no voice coil drag. Continual top performance. Shock rubber cushion mounting. Tamper-proof reinforced grill. Plug-in wiring for servicing right at post.

E SERIES

Tops in single cone speakers with perforated, aluminum speaker guard.

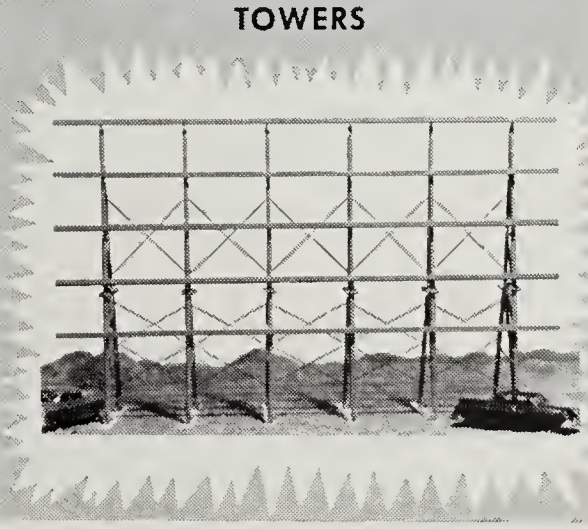
All Ballantyne speakers now have perforated aluminum speaker guards

DRIVE-IN AMPLIFICATION



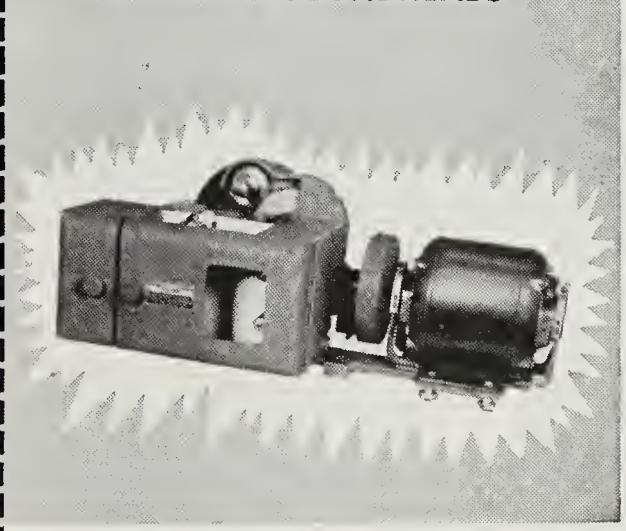
Ballantyne MX, RX and KX systems are specifically engineered for drive-ins. They are not adaptations. They are designed and engineered exclusively for drive-ins with ample power for the present and extra power for the future.

EZ-ERECT STEEL SCREEN TOWERS



New Ez-Erect steel trusses are designed to give the two most important features of tower construction—exceptional strength and economy of erection. Ez-Erect steel trusses are designed to be shipped in two sections by any common carrier. Trusses are assembled on the ground and raised in groups of two using little mechanized equipment. Trench type footings are used instead of complicated forms. Unlimited width. Engineered for winds of over 100 m.p.h.

MODEL 6 SOUNDHEADS



Flawless Tone. Ball bearing supported shafts, perfectly balanced filter flywheel. Exciter lamp assembly tilts out at 45 degrees. Years and years of use by hundreds of drive-ins throughout the country are the best testimonial of all for Ballantyne Model 6 Soundheads.

Ballantyne Planning— The EXTRA that may be worth hundreds of dollars to you.



When it comes to drive-ins, the Ballantyne Company has always taken pride in being more than just a manufacturer of sound and projection equipment. We feel that countless owners and operators want help and advice on how to build a better, more economical drive-in. When you purchase Ballantyne equipment, free help and plans come with the job. You get the background of experienced Ballantyne engineers who know drive-ins and have planned them by the hundreds. Take two minutes, drop us a line if you are planning a new drive-in.

The Ballantyne Company

1712 JACKSON STREET OMAHA 2, NEBRASKA

FRONTS

(*Continued from page 32*)

tre front. With that draw no longer available, traffic down the main stem is drastically curtailed.

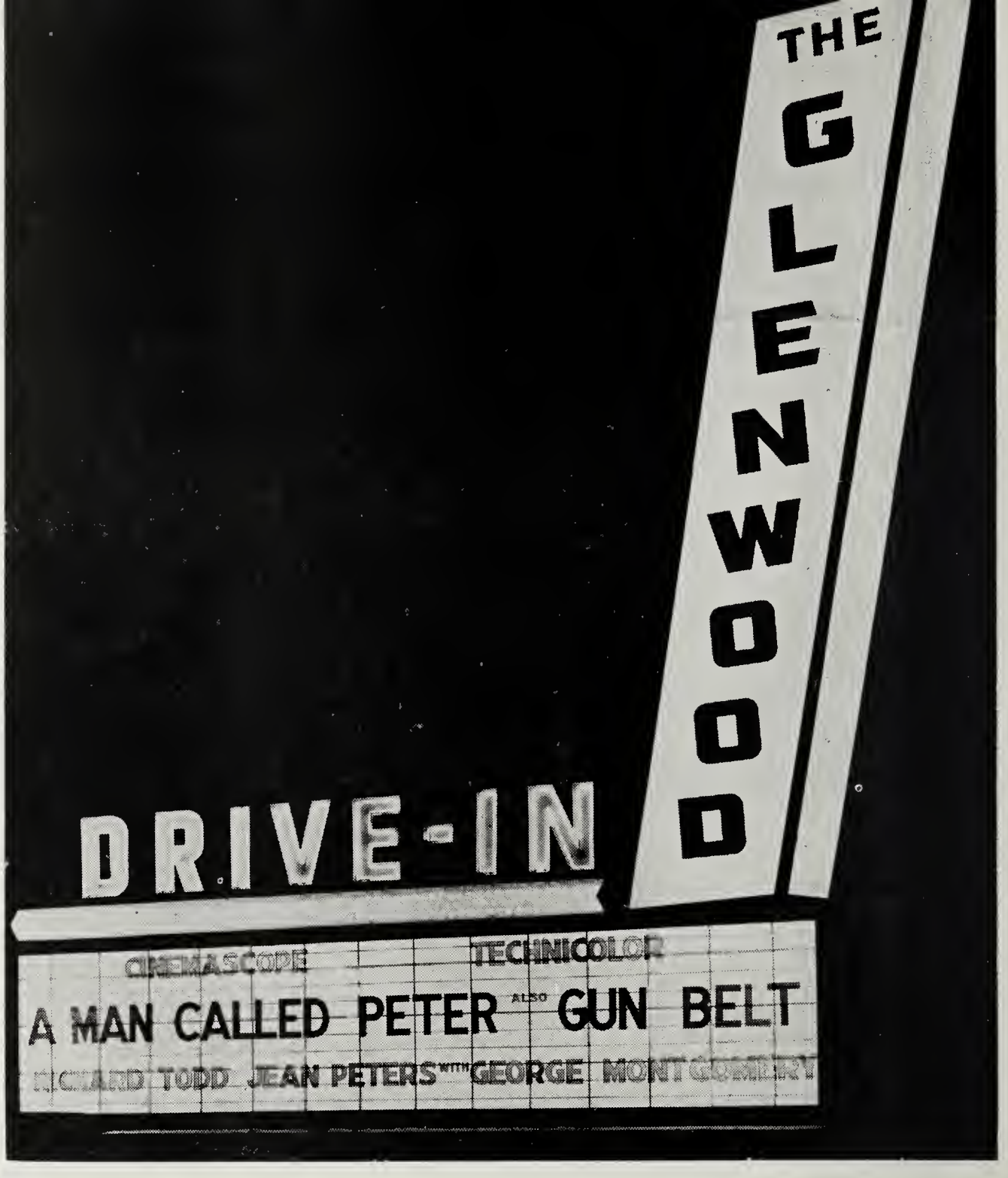
It stands to reason that if the theatre front is that important to the town's business generally, it should be of no less interest to the exhibitor himself. This is the world of lights in multi-colored splendor, attractive display, and letters. It is a world that is





peculiar to show business, and its importance can not be overstated.

In addition to the attractive theatre front, the industry is coming more and more to realize that the pre-entrance display at the drive-in theatre is an important part of the outdoor operation whose constant growth has been a marvel of the entertainment industry.



Here, it is a quite different job that the theatre front must accomplish. The trick is to literally stop traffic. It is a night-blooming business, and therefore more dependent on lighting and color. The attractive entrance areas and playdate signs at many of the new and renovated drive-ins are true works of art. With more and more of the population spending more and more time on wheels, the growth potential of the drive-in theatre is certainly nowhere near exhausted. As much as any other single factor, the attractive front will insure the realization of that potential.

Seen on these pages are the fronts of several of our industry's nicer showplaces. some are new, some are the product of imaginative renovation. All are designed to stop traffic of one sort or another. Show business is an ever changing world, but certain things in it remain constant. There is no way to attract the patrons necessary to its success other than "ballyhoo" of one sort or another. Sometimes it is blatant, sometimes subtle. Sometimes it is quiet, sometimes filled with noise and excitement. In the world of motion picture entertainment, it is designed to lure people who may very well have something better to do into a comfortable theatre for an all too brief escape from the real world.





"Karting" At The Drive-In

Pressweld "Track Rabbits" Designed For Rental Use At Drive-In Theatre Amusement Tracks

By E. D. Walker
President
Pressweld, Inc.

The drive-in theatre lends itself appropriately to the karting industry where small tracks can be built adjacent to the Drive-In property and rental operations on the track promoted.

No other outdoor amusement industry is better suited for a rental track than the outdoor theatre since in most cases the outdoor theatre is located geographically outside the city limits or in an area where the track rental operations can be properly zoned. During the past two years outdoor theatres have combined their theatre program with rental tracks and have successfully promoted and developed a very profitable business.

Daytime Operation

A typical example might be; the rental track would open at 1:00 in the afternoon and rides sold until dark, after which the rental track would close and the theatre would open.

This makes for fine entertainment for the community as well as profits for the owner since not only the rental rides and motion pictures would be shown, but the concession stands would be operating eight to ten hours per day.

This alone, as most outdoor theatre owners realize, is extremely profitable. Adding several additional hours to the concession stands is a by-product of the track operation.

Racing Events

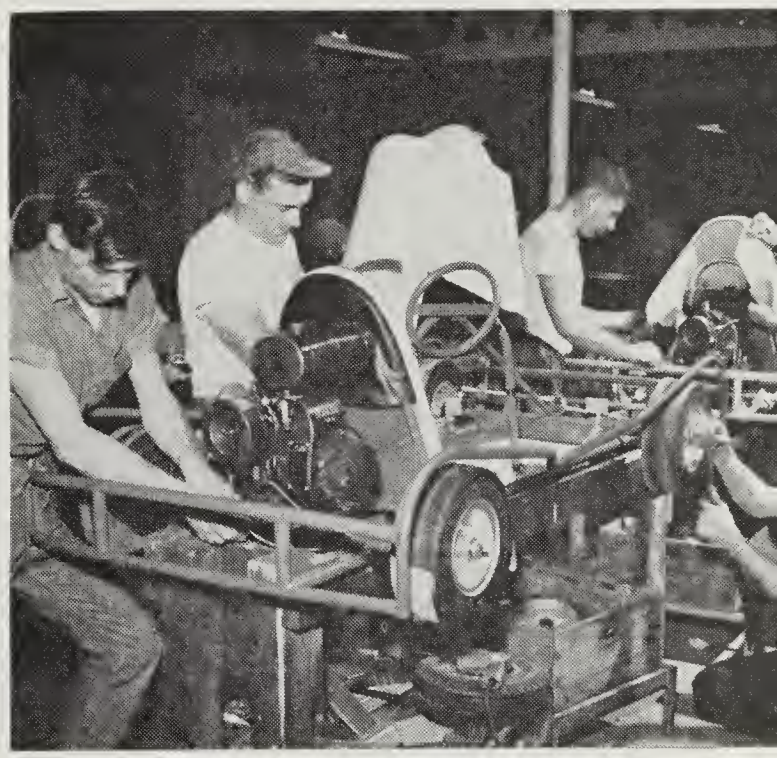
In some cases the rental track can be converted to a "Formula for Fun" racing event periodically during the week which would, of course, break the monotony of rental rides and the racing participants would be allowed to conduct, under supervision, slow family type racing and which is also an attractive profit producing phase of the karting industry.

Formula "F" racing, or "Karting for Fun" will have a complete program behind it as does the National Track Rabbit Association in which college scholarships are offered to the youngsters for the National Championships and worthwhile trips such as a free trip to Hawaii for two to the male champion in the National Formula "F" race. More will be heard from this phase of the karting industry in the few months ahead.

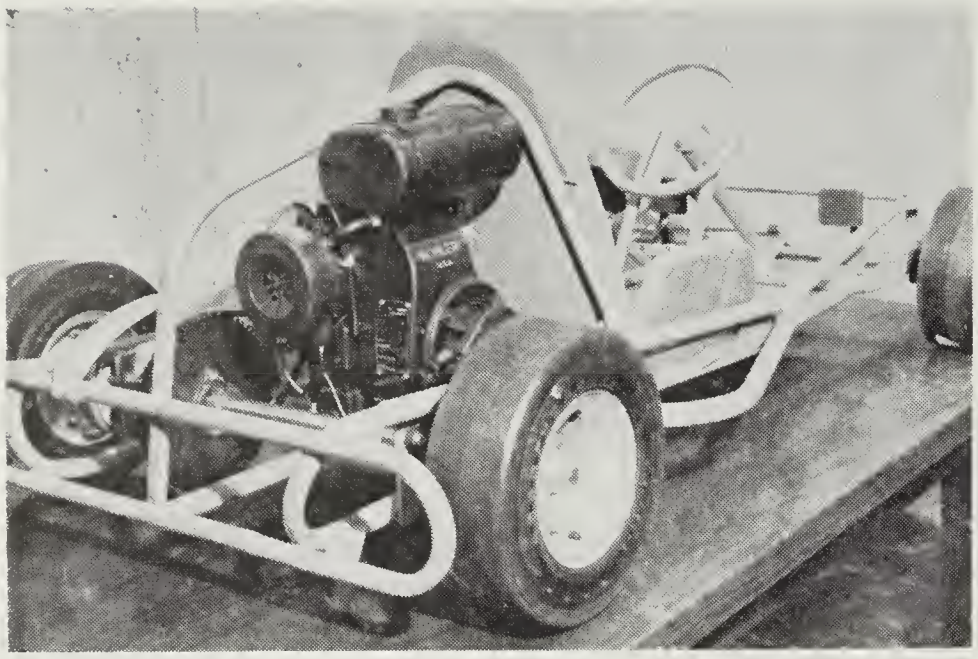
Since Pressweld, Inc., was the first kart manufacturer to develop a program for outdoor theatres and the rental track as such we believe that the concession type track operation is here to stay and will become one of America's favorite recreational sports. We believe this because any motorized vehicle as a universal appeal to youngsters as well as to the adult mind.

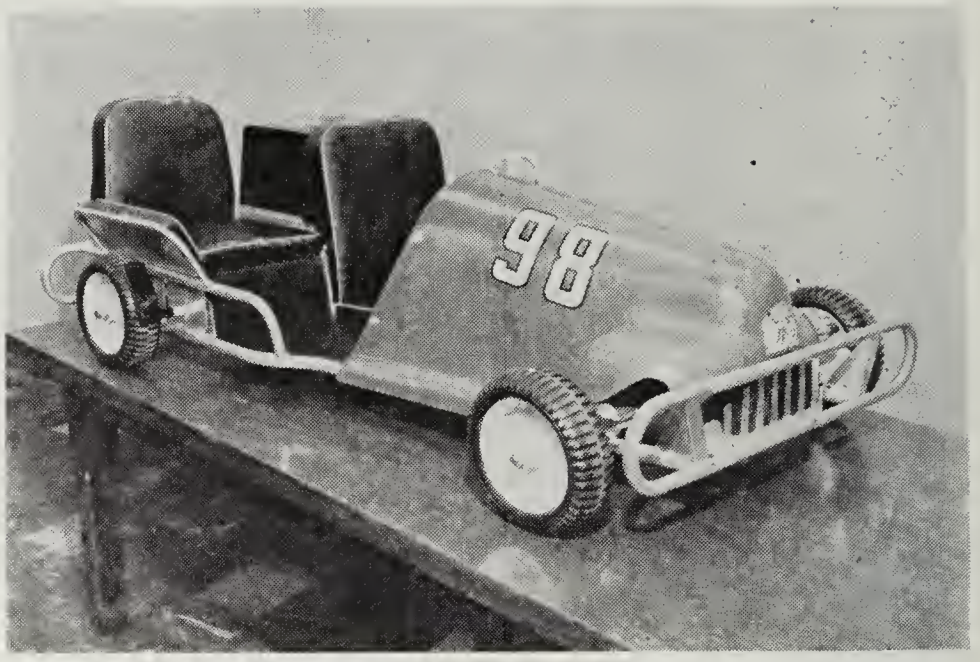
The comparison of speed of a large family type automobile at 60 MPH to a Track Rabbit kart going 30 MPH is extremely fascinating in that one appears to be going 100 MPH when he is only 2" off the ground, whereas, in reality, his speed is generally between 15 and 20 miles per hour.











Track Rentals

In the past three years, the most profitable phase of the karting industry has been the rental track operation and there seems to be no end to the demand in areas where safe tracks have been installed and are operating.

Safety first must always be the dominating factor in the successful operation of a track. No operator should permit excessive speed or wild reckless "cowboys" on the track. Those persons who desire the rough and tumble method of obtaining thrills out of the rental karting program should be barred from the track permanently.

Otherwise they will jeopardize the successful financial operation of the track as well as the safety of all other drivers. The rules should be held to on the track with an 'iron fist' and all "cowboys" thrown off.

Promotion

Another method of creating interest in the rental operation is to award safe driving prizes periodically, specifically once a month. Also, a method of giving away free tickets to the super-market, the filling stations, the restaurants, etc., who in turn would give away a free ticket on a track when a purchase of a dollars worth of merchandise is made.

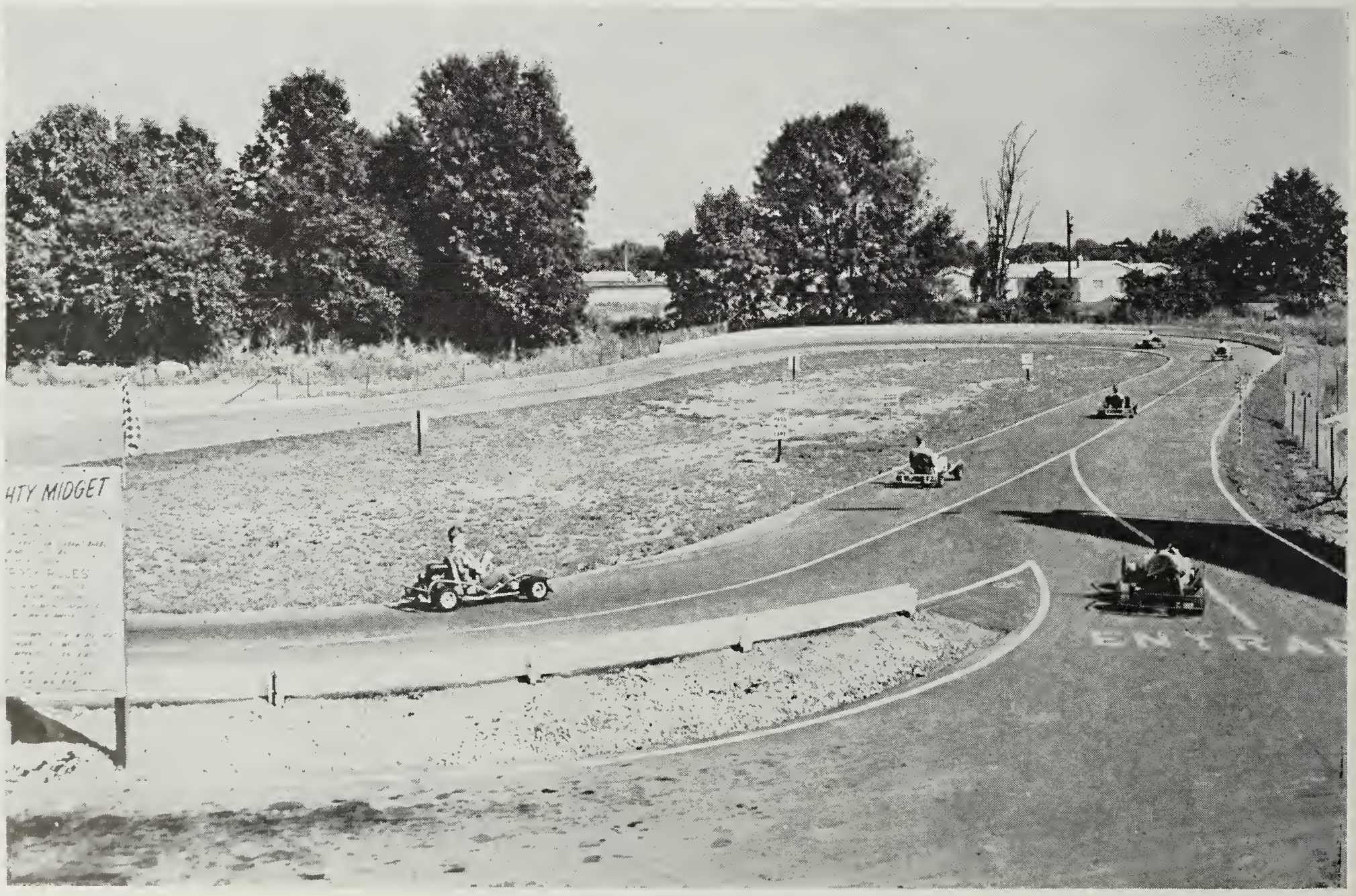
This method of promotion has been very successfully done by many track owners. It not only helps the track owner but also stimulates business for the restaurant, filling station, super-market, etc., to participate in the program.

The whole problem of the program is to attract people to come to the track where they will not only spend additional money for rides but will purchase soft drinks, hamburgers, etc.

Predicts Big Year

The year 1961 appears to be the biggest yet in the karting industry because there are now approximately 3000 tracks in America and this may double by fall. As the track owner learns better methods of promotion and supervisory control over the tracks and how better to preserve the equipment the industry will develop bigger and better and will attract a better type businessman to participate in the operation.

Therefore, any new person becoming acquainted with the karting industry should make every effort to learn all he can from existing tracks and go to a legitimate kart manufacturer to obtain the best equipment possible and not the least expensive. This will be the year to build a track!



New Dimensions In D-I Playground Planning

Serving The Needs Of Youth Is Important Factor In Successful D-I Playground Operation

By Frank Caplan
President
Play Sculptures, Inc.

Business men who make a profession of providing recreation and entertainment to a community are usually very sensitive, socially conscious, and alert community leaders. Unlike politicians, they recognize early a gap in community services and without fanfare and with economy of operation, proceed to fill that gap with a service or entertainment program. A dance hall for old folks, a swimming pool for all the family, a children's zoo, a drive-in theatre—these commercial ventures become successes or failures in the degree that they are conducted in the interest of the public.

A drive-in theatre in the mind of the public deserves support when it caters not only to their entertainment needs but also provides free, or otherwise, those services which make theatre-going a family affair, where adults and children alike secure relaxation independently of each other. Providing a dramatic playground as an accessory to such theatres is the type of public service that reinforces such an image and attracts customers. It is also becoming apparent to theatre managers that such playgrounds, if properly planned, not only pay for themselves as adjuncts, but become feature attractions—yes, even money making propositions.

Planning a theatre playground that pays off in community support cannot be a haphazard placement of swings, slides, and climbing apparatus. Too often, theatre managers are discovering that this can be a dangerous idea, result in accidents, and add little to enhance theatre investment. Business leaders are also discovering that building playgrounds around some entertainment figures like Walt Disney, Captain Kangaroo, or Astronaut characters can also prove unsuccessful in these days of rapid change when even space ships go out of existence on the morrow.

The careful theatre manager sincerely and honestly builds his playgrounds on the recreational needs of children in his community. He recognizes that children live in a complex prohibited environment. They do not have the freedom that our parents had in the early part of this century. They do not have trees to climb on, streams or rivers to wade in, caves to hide in, deserted cabins to play in. They are not permitted to drive autos, put out fires, ride the rails, deliver the milk, build a house, put on plays, and other exciting adult activities. They can't even tinker with the old car in the dump, fool with electrical gadgets, hammers and saws. They can't make music or beat on drums. They no longer have contact with animals since mother and father have no time to take them to the farm or to take them fishing. There is no more sand or water or rocks or forests to explore. The sincere manager evaluates these needs and takes them into account in planning his playground.

He even studies the peculiar cultural and geographic needs of his community and region and tries to incorporate these ideas in some theme type playground peculiar to his area. He may consider as a theme for his playground, a miniature version of his city, a local Indian village, a river setting, or a historical site, all of which are exciting and meaningful to children and which provide as much dramatic as well as physical play. With the support of some local industrialist, he may reincarnate on the playground, the industrial or cultural features of his particular community. In short, he studies the neglected needs of this youth, considers the interests of the various age levels, sex, around these interests, he builds theme playgrounds that are of peculiar interest to his own community. In it he makes provisions for indoor as well as outdoor activities and studies maintenance, safety, landscaping problems in his planning. Playground planning is a professional job requiring not only careful study, consultation with community and youth leaders, but also advice and guidance from landscape architects, equipment manufacturers, and a study of the cultural interests of the people.

New playground equipment is on the horizon to help business leaders meet these recreational needs of children. Sparked by a national Play Sculpture competition that our parent organization, Creative Playthings, Inc., initiated several years ago, manufacturers are now beginning to offer more exciting playground equipment fabricated out of new and exciting materials, concrete, fiberglass, aluminum—all weather proofed with little maintenance or vandalism problems. New color is being added which makes them more inviting. New drama is inherent in the equipment—for they take forms such as boats, fire engines, trees, spirals, tree houses, teepees, façades, forts, etc. Being offered, are sculptural forms of an abstract nature that frees a child's imagination for more play activities. Component units are available to design your own play areas.

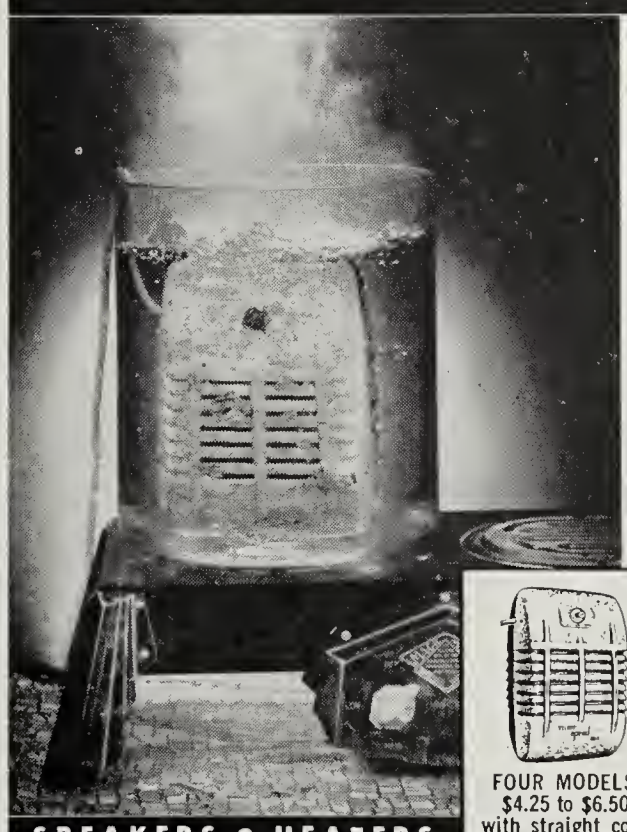
Grouping these pieces of equipment into dramatic play areas is the exciting part of planning a playground. They can go together to form desert scenes with ghost towns, wild west settings. They can be made up into transportation areas with boats on the rivers, trains, planes, trucks, to play on. Cities with firehouses, stores, churches, streets can be laid out. Bridges over rivers can portray the geography of the community and provide a lasting educational as well as a play activity. Component parts are available for making theatres with music making mechanical puppets and shadow plays which can keep older children enthralled for hours. Yes, there is no limit to the pioneering spirit of business leaders who will have the opportunity of building exciting sculptural playgrounds which can pay off not only as inducements to theatre going, but can even bring in the stipend of a fee because they are so irrestible to children and parents alike.

Those business leaders who think of playgrounds in the negative fashion because it connotates the word "adventure" or danger and movement, fall into the same trap as public officials who refuse to provide children with sand and water because dogs mess it up or provide music for children because it upsets neighbors. A properly planned playground does not invite danger.

Experience has proved that equipment in which the fall out point or jumping off point is under 5 feet requires no supervision and causes few, if any, accidents. This rule is a good one to adhere to when buying such things as slides with ladders reaching 6 foot heights, or equipment which permits two to

(*Continued on page 38*)

BOILING WATER* TORTURE TEST



proves EPRAD "Master" Speakers last longer . . . save you money!

Eprad HI-FI and 4 leading competitive speakers (costing up to $1.25 more) were placed in *boiling* water*. After each half hour in water, speakers withdrawn and checked against control speakers for volume and clarity when wet and when dry. When any speaker's sound became too distorted or volume dropped below acceptable minimum (both wet and dry), it was withdrawn from test. Here are the results.

* Each hour in boiling water equals about 10 months normal use.

EPRAD	8 HR.
Brand "A"	1 HR.
Brand "B"	2 HR.
Brand "C"	5 HR.
Brand "D"	3½ HR.

FOUR MODELS $4.25 to $6.50 with straight cord

PROVE IT YOURSELF! Boil an EPRAD "Master" and any other speaker. See how EPRAD lasts longer.

EPRAD

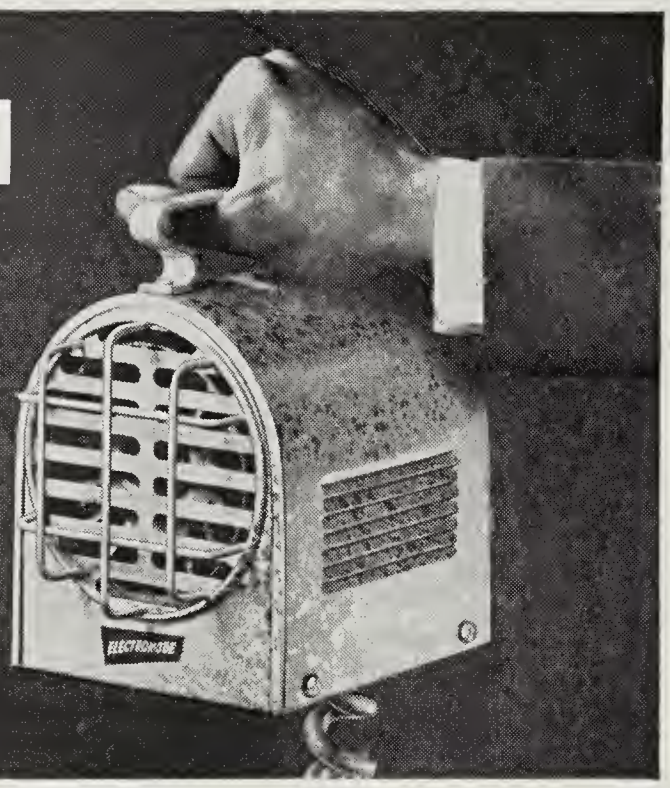
1214 Cherry St., Toledo, Ohio

SOLD NATIONALLY thru theatre supply dealers

SPEAKERS • HEATERS

CAR COUNTERS • JUNCTION BOXES

THIS DRIVE-IN HEATER has no flames or fumes

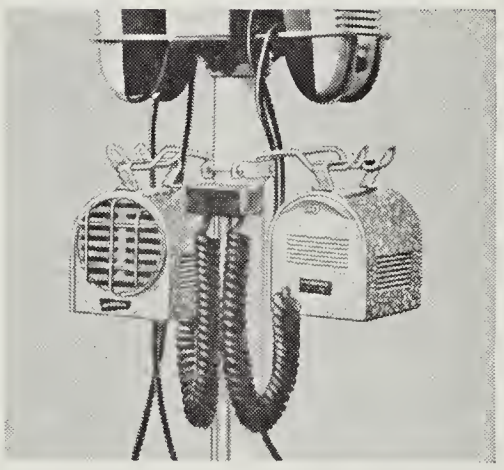


Here's a worry-free heater for drive-ins, Electromode's In-Car model. It's electric. There are no dangerous flames or fumes.

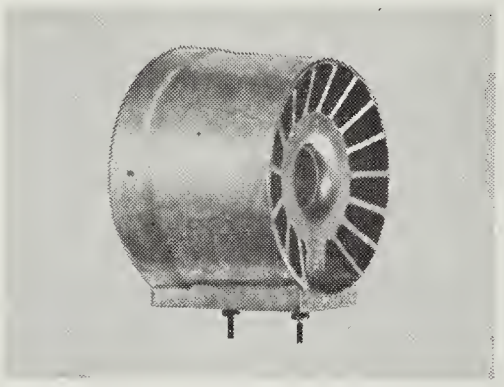
It has the exclusive Safety Grid Heating Element—all wires are well insulated and set deep inside the finned aluminum casting. This helps it hold up under rough treatment, too.

A *quiet* fan circulates warm air quickly when the unit is turned on. There's no warm-up delay. Helps viewing, too. Windshield stays dry and clean—doesn't steam up.

The size? About the same as a car speaker. Styled in scratch-resistant silver-grey finish.



Here are the front and rear views of the heater. Handle and long extension cord supplied with each. Heater sits on any flat surface, such as dashboard, floor, etc.



The Safety Grid Heating Element seals in all wires, guards them from damage. Can't overheat, because of a built-in Safety Switch.

NOW IS THE TIME. Place your ORDER now for delivery in spring.

Electromode®

Dept. MP-41, Division of Commercial Controls Corp., Rochester 3, N. Y.

Send complete information on Electromode's

☐ In-Car Heaters ☐ Other heaters for projection rooms, ticket stands, etc.

Name .....

Address .....

City ..... Zone ..... State .....

PLAYGROUNDS

(*Continued from page 37*)

three children to congregate and fight about "turns" at heights of six and seven foot off the ground. In those cases, it may be necessary to provide for a surrounding surface of heavy tumbled stones which give way when children fall or a bedway of tanbark, wood chips, and other soft materials.

However, the new type equipment has safety built into the equipment—slides are banked properly, children crawl out of a hole one at a time, ladders are arched so that feet are never more than three feet off the ground, etc. These new types of playground equipment not only provide physical activity but provides sustained play because they have dramatic implications for the children. Playhouses with stoves and cupboards offer hours of play to girls and boys alike; firehouses with lengths of pipe for putting out imaginary fires; platforms with sliding poles for firemen and policemen, trees for tarzans, stage coaches for overland drivers. These provide physical activity as well as sustained interests. As a result, there is no urge to explore dangerous fence climbing or other vandalism type of activities caused by disinterest in the equipment. The very appeal of a "theme playground" is an impelling force towards safety insurance.

The newer equipment is being made out of materials that require little or no maintenance. Fabricated out of concrete with integral color as part of it as well as out of fiberglass which also has integral color, they require no annual repainting. Nor are they tarnished by weather. What little steel is available in these equipment pieces are invariably hot dipped galvanized after fabrication so that they too, require little maintenance. Many of these playground pieces are of the type of shape and form which of themselves add zest to a playground. They are aesthetic in nature and add to the landscape. They are by no means a plumber's nightmare as the early equipment was and often can be used to landscape an area as well as to provide physical recreation activities.

We must stop a moment here, and say a word about protecting your playground investment by insuring long lasting aesthetics in the play area. Those commercial operators with the long view are the ones who seem to do well year after year. Witness the external attractiveness of the Rockefeller Center with its landscaping, its ice skating rink, its well planned shapes and forms. Does it grow stale after five years, ten years, twenty years? The far sighted operaor concerns himself with building into the playgrounds, attractiveness, proper landscaping it for long term beauty. He fences in the area not with cyclone fences that they speak of prohibitions, but spends a little more for creating elevations, pathways, and natural dividers which are decorative as well as protective. Yes, aesthetics is a vital part of a playground planning program in a drive-in theatre. By all means, consult a local architect and landscape architect in your planning.

In a properly planned "theme playground" adjacent to a drive-in theatre, there is a unique opportunity for real pioneering and public service that will provide extra profits and personal satisfaction for theatre owners and managers. Don't wait for the pressure of competitition to force you to reproduce a playground similar to your neighbors. Start today to pioneer your own direction in playground planning.

A Survey Of Drive-In Speakers

Design Trends In Outdoor Theatre Speaker Construction With Examples Of Today's Units

■ This article is designed to present a review of the drive-in theatre speaker, the problems facing the manufacturers of speakers, and finally, how those who manufacture speakers have attempted to overcome the problem of designing a low cost unit that combines quality sound reproduction with durability.

First, we would like to mention some fundamentals in speaker design and construction, and then present examples of those speakers currently being marketed to drive-in theatre owners.

Some Basic Problems

One of the most difficult problems facing the designer of an outdoor speaker is that he must create a unit with sufficient sensitivity that will bear up under unusual punishment. Mechanical damage resulting from harsh treatment such as dropping must be anticipated, and held to a minimum. This can be done by anticipating misalignment of such parts as the magnet and pole pieced due to shock, and bracing these units in the assembly in such a way as to make them more rigid.

Another problem facing speaker designers is adequately dustproofing the speaker, so that performance will not be impaired by accumulation of dust particles in the assembly.

Most commonly, speakers cones are molded from paper pulp, as this material retains comparatively greater flexibility at all frequencies. Many other materials have been tried as substitutes for the paper cone, because even the most exacting treatment with wax, silicones, or chemicals, will not absolutely insure protection from deterioration.

The phenolic cone developed during the war supposedly made the speaker cone 'blastproof,' but at the same time limited frequency response to ranges suitable for little more than transmitting the human voice.

In the design of drive-in speakers, the manufacturers have found no acceptable substitute for the paper cone, and arrived at the conclusion that they must concentrate their efforts on protecting the cone from harm ful agents by better sealing, etc., rather than attempting to replace it with another substitute.

Weather Proofing

There is a direct correlation between the effectiveness of weather protection built into the speaker unit, and its expected life. The more the speaker is protected from the sun and moisture, whether or not it is in the form of rain, the longer the cone and voice coil will last. The problem in this area is that quality of sound must not suffer from the materials used to insulate the speaker from the elements.

Specially designed louvres that effectively deflect rain yet permit maximum transmission of sound free from muffled tones, are often used to overcome this problem. New materials such as neoprene, are being employed also, where seals are used for this purpose.



SIMPLEX SPEAKER

Overall Efficiency

The highly efficient speaker is so designed that its most sensitive components are not encumbered by excessive weight, that is, there is a minimum of weight concentrated in the voice coil and cone, since these parts

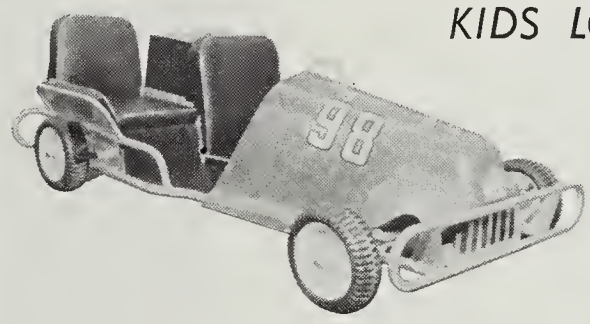
MOTIOGRAPH SPEAKER

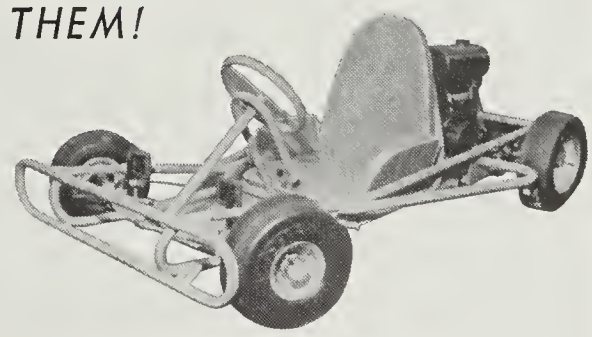


PLUS BUSINESS for DRIVE-INS — DAY or NIGHT

WITH THE **"TRACK RABBIT"** MIDGET CARS

KIDS LOVE THEM!





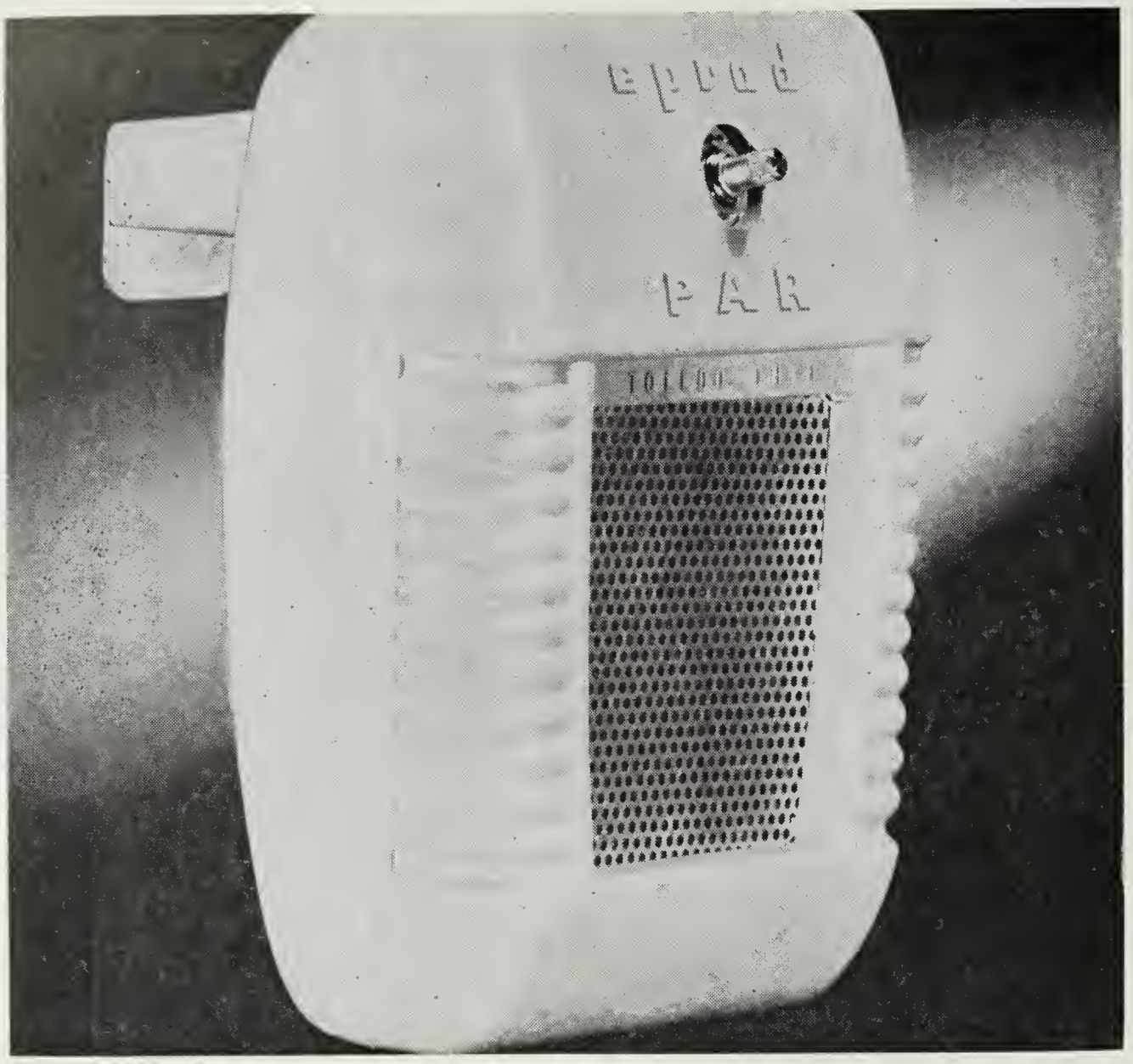
SUPERVISED DAYTIME RACING
RACES FOR AWARDS AND TROPHIES CAN BE HELD DURING DAYLIGHT HOURS. YOUR PROFITS INCLUDE THE SALE OF CARTS, RACING HELMETS, GOGGLES, ETC., PLUS REFRESHMENTS FOR SPECTATORS, ENTRY FEES, ETC.

BIG PROFITS IN CONCESSION RIDES
WHAT YOUNGSTER COULD RESIST DRIVING ONE OF THESE MIDGET RACERS AROUND THE TRACK! SPECIAL CONCESSION MODEL WITH BUILT-IN SAFETY FEATURES AVAILABLE. MOM OR POP CAN DRIVE THE 3-7 YEAR OLD.

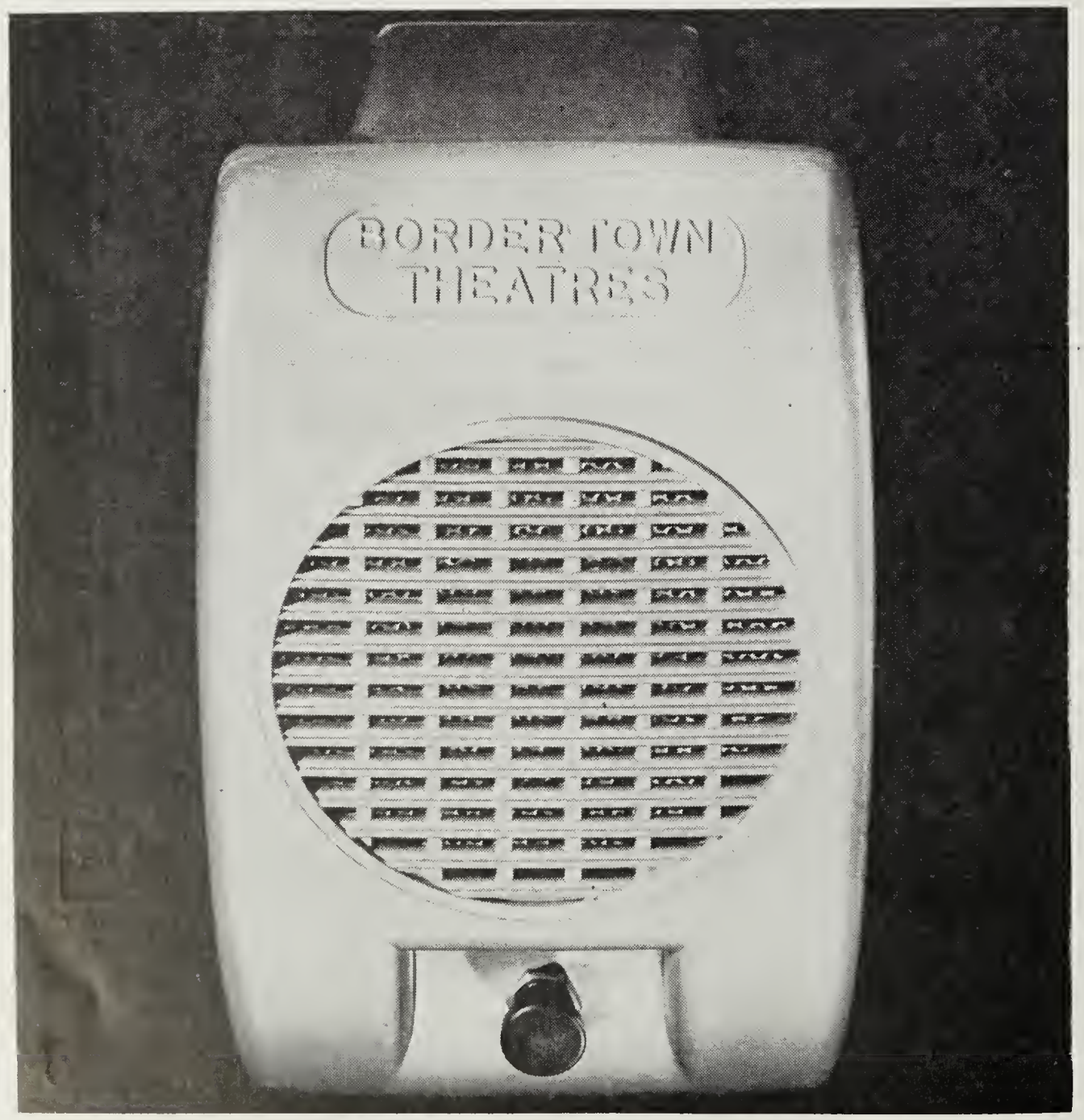
TRACKS ARE SPRINGING UP ALL OVER THE COUNTRY. PUT ONE IN AT YOUR DRIVE-IN OR ELSEWHERE AS A RENTAL TRACK OPERATION. TRACK PLANS, CARS, AND COMPLETE INFORMATION (INCLUDING AN INSURANCE PACKAGE) AVAILABLE TO HELP YOU SET UP A MONEY-MAKING ATTRACTION.

WRITE—WIRE OR PHONE

PRESSWELD, INC. • SEBRING, OHIO



EPRAD SPEAKER



BALLANTYNE BRANDED SPEAKER

must vibrate at a tremendous rate of speed to achieve quality reproduction.

Low weight in these parts means a minimum of inertia to be overcome when the parts are set into motion, therefore the ideally constructed cone has equal weight masses in cone and voice coil, and is, therefore, 'in balance.' An unbalanced unit usually proves less efficient.

Ballantyne Speakers

The Ballantyne speakers all feature a permanently positioned magnet which insures maximum protection against shifting and voice coil drag. The units are available in a "Dub'l-Cone," or in a single cone series. The double cone principle operates by having the inner cone drive an outer cone, which is specially treated to ward off deterioration. The units also have full floating speaker mountings, eliminating warping of the frame. Another feature of the unit is that it has plug in terminals, eliminating soldering operations. Cases are die-cast aluminum, and the cone is treated with a special water-repellent, in addition to having neoprene seals.

Eprad Speakers

The Eprad "Par" speaker features a special weatherproofed 4 inch driver unit with a kapoc cone (not paper), a heavy Alnico V magnet, anchored pole-piece cap, sealed spider and an aluminum voice coil cylinder. Its case has an attractive grey finish and is designed to withstand rough treatment. The universal arm and hanger plate fits most junction boxes. The "Par" also features cadmium plated quick-disconnects (no solder joints), theft-proof screws, a perforated aluminum cone guard and an enclosed volume control.

The units are all of die-cast aluminum or fibreglass, and have volume control units treated with a silicone grease to rule out corrosion. Eprad uses a weatherproof "Kapoc" cone, the same material used in life preservers.

Simplex Speakers

The Simplex Speaker offers a weatherproof Alnico 1.47 ounce Aluminum voice coil speaker that is 4″ in diameter.

Construction of the case is simplified, and parts are held by stainless steel Phillips head screws to discourage tampering.

The speakers have a shock reducing floating speaker unit which simplifies replacement. The speaker cone protector is made of perforated aluminum, and is lightweight and sturdy.

The shell itself is made of die-cast aluminum, and is offered in enameled colors, or an unpainted finish. The units come with either straight or coiled cords.

Motiograph Speakers

The Motiograph speakers are made of die-cast aluminum, and all metal parts of the speaker units and volume controls are specially plated to resist corrosion. The face of the new Motiograph speaker unit is covered with a taut linen cover (raincoat) impregnated with a water-proof and dust-proof chemical that curbs the passage of moisure, grit, and dust from reaching the speaker unit cone.

This filtering device assures long unit life, and simplicity of construction. The housing of the units are made of two halves designed to take rough treatment, and is pre-finished to withstand climatic extremes.

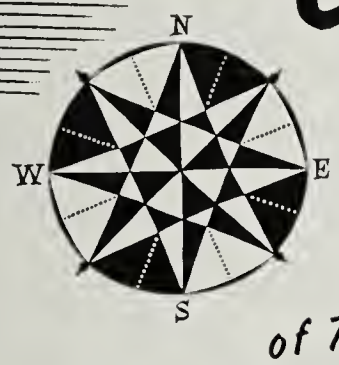
The units have but five parts, the front and back, the 'Rainmaster' speaker unit, volume control, and cord. The units fit most junction boxes.

From

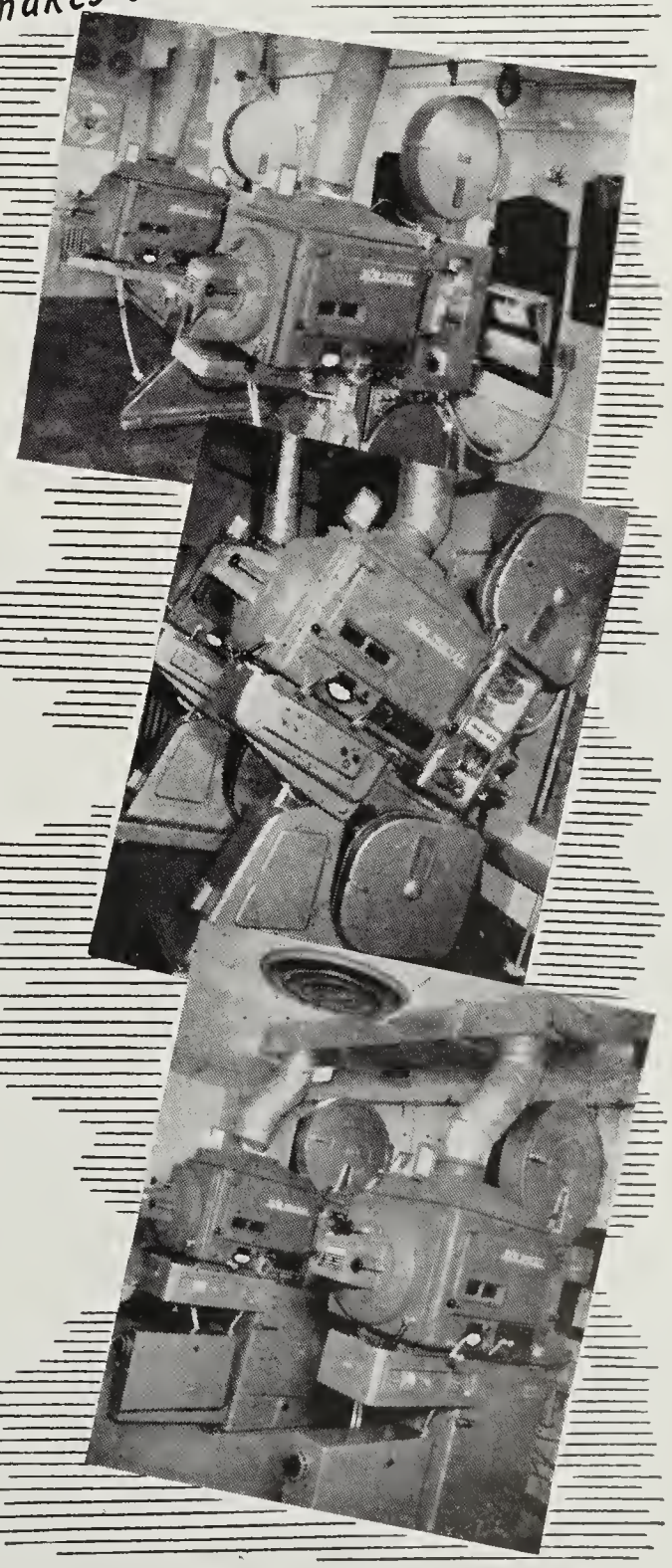
San Francisco
St. Louis
Sacramento
Seattle
Syracuse
Shreveport
San Diego
Salt Lake City
Sao Paulo, Brazil
Salisbury, South Rhodesia
Terre Haute
Tulsa
Toronto, Canada
Rochester
Richmond
Omaha
Oklahoma City
New Orleans
Norfolk
Nashville
Glen Falls

STRONG

Comes the News!



In fact, from all parts of the compass, comes the word that more Strong projection arc lamps are installed for the projection of 70 mm productions than all other makes combined!



The New Strong "35/70 Special"

PROJECTION LAMP MEETS THE OPTICAL REQUIREMENTS OF EVERY 70MM/35MM PROJECTOR!

Designed specifically for 70 mm/35 mm projection, it projects both equally as well and without changing reflectors. The only 70 mm arc which accommodates full 20-inch positives. Permits projection of an extra double reel per carbon.

Automatic arc control—

AT NO EXTRA COST!

Strong manufactures nine types of projection lamps. The only complete line. Write for full details. Without obligation, you can have any of them demonstrated in your theatre.

THE STRONG ELECTRIC CORP.

21 City Park Avenue • Toledo 1, Ohio

Ground Care Vital To Drive-Ins

Landscaping and Fencing Tips to Avoid Costly Mistakes Plus an Extra Profit Idea

The theory that "if you're not going to do something right, don't do it at all" is especially applicable to the landscaping of drive-ins. It's an unfortunate fact that many drive-in owners have ignored this maxim.

In their efforts to design an attractive setting for their theatres, many have fallen prey to unskilled advice and purchased second-rate stock, or planted recklessly without stopping to consider how various combinations of plants look in proximity to one another. Another common fault has been to plant without regarding whether or not the soil or climate is suitable for specific plants.

Often shrubbery has not survived the first winter, or if it did, an uneven growing rate left a less than attractive appearance the following year.

To get the most for his landscaping dollar, the operator should design his landscaping for the appreciation of the greatest number of people. There really isn't too much point in such fancy items as statues, vases and elaborate annual flower beds, which don't show up to especially good advantage at night. A simple design, with a trim and neat appearance is best. A low massed effect in shrubbery and hedges along with perennial gardens all contribute to an attractive appearance.

Experienced Help

The choice of a top-notch landscaper or nurseryman is a must for careful planning. Too many operators have made the mistake of trying to utilize cut-rate or inexperienced help. A thoroughly reputable nurseryman, with his long years of experience is the best person to see while still in the planning stage.

It's hard for many people to realize that the side fences of drive-in theatres are not to block the view of passers-by and possible free-loaders, but rather for the purpose of keeping the road lights from the eyes of the patrons. Therefore the fence length will vary from site to site. It is often desirable however, to erect a heavy wire fence around the outer line of the theatre to keep small children and animals from wandering about. Obviously, reasons of safety prohibit this.

These enclosing fences can best be constructed of the same asbestos-cement materials used in the screen building. There are three good reasons for this procedure. These are: the material does not shrink and leave wide chinks which occur when wooden boards are used; there is no paint required to keep a neat appearance; and the erection costs are less than would be required for wooden fences.

One word of caution however. The wind resistance of a long tight fence is very high, so the fence posts must be sturdy, and set in sufficient concrete.

Simple Design Best

Ornamental picket fences may be used around lawn areas and drive-ways, but not around areas where flowers have been planted as they'll obstruct the view. In cases such as this, it's better to erect posts, and connect them with chains, which will not block the view, but keep off pedestrians and automobiles.

Nothing pleases the eye more than a sweep of velvety lawn or gives a more inviting appearance than an expanse of smooth, uniform and weedless turf extending from the highway to the drive-in. In the theatre's playground area, an even, green and thick turf gives an impression of orderliness and lends a touch of natural beauty.

Turf grasses are tough, and grow successfully with other grasses if given a chance. Failures should never be charged against the grass if the variety planted is real turf grass. Remember: good lawns are never accidental, they're carefully planned and tended.

As grass is a living organism, its health depends upon its nourishment and environment. Although the tolerance of grass to adverse conditions is wide, there is a limit beyond which no grass will grow successfully.

Grass Facts

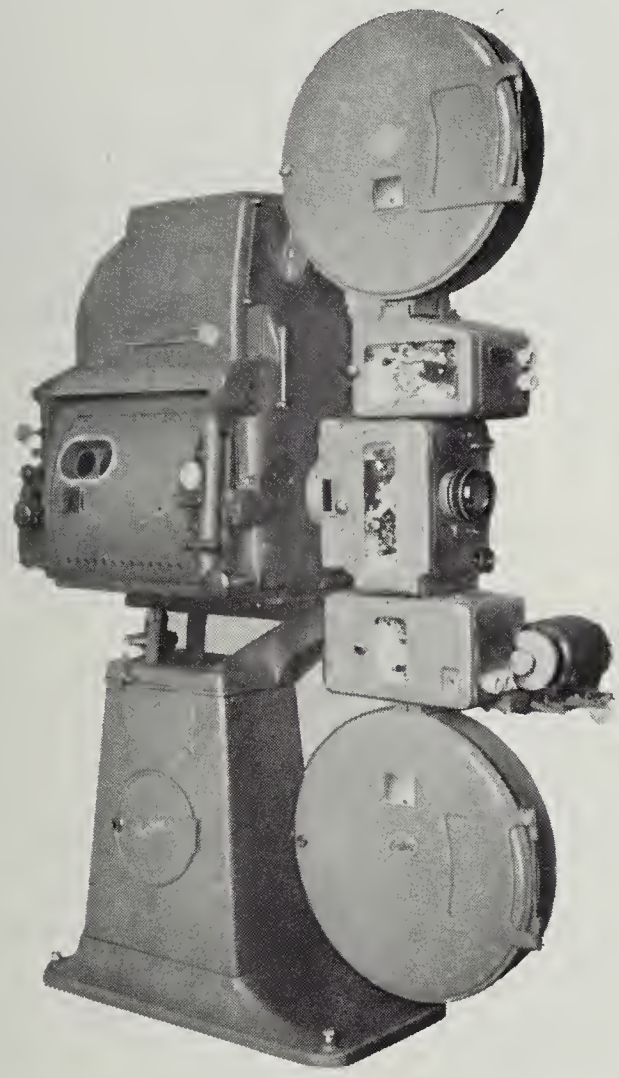
There are eight factors that enter into the development and maintenance of good turf areas. These are: 1. The foundation 2. The subsoil 3. The topsoil 4. Drainage 5. The Surface Grade 6. Seed selection 7. Seeding 8. Fertilizing.



Century PROJECTION AND SOUND SYSTEMS

TRY THE *NEW* CENTURY PROJECTOR

. . . you will be ahead with CENTURY for years to come!



CENTURY'S standard or new 35-70mm projector

The NEW CENTURY projectors have more *desirable features* than any other equipment. You will find no "gadget improvements" on CENTURY equipment — everything is scientifically arrived at — to give you *full dimensional* reproduction of picture and sound, with trouble-free operation.

HIGH EFFICIENCY MECHANISMS. CENTURY projectors require almost no maintenance. They contain fewer parts (10 gears where others require up to 23) in simple arrangement so that stress and wear are at a minimum. The ingenious design of the main drive shaft eliminates the pinion and stud unit of the soundhead coupling and provides a more positive trouble-free drive. Fewer gears and shafts mean less trouble, lower maintenance, less vibration, sharper pictures . . . finer projection.

CLEAN, TROUBLE-FREE OPERATION. CENTURY has reduced lubrication headaches. There are no oil sprays or oil baths to mess up film and projection room. Oil-less bearings and glass-hard steel gears rule out bindups.

MAXIMUM LIGHT PROJECTION. The mechanism is designed for f/1.5 optical system and 4" diameter lenses and will accommodate the latest high-intensity arc lamps.

WATER-COOLED PROJECTOR APERTURE. Another CENTURY-introduced design, now widely used. CENTURY'S non-condensing, slide-in, water-cooled aperture is a model of simplicity to use but it will pay big dividends in improved projection.

CURVED FILM TRAPS & GATES. CENTURY curved gates are patterned after the well known CENTURY film trap and gate. The new curved film trap features solid fixed shoes. This sturdy precision design, provides positive positioning of the film—therefore positive focus. The aperture plate was designed as an integral part of the film trap which serves to maintain the correct focus.

Century

ALL-TRANSISTOR SOUND SYSTEMS

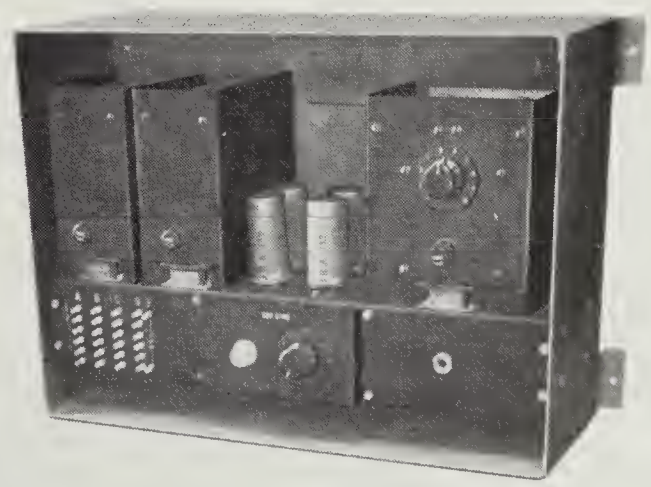
SINGLE CHANNEL • FOUR CHANNEL • SIX CHANNEL

the newest achievement in modern electronics!

- ★ Entirely eliminates vacuum tubes, transformers, heavy condensers, preamps, photocells, etc.
- ★ Fewer, simpler, long-lasting components. Incredibly greater reliability. Minimal maintenance.
- ★ Power losses reduced to a minimum.
- ★ Improved audio quality—remarkable sound definition.
- ★ Lower installation costs.
- ★ No more racks of equipment. Big savings in weight and space requirements.
- ★ Electronic switching—no complex mechanical switches, no relays.

Each CENTURY installation can be selected to meet the physical or financial requirements of any theatre or drive-in.

CENTURY sound reproducers feature the famous *hydro-flutter suppressor*, exclusively—winner of an Academy Award because it is a "fundamental improvement in film drive" and "results in improved quality in the theatre". (Citation of the Academy of Motion Picture Arts and Sciences). CENTURY sound has unusually high fidelity due to the low flutter obtainable with CENTURY sound reproducers.



This wall mounted case—ONLY 17" x 12"h. x 7"d. contains the complete sound system for your theatre.

See your CENTURY dealer or write:

Century **CENTURY PROJECTOR CORPORATION**

NEW YORK, N. Y.

GROUND CARE

(*Continued from page 42*)

The foundation is the level below the subsoil. It usually consists of rock, clay, sand, or gravel. The greater its distance below the topsoil, the less influence it has on the grass.

If possible, the foundation of the lawn should be uniform. If it isn't, there will be an uneven distribution of moisture, and consequently ground settling and heaving.

The subsoil is an infertile layer of earth between the topsoil and the foundation. It regulates the flow of water from the topsoil; subsequently it is more important than commonly thought. The depth must vary due to local conditions, but usually from 14 to 18 inches is sufficient. Uniformity is also important here. For this reason, it's obvious that tree stumps and building materials are poor fillers.

The topsoil depth need not be more than four or five inches, providing there is an adequate subsoil. It should be remembered also, that soil deficiencies can be easily remedied by additions of fertilizer and other top soil. Again it is most important to prepare the seed bed with the necessary soil additives.

A surface slope of at least six inches per 100 feet is the minimum safe drainage grade. There should also be several outlets for water drainage.

Many states require complete information concerning the type and grade of seed contained in a package. This information is your best guide for buying the proper type seed for your needs.

Proper Seeding

Fall is by far the best time to seed a lawn. Spring seeding means waiting until the soil is dry enough to work, and by that time, weeds have already begun to grow.

Grass plants must have a complete fertilizer, that is one having nitrogen, phosphorus and potash, the minerals that are usually deficient in top soil. An ideal program calls for three applications, two in the spring and one in the fall. If only one is possible, the fall application is best.

After all the preparations and expense involved in bringing a lawn to the desired state, there remains the never ending task of maintenance. The lawn by this point can be considered a rather expensive investment,



with the average cost being in the vicinity of $3,000.

Lawn Care

Obviously the most noticeable maintenance factor will be in the regularity with which a lawn is mowed. In the long run a more satisfactory appearance may be obtained by mowing on a frequency set by the length of the grass and the weather, rather than on a fixed periodic schedule.

Newly seeded lawns should be allowed to grow as long as possible and should be left one half inch higher than the usual one and one quarter to one and one half inches.

When watering a lawn it's important to remember that a thorough soaking from every six to eight days is more beneficial and more economical than more frequent but shorter sprinklings. The early morning is the best time to water the lawn, although no harm is done by afternoon watering.

One note of caution, it's just as harmful to overwater a lawn as underwater one.

The Weed Problem

Weeds, the enemy of every home owner and amateur gardener, are even more of a nemesis to the drive-in operator. Weedy areas serve as an ideal breeding ground for insects that annoy patrons, spoil the appearance of the theatre, and are a definite health hazard. Weeds are particularly a nuisance in areas such as playgrounds, driveways, fences, and wooded fringe areas.

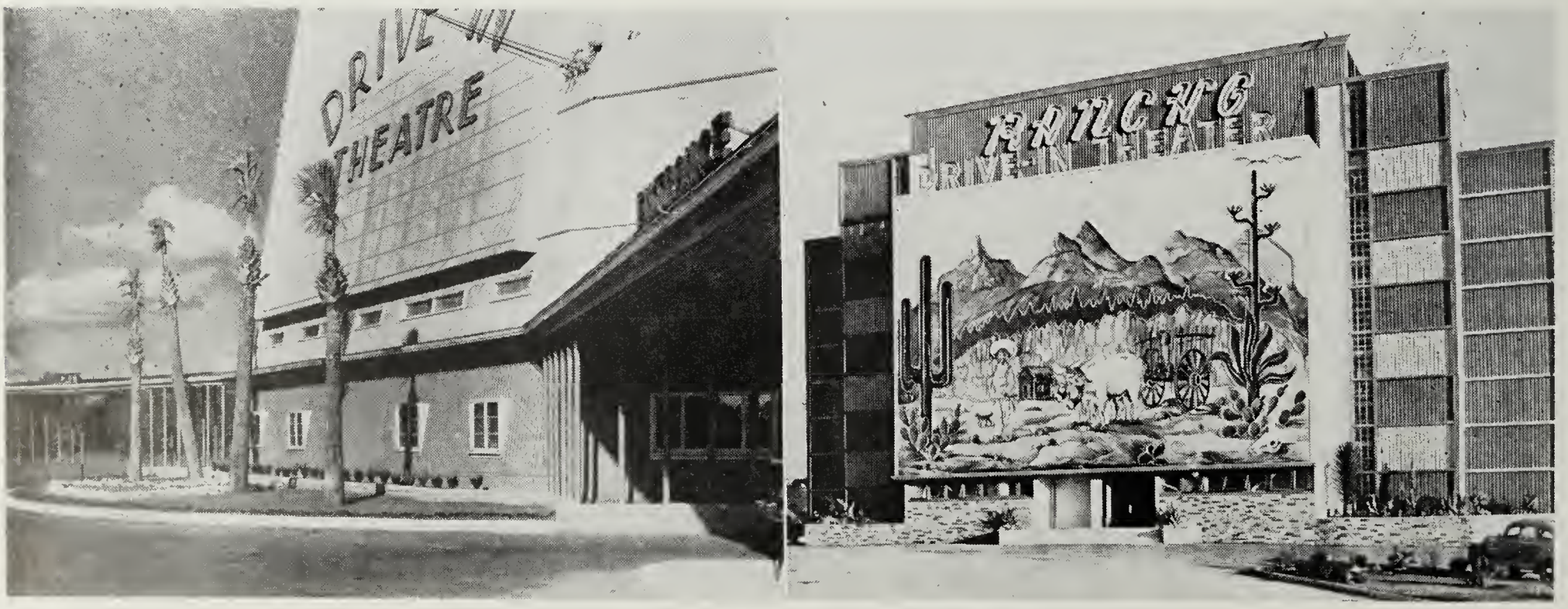
Recent advances in science have made it possible for the drive-in owner to control this problem. As a matter of fact, the owner has no one to blame but himself if he lets this problem get out of hand.

If a lawn has been well planned, seeded with healthy and sturdy grass, and maintained in reasonably good fashion. Weed control should never be a serious problem.

Smart drive-in owners won't let this chance for increased profits slip away. Many have already found that the fences for drive-ins are a natural place to display the advertisements of local merchants and businessmen. This can be done quite simply, in the fashion followed by baseball parks. Aside from bringing in added revenue, this program will help to defray the cost of necessary fencing and light baffles.

It's also possible to utilize both sides of the fence, so long as it does not interfere with your own advertising.

Keep in mind that the great majority of drive-ins are located on busy highways, on sites that advertising firms pay top dollar to locate billboards.

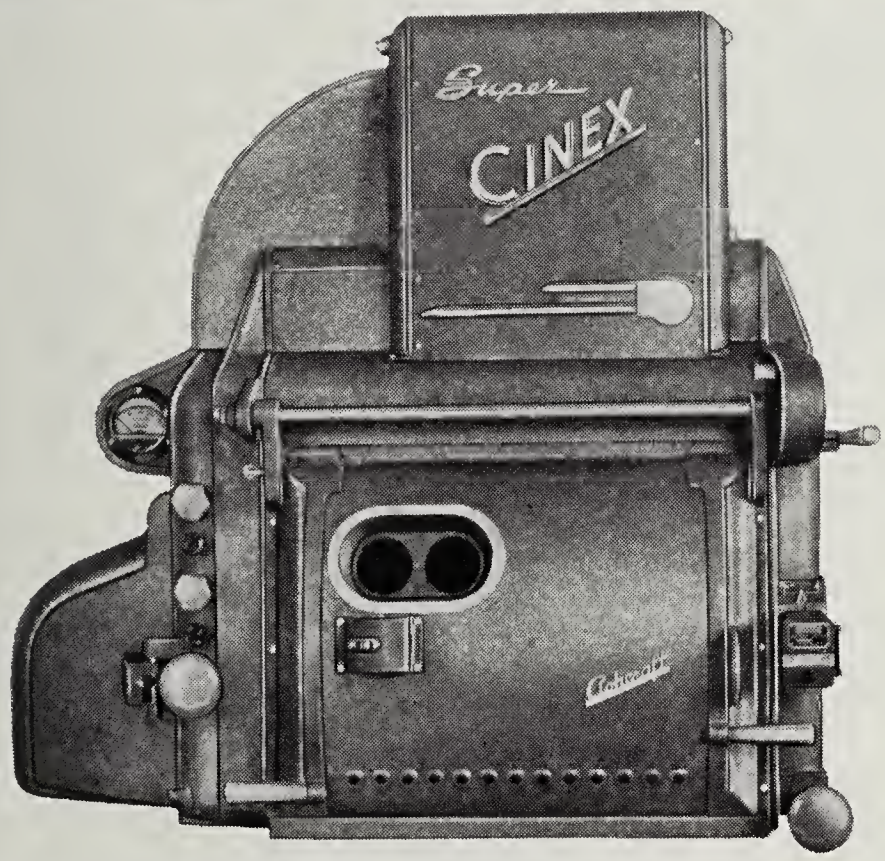


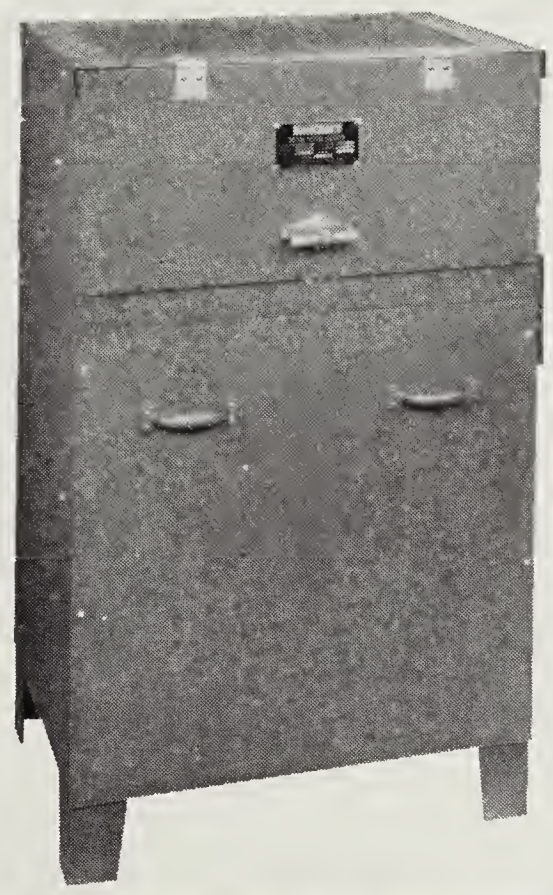
CINERAMA SELECTS . . .

Ashcraft

PROJECTION LAMPS AND RECTIFIERS

FOR 70 NEW THEATRES





In "the largest single order for motion picture theatre equipment ever given out" . . . it is noteworthy that ASHCRAFT Projection Lamps and ASHCRAFT Hi-Reactance 12 phase Rectifiers were the only equipment of the kind on the order. Thus 70 new Cinerama theatres join an ASHCRAFT-equipped group of theatres that includes every leading theatre on Broadway and practically every leading theatre in the free world.

■ *For lighting systems of incomparable brightness, efficiency and dependability . . . there are no substitutes for Ashcraft products.*

C. S. **ASHCRAFT**
MANUFACTURING CO., INC.
36-32 38th STREET LONG ISLAND CITY 1, N.Y.

New Arc Mirrors For Brighter Projection

Strong TufCold Mirrors Reduce Picture Blurring And Heat Damage

By Arthur J. Hatch
President
Strong Electric Corporation

Not only are the movies better than ever—they are also bigger, brighter, and more realistic, thanks to the tremendous light-producing power of modern projection lamps! But unfortunately, the inception of panoramic widescreen processes and the gradual raising of indoor-theatre screen-brightness levels from the old minimum level of 10 foot lamberts to an average of 20½ foot lamberts (measured with the projector shutter running) have increased the heat problem to serious proportions. The average American indoor screen is about 35 feet wide, and of course, many are over 45 feet wide. The average drive-in screen is more than 90 feet wide, and many exceed 110 feet. Now, the thousands of lumens of light needed to illuminate these enormous screens must be squeezed through the film aperture of the projector—a tiny window which, in 35-mm projection, is even smaller than a postage stamp!

The delicate film may be disastrously overheated by the fierce blaze of concentrated radiation. The individual frames of film are exposed to the intense heat for only a fraction of a second; but during this short time they flutter in and out of focus so rapidly, and often so violently, that the picture is blurred. The projectionist cannot possibly adjust the lens for a clear picture when the film buckles. In extreme cases, the emulsion of the film is actually blistered, and the print completely ruined in one showing.

Cold Mirror

The most practical solution of the heat problem is an arc-lamp mirror which reflects to the film and screen all of the light emitted by the crater of the positive carbon while permitting the useless, invisible, heat-generating radiations—the ultraviolet and infrared rays—to pass right through the mirror and into the rear of the lamphouse where their heat is dissipated by ventilation. Reflectors which act selectively upon the mixed radiations of the carbon arc so as to focus only the useful visible rays upon the film aperture, rejecting all others, are now available to every user of rotating-positive reflector lamps in greatly improved form, the Strong TufCold front-surface interference mirror. The advantage offered by TufCold arc-lamp reflectors are impressive. They almost completely eliminate the likelihood of film damage, they reduce buckle for clearer, steadier, more lifelike pictures on the screen, they increase the brightness of the pictures by eliminating light-robbing heat filters, and they save money on mirror replacements by resisting scumming and pitting to a marked degree.

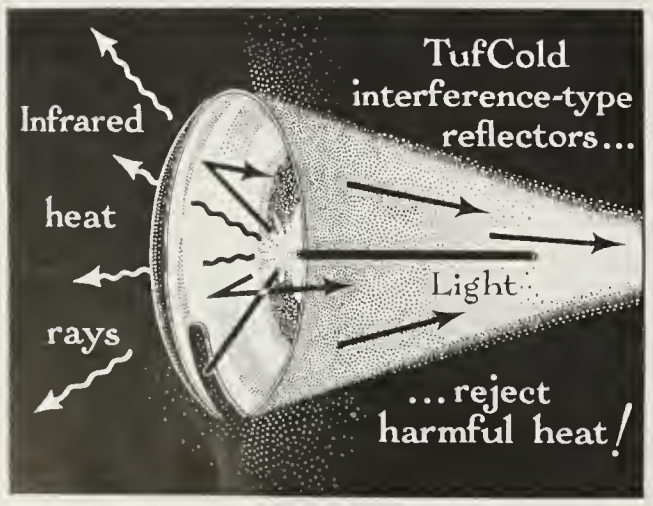


FIG. 1—An interference-type reflector reduces heating of the film and mechanism by reflecting only the useful light rays to the projector aperture. Invisible heat-producing infrared rays pass right through the mirror and into the rear of the lamphouse, where they are dissipated harmlessly.

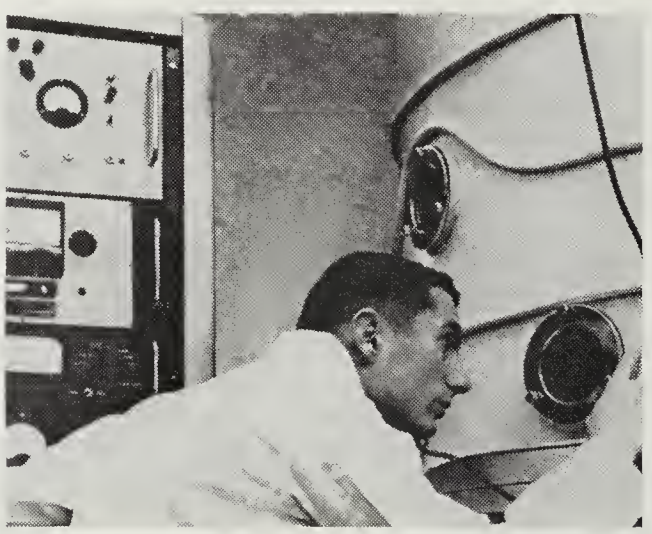


FIG. 2—Interference coatings are deposited on reflectors in a 60 inch vacuum chamber under rigid instrument control and with constant monitoring by technicians.—Photo courtesy Optical Coating Labs.

The heat problem, now relegated to theatres not yet equipped with Strong TufCold reflectors, has two distinct aspects which must be separately evaluated by the purchasers of projection equipment and by the projectionists who operate it.

The more urgent aspect of the heat problem is the print-damaging, buckle-producing effect of direct irradiation of the film by the concentrated rays of the arc lamp. In the days before the introduction of TufCold reflectors, this heating effect was mitigated by interposing heat filters in the light beam between the lamp and the projector mechanism. And even though heat filters have been improved since the days of the now obsolete infrared-absorbing glass, the use of heat filters has many disadvantages.

Notwithstanding their relatively high efficiency, interference-type heat filters waste an excessive amount of light, namely, from 10% to 15% when the filters are new, and from 15% to 20% after they have been in use for some time. They reduce aperture heat to about 55% of its original value when an ordinary silvered reflector is used in the lamp, but it should be remembered that some of the heat elimination is the result of eliminated, and thereby wasted, light. Interference filters do their work by transmitting the useful light (about 85% of it, on the average) and reflecting most of the hot, useless infrared rays back into the lamphouse. Interference filters do not themselves get as hot as absorption-type filters, and consequently do not require such energetic refrigeration to prevent their destruction. Nevertheless, the microscopically thin layers with which they are coated gradually deteriorate in the reflected arc beam, and may burn off quite suddenly, with cracking of the glass, if the beam is accidentally concentrated to a focus upon them.

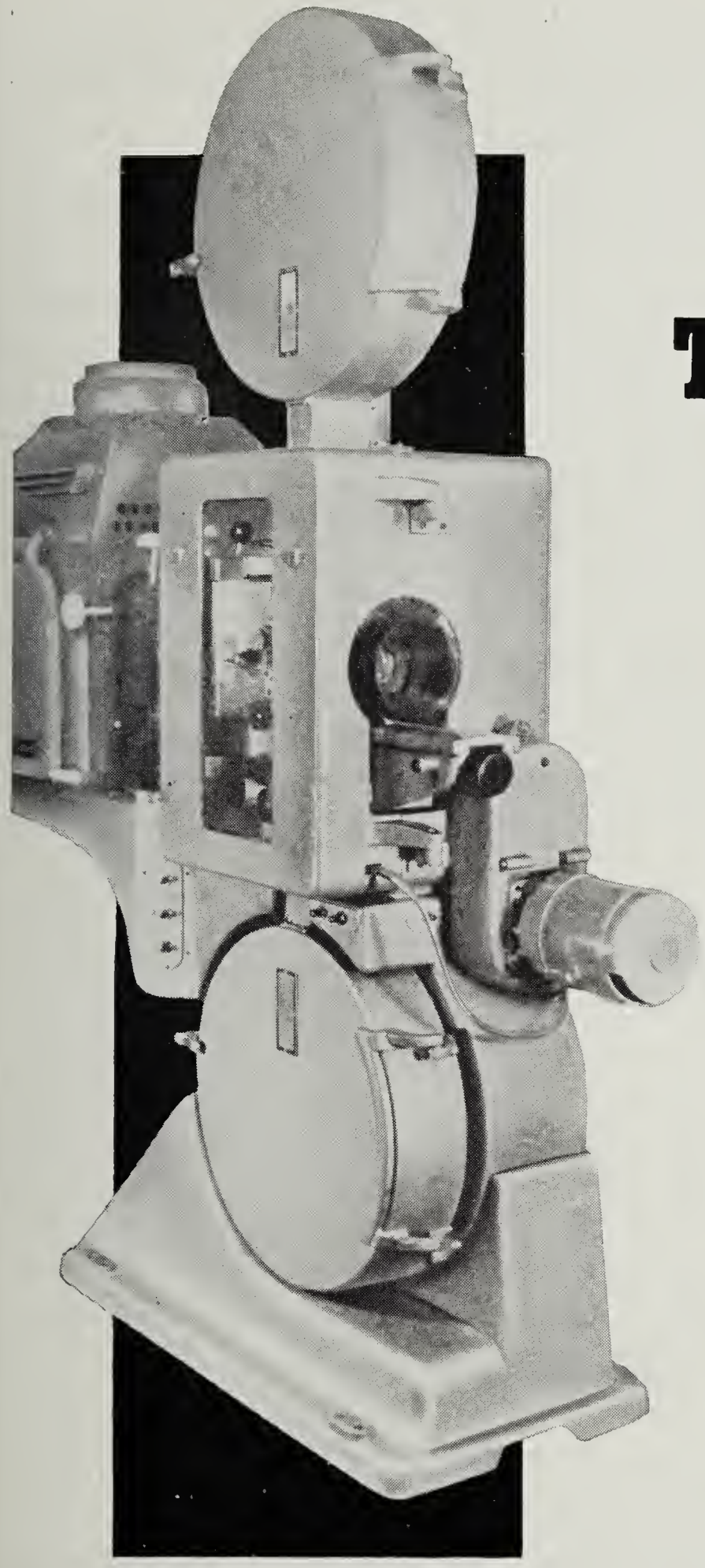
Another method of reducing the temperature of the directly irradiated film is the use of an air-jet at the projector aperture. This method does not prevent heat from being generated in the film by absorbed radiation, but it does help to remove it before the temperature rises high enough to scorch the emulsion. Because it is likely to aggravate the fluttery in-and-out-of-focus movements of the film, air-cooling is not generally desirable except in the few unusual cases where it must be used as a last resort.

The TufCold interference-type reflector has made the use of heat filters and air-cooled film gates unnecessary even when such powerful modern lamps as the Strong Mighty-90, Super-135, U-H-I, and 35/70 Special, are employed for the realistic, daylight-bright widescreen projection increasingly demanded by the moviegoing public. On the whole, projection engineers feel that simplified high-intensity (Suprex) lamps fitted with ordinary silvered mirrors do not require the use of heat filters when operated at arc currents below 75 or 80 amperes. The radiant-energy flux at the center of the 35 mm film aperture ranges from 0.7 to 0.8 of a watt per square millimeter at these currents with this type of arc lamp. On the other hand, some method of reducing heat must be used with all rotating-positive high-intensity lamps, inasmuch as these lamps have large

(*Continued on page 48*)



FIG. 3—Individual finished reflectors are check for light reflecting and heat transmitting qualities as well as for beauty in appearance.

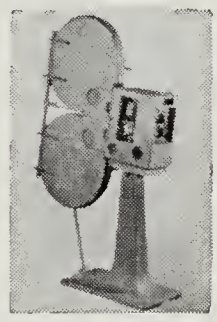
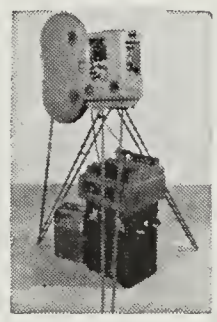
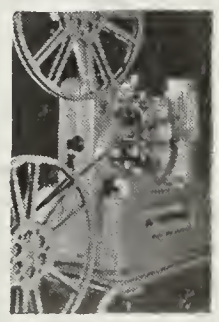


This is the one

and only projection machine,
specially built for and selected by Todd-AO for their process, suitable for all 70 and 35 mm formats!
In hundreds of 70 mm equipped theatres throughout the world
exhibitors have now found proof of PHILIPS leadership in design and performance . . .
just as in the thousands of 35 mm theatres,
where the **PHILIPS** *Cinema* emblem
is a guarantee for
PERFECTION IN SOUND AND PROJECTION.

PHILIPS *Cinema* EQUIPMENT

DESIGNED FOR THE FUTURE, AVAILABLE TO-DAY!

FP 7 Enclosed projector	FP 56 Standard projector	FP 3 Small projector	Portable 35 mm Complete mobile unit	Professional 16 mm Complete mobile unit
				

PHILIPS

N.V. PHILIPS' GLOEILAMPENFABRIEKEN — ELA DIVISION — EINDHOVEN, HOLLAND

Sales & Service Organisations everywhere!

Represented in the U.S.A. by Norelco, North American Philips Company, Inc., Motion Picture Equipment Division, 100 East 42nd Street, New York City 17, N.Y.

STRONG

(*Continued from page 46*)

mirrors (16″, 16½″, and 18″) and burn from 75 to 180 amps. (0.8 to 1.2 W/mm²).

The effect of the TufCold reflector in reducing aperture heat (the heat on the film due to direct irradiation) is almost magical! Even though delivering substantially more light to the screen than a silvered mirror used in conjunction with a heat filter, the TufCold reduces heat at the center of the aperture to 0.4 or 0.5 W/mm² with rotating-positive reflector lamps at high arc currents, and results in a center-aperture flux of only 0.6 to 0.7 with the most powerful projection lamps in existence, the Strong Jetarc and the National Ventarc, each of which has a 21-inch reflector! These values of radiant flux are actually in the same heat range as those obtained with small and medium-size Suprex lamps having silvered mirrors.

The second aspect of the heat problem concerns the conduction of large amounts of heat from the metal rails and tension shoes of the film gate to the perforation margins of the film. Thermal conduction is very harmful to the film, causing it to warp, shrink, and become brittle. It is prevented by using water-cooled gates in the projectors—an absolute necessity in the operation of many drive-ins and other large theatres. Use of TufCold reflectors in the arc lamps eliminates the need for water-cooled gates in many instances however, by drastically reducing the heat content of the radiation focused upon the aperture plate of the projector mechanism.

An ordinary silvered mirror reflects all the radiations of the high-intensity carbon arc —ultraviolet, visible, and infrared—about equally well. The ultraviolet wavelengths in high-intensity are radiation extend from 3250 Angstroms down to 4000 Angstroms and account for 4% of the radiant energy emitted by the arc. The region of visible radiation—light—extends from 4000 Angstroms (violet) through all the colors of the spectrum down to 7500 Angstroms (deep red), accounting for 40% of the energy. The Infrared wavelengths, which account for the remaining 56%, extend from 7500 Angstroms down to about 4000 Angstroms (but are actually rather weak beyond 2000 Angstroms). It is obvious that complete removal of the invisible ultraviolet and infrared wavelengths from the arc radiation will reduce the heat to only 40% of its original intensity. That is, the visible light, alone, accounts for 40% of the total heating effect of high-intensity arc radiation.

Cold Mirror Best Heat Reducer

No actual heat filter or cold mirror is quite as perfect a remover of ultraviolet and infrared as this theoretical ideal; but of all the means known for reducing the heat content of arc radiation, the interference-type cold reflector is by far the most effective, as tests amply prove. Suppose a silvered-glass reflector be used in an arc lamp, and the relative intensities of screen light and aperture heat obtained each be assigned a numerical value of 100%. On this basis, the insertion of an absorption-type heat filter in the arc beam will reduce the light to a value of about 80%, and the aperture heat to about 60% of its original value. Is this a 40% reduction in the heat? Not really. In order to maintain the former level of screen illumination, the total amount of radiation must be increased by raising the arc amperage. Lumen for lumen of light, therefore, the absorption filter reduces aperture heat to about 60/80/75% of its original value—a heat reduction of only 25%!

Interference-type heat filters fare somewhat better: Light = 85% of original value, heat = 55% of original value, lumen-for-lumen heat value = 55/80 = 65%, a 35% heat reduction.

TufCold reflectors reduce the heat without reducing the light at all, and hence enjoy a tremendous advantage over heat filters of all types. As a matter of fact, tests reveal that TufCold mirrors are actually better reflectors than silvered mirrors, resulting in relative lighting efficiencies of 102 per cent to 104 per cent. On the basis of 103% for the illumination efficiency of a TufCold reflector relative to a silvered mirror, aperture heat is approximately 56% of what it would be with a silvered mirror under the same conditions of carbon trim and current. How much does the TufCold reflector reduce heat on a lumen-for-lumen basis? 56/102 = 54%, a heat reduction of 46%. The heat on the film and aperture plate of the projector is approximately halved by the TufCold, and without loss of light!

"Interference" the Secret of TufCold

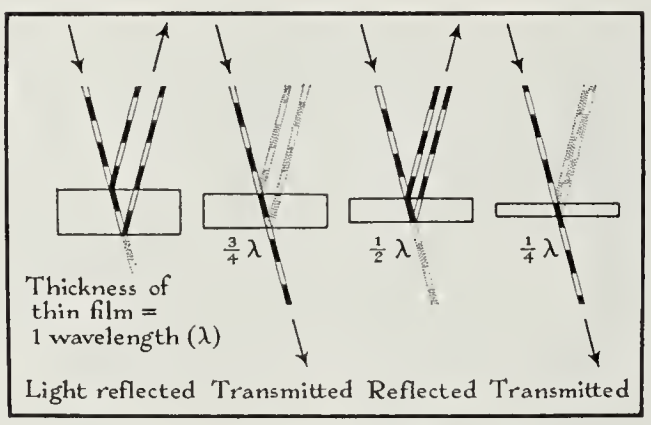


FIG. 4—When a ray of light falls upon a thin transparent film equal in thickness to the length of the light waves, or ½ this length, the waves are reinforced and totally reflected. On the other hand, if the thickness of the film is equal to ¾ or ¼ the wavelength, "cancellation" of the reflected waves results in total transmission. These phenomena are known as "interference."

The remarkably high efficiency of TufCold reflectors is due to the scientific application of the familiar phenomenon of light-wave interference. A microscopically thin transparent film of relatively high refractive index reflects waves of radiation having a length twice the thickness of the film, and transmits waves whose length is four times the thickness of the film. For most quarter wave and half wave films, the reflection or transmission, as the case may be, is total.

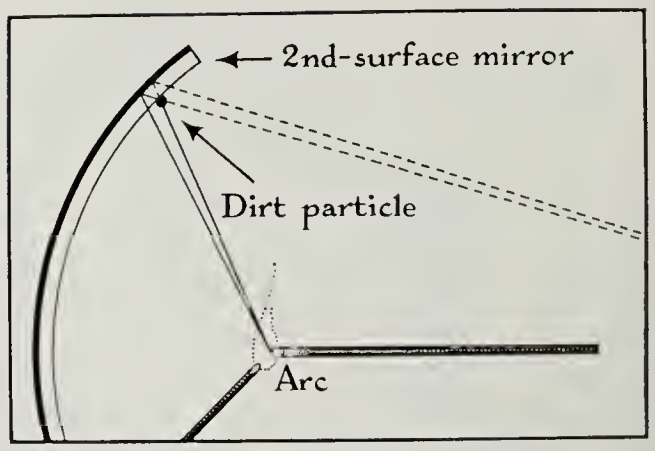


FIG. 6—How a single particle of dirt on the glass surface of a rear-surface mirror produces the light-obscuring effect of two particles. Strong TufCold reflectors have the reflecting coating on the concave front surface, and hence are free from this "doubling" effect.

The beautiful colors exhibited by a soap bubble and by an oil-slick on water are due to interference. A cold mirror is made by depositing a large number of thin layers alternately of high and low refractive index upon a highly polished glass mirror blank by thermo-evaporation in a vacuum. The substances used are selected for transparency, refractive index, high melting point, hardness, and chemical stability; and the thickness and uniformity of the layers are meticulously controlled. The completed cold mirror accordingly consists of a glass blank upon one surface of which is coated a "dielectric stack" comprising a large number of quarter-wave and half-wave interference films. Such an arc-lamp mirror, scientifically designed and manufactured under exacting laboratory conditions, reflects to the projector aperture only the picture-forming visible wavelengths of light while allowing the invisible ultraviolet and infrared rays to pass through harmlessly to the rear of the lamphouse. No visible radiation passes through a cold mirror except an insignificant residual of pinkish light consisting mostly of extreme violet and red rays.

Cold mirrors sometimes have the interference coating on the rear surface of the glass. These, like ordinary silvered mirrors, require the light to pass through the glass twice—once on its way from the arc to the reflecting surface, and again as it leaves the reflecting surface on its way to the film aperture of the projector. This twofold passage occasions a small loss of light and also heats the mirror. Rear-surface cold reflectors are equally as subject to pitting and scumming by materials ejected from the arc as silvered mirrors are; and they have other disadvantages. Unlike the cold mirrors previously available, TufCold reflectors are exclusively of the improved front-surface type. The special interference coating on the concave front surface of the glass is remark-

(*Continued on page 50*)

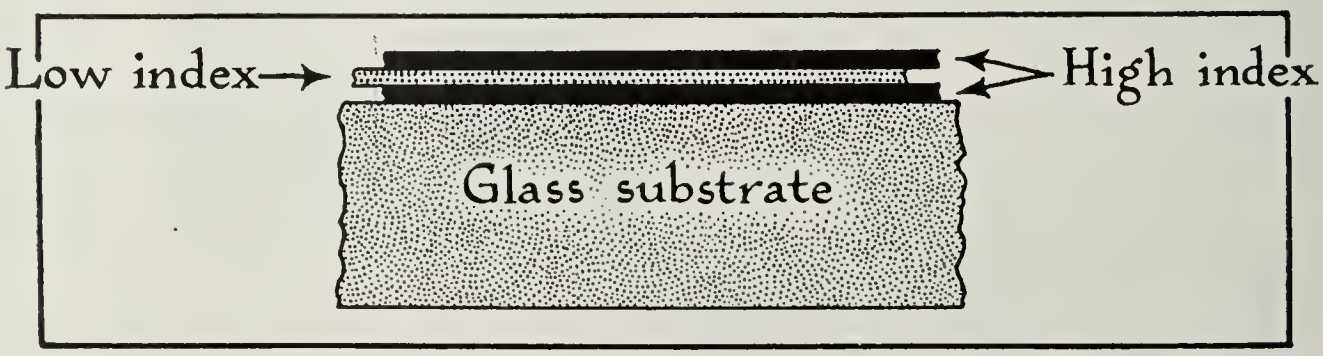


FIG. 5—A cold reflector is made by depositing a series of thin alternate layers of high and low refractive index upon the surface of the glass mirror blank by a special vacuum process. As many as 9, 11, or 13 layers, both of quarter- and half-wave thickness for specified wavelengths, may be used.

NATIONAL PROJECTOR CARBONS

TRADE-MARK

FOR EVERY TYPE OF PROJECTION LAMP

Sold through Authorized Distributors

OPERATING DATA —— CARBONS FOR MOTION PICTURE FILM PROJECTION

CARBONS		Arc		Lamp optical system	Approx. carbon consump. rate in./hr.	
Positive	Negative					
Description	Description	Amp	Volts		Pos.	Neg.
Non-Rotating, Reflector-Type Lamps—"One Kilowatt" d-c Trim						
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	40	27.5	11⅜ in. dia *f*/2.5 mirror	5.4	3.2
Non-Rotating High-Intensity Trims						
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	42	35	14 in. dia *f*/2.3 mirror	6.4	3.7
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	46	37	14 in. dia *f*/2.3 mirror	8.0	4.0
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	50	40	14 in. dia *f*/2.3 mirror	9.8	4.3
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	55	42	14 in. dia *f*/2.3 mirror	12.0	4.7
8mm × 12 or 14 in. "Suprex"	7mm × 9 in. "Orotip" C	60	37	14 in. dia *f*/2.3 mirror	9.0	3.8
8mm × 12 or 14 in. "Suprex"	7mm × 9 in. "Orotip" C	70	40	14 in. dia *f*/2.3 mirror	13.6	4.3
9mm × 14 in. "Suprex"	8mm × 9 in. "Orotip" C	65	40	14 in. dia *f*/2.3 mirror	7.6	3.3
9mm × 14 in. "Suprex"	8mm × 9 in. "Orotip" C	75	43	14 in. dia *f*/2.3 mirror	10.8	3.8
9mm × 14 in. "Suprex"	8mm × 9 in. "Orotip" C	80	45	14 in. dia *f*/2.3 mirror	13.8	4.0
Rotating, Reflector-Type Lamps						
9mm × 20 in. High-Intensity	5/16 × 9 in. "Orotip"	75	52–56	16–16½ in. dia *f*/1.9 mirror	14.0	3.3
9mm × 20 in. High-Intensity	5/16 × 9 in. "Orotip"	80	53–57	16–16½ in. dia *f*/1.9 mirror	16.3	3.4
9mm × 20 in. High-Intensity	5/16 × 9 in. "Orotip"	85	54–58	16–16½ in. dia *f*/1.9 mirror	18.7	3.5
9mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	90	55–59	16–16½ in. dia *f*/1.9 mirror	21.1	2.7
10mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	95	51–57	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	15.0	2.3
10mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	100	54–59	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	16.5	2.5
10mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	110	59–65	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	24.5	3.1
11mm × 18 or 20 in. High-Intensity	3/8 × 9 in. "Orotip"	110	57–62	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	12.5	2.7
11mm × 18 or 20 in. High-Intensity	3/8 × 9 in. "Orotip"	115	58–64	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	16.0	2.8
11mm × 18 or 20 in. High-Intensity	3/8 × 9 in. "Orotip"	120	59–68	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	20.5	2.9
13.6mm × 18 in. High-Intensity	7/16 × 9 in. "Orotip" Special	135–160	†	18 in. dia mirror	†	†
13.6mm × 20 in. High-Intensity	7/16 × 9 in. "Orotip"	125–135	†	18 in. dia mirror	†	†
13.6mm × 20 in. High-Intensity	½ × 9 in. "Orotip" or 7/16 × 9 in. "Orotip" Special	135–160	†	18 in. dia mirror	†	†
10mm × 20 in. "Hitex"	7/16 × . in. "Orotip"	125	60–64	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	19.5	2.4
10mm × 20 in. "Hitex"	7/16 × 9 in. "Orotip"	130	62–66	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	25	2.6
10mm × 20 in. "Hitex"	½ × 9 in. "Orotip"	135	66–70	16–16½ in. dia *f*/1.9 or 18 in. *f*/1.7 mirror	32	1.7
10mm × 25 in. "Hitex"	7/16 × 12 in. H. I. Solid	138	76	21 in. dia mirror	†	†
10mm × 17½ in. "Ultrex"	7/16 × 12 in. H. I. Solid	155	74	21 in. dia mirror	†	†
10mm × 25 in. "Ultrex"	7/16 × 12 in. H. I. Solid	155	74	21 in. dia mirror	†	†
11mm × 22 in. "Ultrex"	8mm × 12 in. H. I. Solid	195	80		45	
Rotating, Condenser-Type Lamps						
13.6mm × 22 in. High-Intensity	7/16 ×9 in. "Orotip"	125	59	Condenser lenses at *f*/2.0	7.3	2.4
13.6mm × 22 in. High-Intensity	½ × 9 in. "Orotip"	150	65	Condenser lenses at *f*/2.0	14.0	1.9
13.6mm × 22 in. High-Intensity	½ × 9 in. "Orotip"	160	68	Condenser lenses at *f*/2.0	17.5	2.1
13.6mm × 22 in. "Hitex" Super	½ × 9 in. "Orotip" Heavy Duty	170	70	Condenser lenses at *f*/2.0	16.0	2.3
13.6mm × 22 in. "Hitex" Super	½ × 9 in. "Orotip" Heavy Duty	180	74	Condenser lenses at *f*/2.0	21.5	2.5
13.6mm × 22 in. "Ultrex"*	8mm × 12 in. H. I. Solid	265		Condenser lenses at *f*/2.0		
13.6mm × 22 in. "Ultrex"*	8mm × 12 in. H. I. Solid	290	80	Condenser lenses at *f*/2.0	45	

NOTE: *Not carried in stock. Made to order. Carbons burned with short protrusion in experimental water-cooled silver jaws.
†Data can be obtained from lamp manufacturer.

The terms "National", "Union Carbide", "Suprex", "Hitex", "Ultrex" and "Orotip" are trade-marks for products of

NATIONAL CARBON COMPANY

Division of Union Carbide Corporation

270 Park Avenue, New York 17, N.Y.

UNION CARBIDE

(*Continued from page 48*)

ably stable and long-lived and resists the formation of white scum, copper splashes and carbon particles. The light does not enter the glass of a TufCold reflector, the mirror remains cooler at all times, and special heat-resistant glasses which may be faintly colored can be used for extra insurance against accidental breakage. TufCold front-surface reflectors are also superior from an optical point of view. They reflect several percent more light, and the presence of dirt particles on the surface obscures less light because there is no doubling of images caused by separation of the foreign bodies from the reflecting surface by the thickness of the glass.

The cleaning of TufCold front-surface interference reflectors makes a few demands on the projectionist, and requires a procedure different from that ordinarily employed in the cleaning of silvered mirrors. TufCold reflectors should never be scoured with steel wool or household cleansers! Abrasives such as these might scratch the thin optical coating. The scum which tends to form on the rear-surface reflector does not form so readily, and seems to be more easily removed from the interference coating of a TufCold reflector. The surface of a TufCold reflector should be periodically brushed with a soft, clean, lint-free cotton cloth to remove dust. Fingermarks, grease-spots, and other stubborn stains may be removed with a soft cloth moistened with lens-cleaning fluid or pure alcohol solution.

Now that Strong TufCold arc-lamp reflectors are available, projectionists operating in large theatres and drive-ins may well wonder how they ever got along without them! In point of fact, the successful operation of such high-powered arc lamps as the U-H-I and Jetarc and the National Constellation and Ventarc are absolutely dependent on the cold-type reflector. The manifest improvement in projection quality when Tuf-Cold reflectors are used in other powerful lamps of the 16, 16½-, and 18-inch mirror class is at the same time a boon to the projectionist and a vital business-building aid to the exhibitor who strives to present the brightest, clearest, most patron-pleasing movies on his screen.



FIG. 1—A circular disc of flat glass is placed over a reflector-forming mold preparatory to treatment in the "bending furnace" where the glass is heated to the softening point and sucked down by vacuum to make perfect contact with the accurately ground and polished surface of the mold.

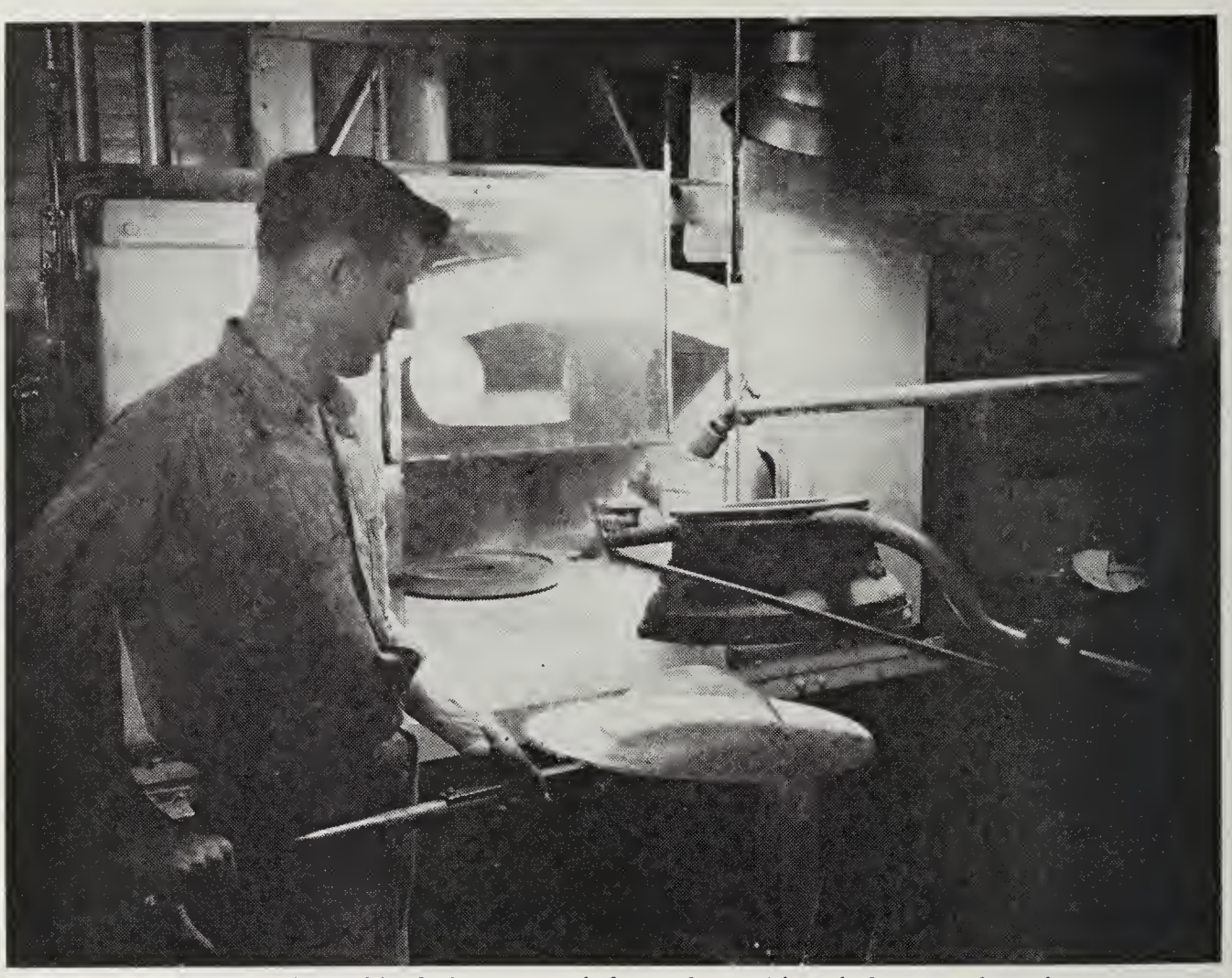


FIG. 2—The formed mirror blank is removed from the mold and then tranferred to a convey-or-belt "annealing oven" in which it is cooled slowly and uniformly to assure freedom from strain.

Brighten Your Picture

The brilliant, crystal-clear presentation of modern movies on giant screens is made possible by the silvery, jewel-precise reflectors in the arc lamps of motion-picture projectors. In fact, the success of any theatre, drive-in or conventional, is largely dependent upon the quality and condition of the arc-lamp mirrors.

The first projection arcs, woefully inadequate by today's standards, employed small condensing lenses instead of large mirrors. The reflector type of lamp, popularized by the late Harry Strong in 1925, revolutionized projection technology. Mirrors are capable of delivering vastly more light to the screen than condensing lenses can, at lower cost. Thanks to two early Strong reflector lamps, the "Hy-Lo" of 1928, and the "Mogul" of 1933, the daylight-white brilliance of high-intensity reflector-arc illumination came within the reach of every theatre, large or small. Although condensing lenses lingered on in a few arc lamps of early design, the well-known Strong family of automatic large-mirror lamps decisively established the supremacy of the high-intensity reflector arc for the brigtest, whitest, most economical illumination of theatre screens. These Strong lamps include the "Mighty 90" (1949), the "Super 135" (1953), the "Ultra Hi-Intensity" (1956), the "Jetarc" (1958), the "35/70 Special" (1959), and the new "U-H-I" (1960).

In order to function properly, the reflector of an arc lamp, like any other component vital to the projection process, must embody the very best materials and the highest standards of craftsmanship. This is why the Strong Electric Corporation, famed as the world's largest manufacturer of projection lamps, established its own optical department in 1935 for the production of reflectors of assured quality. Strong replacement reflectors are available for both Strong and all other American reflector-type arc lamps, old and new.

Every production step in the manufacture of Strong reflectors from the optical designing and blank forming, through precision polishing, to silvering and final inspection is supervised by experts. The brilliant film of pure silver coated upon the rear surface of the polished glass is protected by a layer of electroplated copper and either an aluminum or water base high temperature paint and then baked. And the glass, itself, is of special quality and carefully annealed for durability and long life under the stresses and strains of daily use. Even so, any arc-lamp mirror is necessarily exposed to violent extremes of temperature and to pitting and scumming by the carbon arc which blazes fiercely only inches away from its polished optical surface. Such severe conditions unavoidably result in a gradual reduction of reflective power and a dimming of the projected pictures. Continued use of arc-lamp reflectors which are pitted, frosted by scum, and otherwise damaged is a wastefully expensive practice. If the arc current is increased to compensate for the loss of light, the excessive consumption of electric power and carbons represents a dollars and cents loss which is truly alarming when extended over a protracted period of time. On the other hand, if the arc current is not increased, the exhibitor is still paying for power consumption and extra carbons which should, but do not, contribute a single lumen to the brightness of the picture on the screen.

Every projectionist strives to operate his lamp equipment at peak efficiency, but even more serious than immediate monetary loss to the exhibitor is the poorer quality of projection attendant upon the continued use of deteriorated mirrors. Dim, discolored, or unevenly illuminated pictures create audience dissatisfaction, which ultimately results in a loss of patronage.

Much has been written in technical journals concerning the respective merits of the different types of arc-lamp reflector, namely, silvered-glass, metal, and interference-type or cold mirrors. The conclusions of testing engineers and the actual experience of projectionists attest overwhelmingly to glass mirror superiority, both silver-coated and cold.

The earlier metal mirrors were made of

(*Continued on page 57*)

SNAPLITE PROJECTION LENSES

SUPER SNAPLITE f/1.7

f/1.7 . . . in facal lengths fram 2½" thraugh 4".

6 ELEMENTS . . . high magnificatian, wire sharp prajectian, superb definitian, high light unifarmity.

COATED OPTICS . . . thraughaut. For high cantrast and less light lass.

ONE-PIECE MOUNT . . . aluminum, sealed against dirt, dust, ail ar maisture.

ANODIZED FINISH . . . a part af the aluminum barrel itself, never wears aff. Na rusting, chipping ar peeling.



Catalog No. BX 290
2½" through 4" E. F.

SUPER SNAPLITE f/1.7X

An extended barrel lens far use on projectors where the lens mount interferes with the light path of standard shart facal length lenses.

f/1.7X . . . in facal lengths fram 2" thraugh 3".

MULTIPLE ELEMENTS . . . high magnificatian, wire sharp prajectian, superb definitian, high light unifarmity.

COATED OPTICS . . . thraughaut for high cantrast and less light loss.

ONE-PIECE MOUNT . . . aluminum, sealed against dirt, dust, ail ar maisture:

ANODIZED FINISH . . . a part af the aluminum barrel itself, never wears off. Na rusting, chipping ar peeling.



Catalog No. BX 294
2" through 3"

SUPER SNAPLITE f/1.9

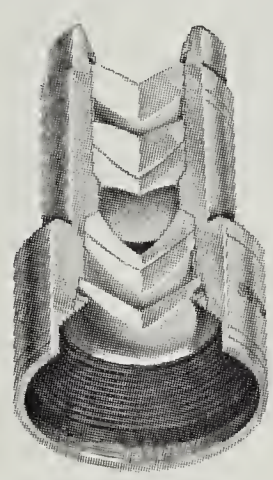
ANASTIGMAT . . . six elements far wide-angle, high magnificatian, wire-sharp prajectian.

f/1.9 . . . magnificent screen brilliance.

COATED OPTICS . . . give greater light, sparkling cantrast.

SEALED LENSES . . . keep out light-robbing dust and ail.

ANODIZED FINISH . . . cannat flake or peel aff.



Catalog No. BX 241
2" through
4¾"—f/1.9
5"—f/2.0

4 INCH DIAMETER SUPER SNAPLITE f/1.9

f/1.9 . . . in facal lengths fram five up ta and including seven inches.

COATED OPTICS . . . far higher cantrast and even brighter pictures.

SIX ELEMENTS . . . far the sharpest pictures ever prajected with lang facal length lenses.

ONE-PIECE MOUNT . . . na threaded jaint ta admit maisture, dust ar ail.

SEALED CONSTRUCTION . . . under narmal use, daes nat need ta be taken apart far cleaning.

ANODIZED FINISH . . . na flaking, chipping ar peeling ta impair perfarmance.

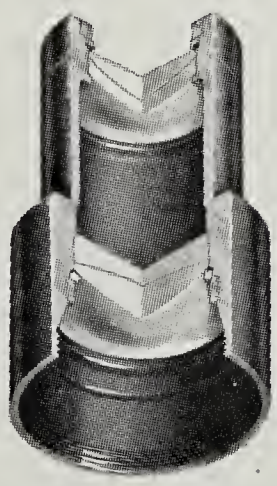


Catalog No. BX 265
5" through 7"—f/1.9
over 7" slightly slower

NOTE: Four inch diometer Super Snoplite prajection lenses are available on speciol order only. Make and model of projector MUST be specified on each order.

SNAPLITE SERIES II f/2.0

f/2.0 . . . BLACK ANODIZED FINISH
COATED OPTICS
SEALED CONSTRUCTION



Catalog No. BX 163
3½" through 5"—f/2.0
5¼" through 7"—
slightly slower
Above 7"—on special order.

KOLLMORGEN
CORPORATION
NORTHAMPTON, MASSACHUSETTS

Century's All Transistorized Sound System

System Features Simplicity In Design, Maintenance, and Operation

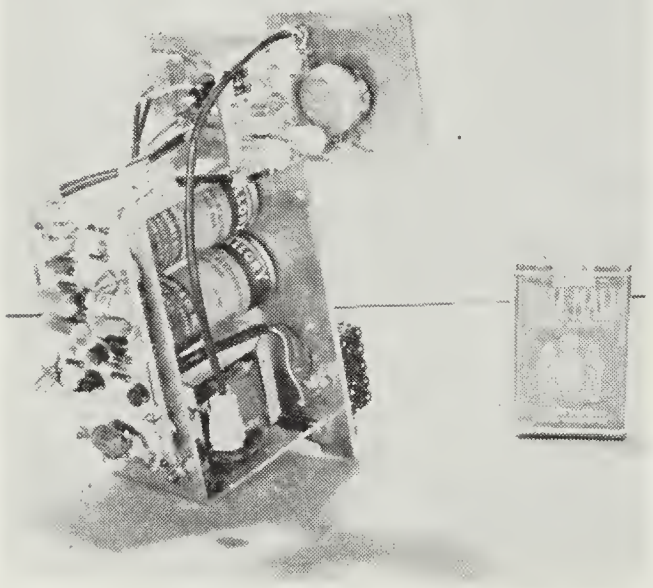
By Larry Davee
President
The Century Projector Corp.

■ THE CENTURY PROJECTOR CORP. has substantially improved motion picture projectors and sound reproducing equipment with the development of transistorized sound amplification systems.

Known as the JTR sound systems, they're available in three classifications: optical reproduction only, 4 channel magnetic with single channel optical, and 6 channel magnetic, 4 channel magnetic and single channel optical. These fundamental systems may be enlarged upon to satisfy any special specifications.

Imagine a 35mm professional theatre projector with only one pair of wires from the sound reproducer to the loudspeaker (back stage). That's all there is to it. No layouts, testing, complicated wiring, photo cells, vacuum tubes, or power supply—nothing to install but a standard theatre projector and the reproducer. Figure 1 shows JTR Sound System for a 900 Seat Theatre with a Single Projector. Figure 2 shows the wall mounted cabinet for a JTR Sound System with two projectors.

FIG. 1



A two projector installation requires two exciter lamp power supplies, electronic changeovers, and a power amplifier, all transistorized. These units are assembled into a wall cabinet approximately 17″ x 14″ which may be mounted in any convenient location. This is the only equipment required as all other controls are located in the sound reproducer. This sound system uses separate volume control for each projector.

This new Century JTR sound system does not require spares. Spares require swtiches which means moving parts and possible trouble. In other words the elimination of switch contacts eliminates a source of trouble. All units from the phototransistor (used instead of a photoelectric cell) to the power amplifier, including the exciter lamp supplies are plug in. The units come in three inch marked cans and are color coded. This means that any unit may be replaced easily and quickly without confusion or extra labor involving soldering, etc. This also means that the complete sound system can be replaced in less than 30 seconds should the need arise.

Figure 3 shows the components of the JTR-0-100 Sound System for two or more projectors. The exciter lamp supply, the monitor amplifier, and the power amplifier are shown as individual plug in units and are easily replacable. Figure 4 shows the phototransistor, terminal strip, changeover button and volume control. These units are mounted in each reproducer at the projector thus each projector has its own volume control which may be pre-set.

The exciter lamp in the new JTR System does not even burn brightly, but gives off a soft reddish glow meaning somewhat longer life and freedom from interference.

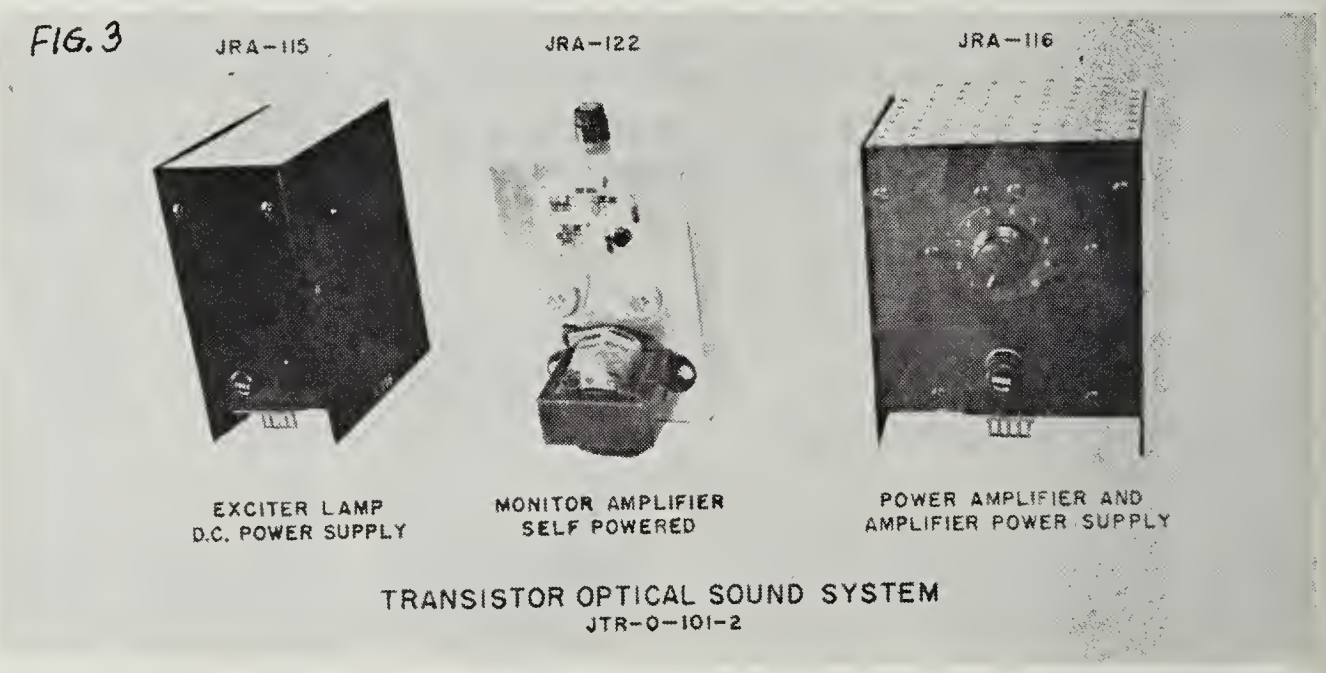
All collector lenses, condenser lenses, mirrors and photoelectric cells have been eliminated. Replacing them is a newly developed, ruggedly built, stable, low noise level phototransistor so sturdy it will not pick up motor vibration, knocks, bangs, or any mechanical vibrations.

Thus no rubber mountings or vibration dampers are needed and no mechanical disturbances from the booth can be heard in the theatre through the loudspeakers.

Figure 5 is the JTR-OM-1100-2 Sound System units mounted to the Century Multiple Channel Magnetic Reproducer. Showing the selector switch, changeover button, master volume control and signal light,, this unit

(*Continued on page 54*)

FIG. 3



TRANSISTOR OPTICAL SOUND SYSTEM
JTR-0-101-2

FIG. 2

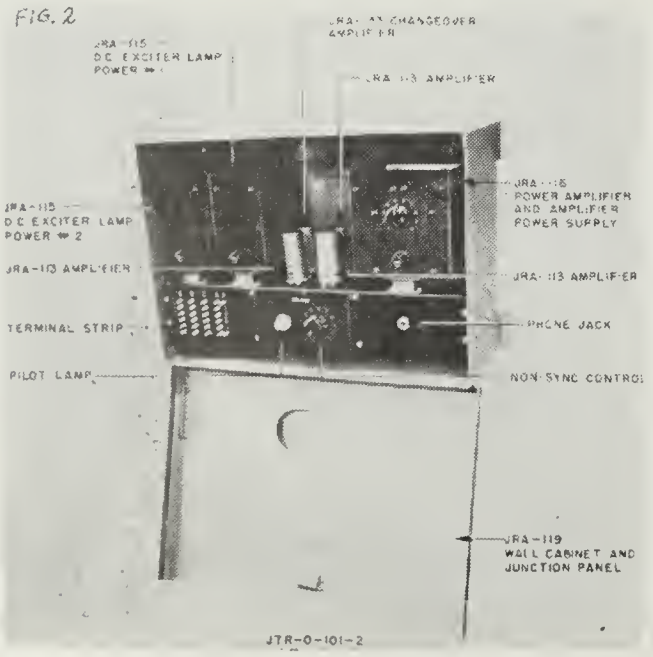
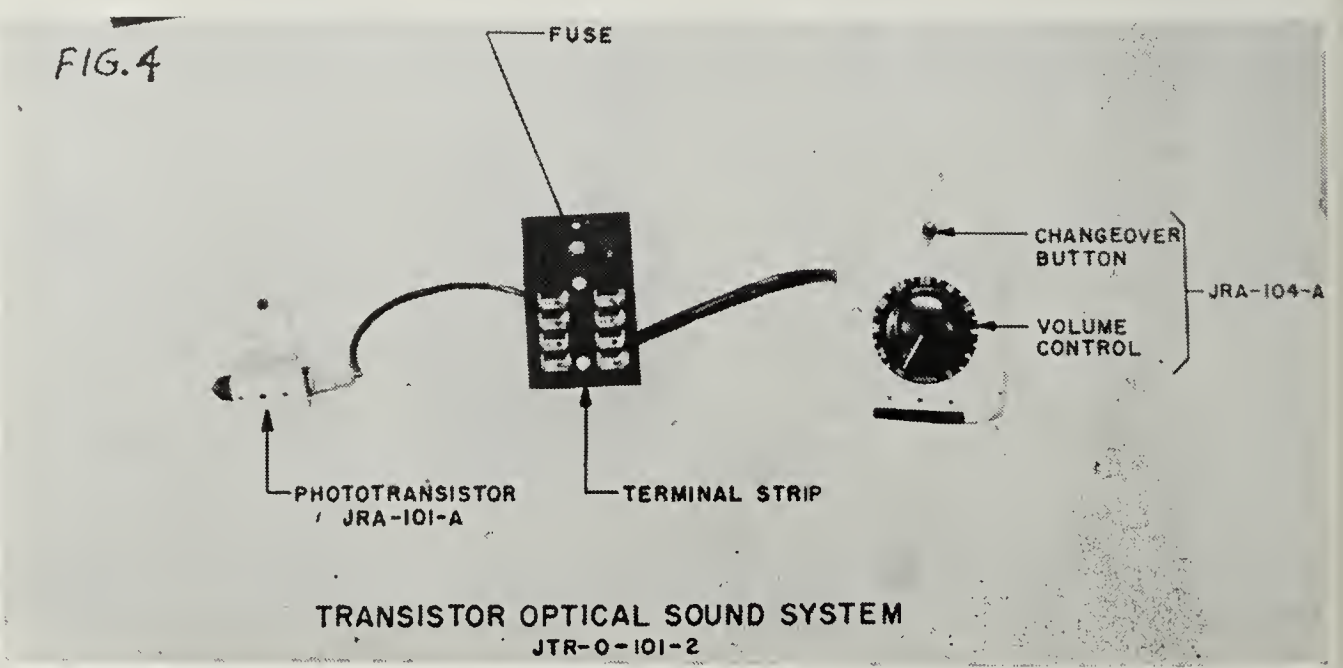


FIG. 4

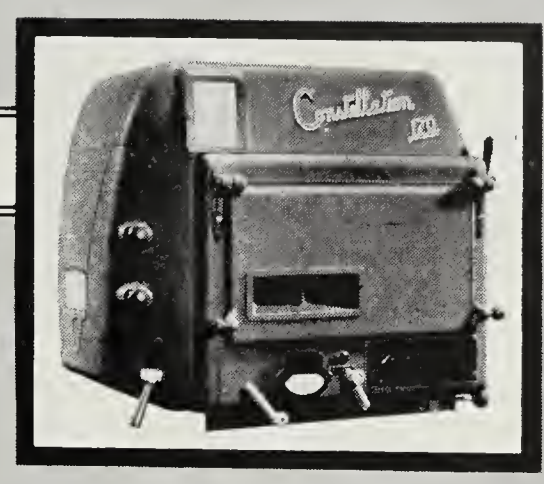


TRANSISTOR OPTICAL SOUND SYSTEM
JTR-0-101-2

CONSTELLATION

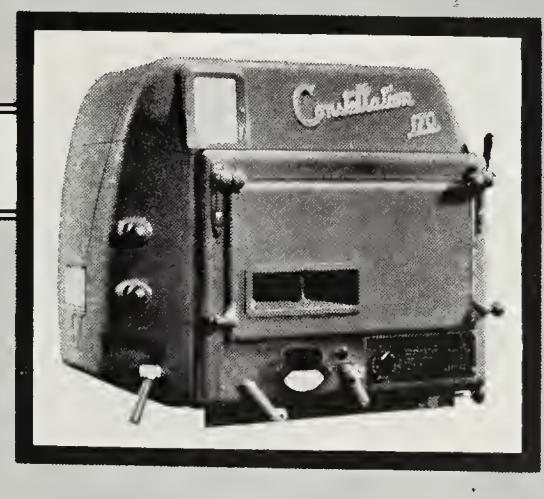
"170" Automatic Constant Intensity

PROJECTION ARC LAMP



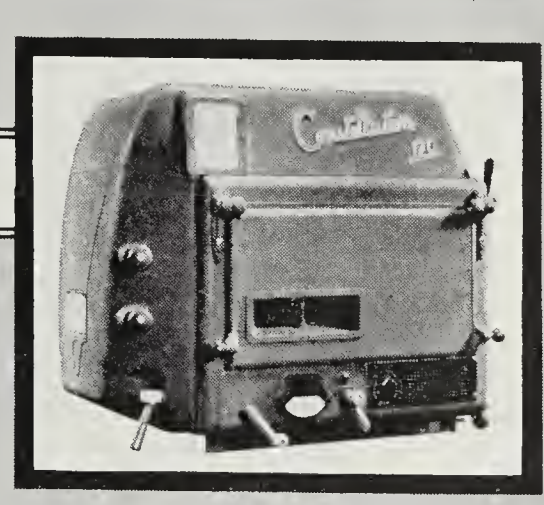
COOLER-CLEANER

A complete change of air 12 times a minute. Prevents smoke and soot from settling on the mirror. 30 degrees cooler than other high powered lamps. The cold type reflector is cooled by twice as much air as used in other lamps. Uses existing exhaust systems which work efficiently with arcs operating at 90 amperes or above.



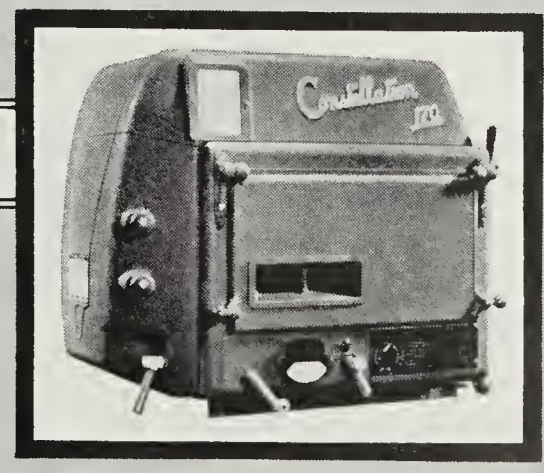
TROUBLE-FREE

Heavy duty pure silver carbon contacts. Fully enclosed single-piece water conducting tube for each contact. No water connections, no flexible conduit, no welded or clamped joints to break or leak at the contact.



MORE EFFICIENT

The spot is shaped to the dimensions of the aperture, eliminating the light waste of round spots. Accommodates full 20-inch 13.6 mm positive to project a double 35 or 70 mm reel more than lamps which cannot burn this length. The single adjustment feed control can be set to burn the desired number of inches of carbon per hour, from 7 to 22, by means of separate geared head motors.



MORE CONVENIENT

Integrated arc control system automatically maintains a uniform gap length with the crater accurately held at the focal point of the reflector, to maintain a screen light of constant intensity and color. Rear door permits easy retrimming, and cleaning of the reflector. Easy installation in low ceiling rooms.

NATIONAL THEATRE SUPPLY COMPANY

Branches Coast to Coast

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

TRANSISTORS

(*Continued from page 52*)

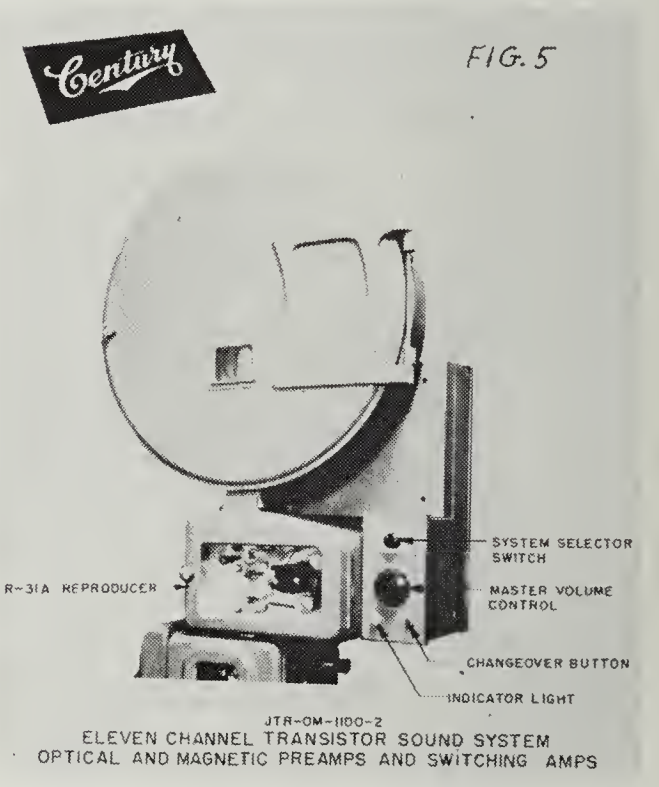
controls and pre-selects 11 channels of sound, 6 magnetic, 4 magnetic and single channel optical reproduction.

A small junction box adjacent to the projector run is used to connect the audio outputs of 2, 3 or more projectors to the power amplifier inputs, and also houses the exciter lamp and transistor power supplies. Figure 6 Shows the junction box used with the JTR-OM-1100-2 Multiple Channel Sound System. It contains the exciter lamp supplies for 3 projectors, the power supply for the transistors and the non-sync preamps and volume control. The junction box also conveniently serves as a non-sync switching station with microphone, phone or tape inputs. Figure 7 shows the individual preamps, equalizers, switching amplifiers, for magnetic as well as optical channels. Each type of unit has a different color as—gold, red, silver and blue. Each unit of the same type is interchangeable. Thus any unit colored red may be interchanged with any other red unit, etc.

The inputs of the 10 plug-in magnetic preamplifiers are connected in two groups to the 6 and 4 track magnetic head clusters. An optical preamplifier is connected to a phototransistor in the optical sound reproducer head. All pre-amps are fixed equalized for a flat output response, but plug-in equalizers and level trimmers are provided at the output of each pre-amp to obtain any frequency characteristic for each channel. The equalized outputs of all 11 channels are then bridged into a master 6-gang fader that adjusts the overall level. Six additional amplifiers increase the level to about 0.5 volt at low impedance. These 6 amplifiers are designed for noiseless electronic switching obviating the necessity for noisy latching relays commonly used. Momentary pressure on the change-over button on each machine electronically connects that projector to the sound system. Pre-selection of 6, 4 or 1 track operation is also done by electronic switching. A 12 KC rejection filter is used at the output of the CinamaScope "surround" pre-amp to remove the unused control signal.

The junction box houses the plug-in D.C. exciter lamp supplies, the D.C. transistor supply, the Center channel plug-in non-sync switching amplifier, the Plug-in change-over amplifier, the Plug-in switching amplifier for non-sync, and the Master inter-connection panel.

The monitor amplifier and speaker normally supplied as a small wall box containing transistorized monitor amplifier, volume control and 6—channel select switch, with an efficient, high quality horn speaker mounted on box cover. If desired, the horn may be separated for ceiling or high wall mount.



JTR-OM-1100-2
ELEVEN CHANNEL TRANSISTOR SOUND SYSTEM
OPTICAL AND MAGNETIC PREAMPS AND SWITCHING AMPS

At present the JTR transistorized system is available for theatres both indoor and drive-in, with seating capacities up to 900 seats with standard theatre loudspeakers of the type and size best suited for that theatre. Continued development could result in all transistorized power amplifiers for larger theatres.

When used in larger theatres a Century Model W5-16 (40 watt power amp.) or a Model W5-19 (200 watt power amplifier) may be used. The output of the JTR sound system is connected directly to these amplifiers making a complete installation capable of operating any size theatre. Installihg the amplification consists of putting in single power amplifier (or dual 200 watt amplifiers) where desirable.

The use of these new JTR sound systems in review rooms, commercial theatres, government theatres, educational institutions, private homes etc., relieves the user from the usual hazards of operation, as it overcomes elimination of switching contacts, freedom from humidity effects, complicated layouts, field engineering etc. Where larger theatres require power capacities beyond the limits of present transistors the use of

Strong
RED ARROW
SELENIUM
RECTIFIERS



The dependable, economical power source for angle or coaxial trim lamps.

Glass insulated transformers withstand 150° F. higher temperatures, than cotton, permitting emergency operation of two lamps on one rectifier.

Damp-proofed stacks. Heavy duty fan. Line control relay. 8-point dial switches for adjusting power output during operation, and compensating for line phase unbalance.

3-PHASE—
60 to 100 Ampere
90 to 135 Ampere
120 to 180 Ampere
SINGLE PHASE—
70 to 90 Ampere
90 to 135 Ampere

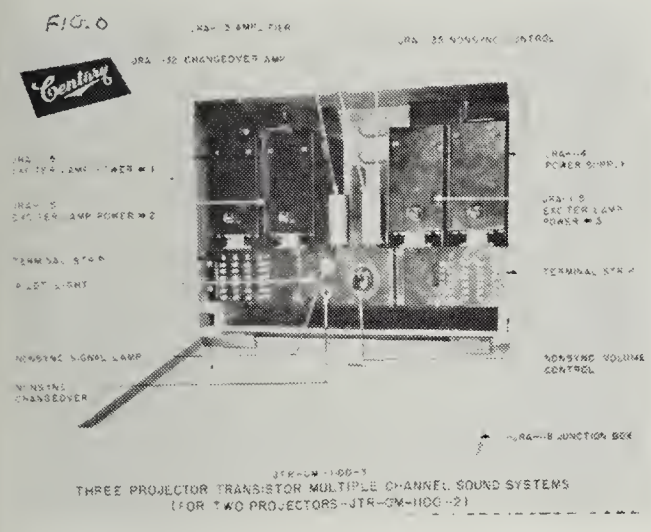
THE STRONG ELECTRIC CORPORATION
21 City Park Avenue • Toledo 1, Ohio
Please send literature on Strong Rectifiers.
NAME_____
THEATRE_____
CITY & STATE_____

vacuum tube power amplifiers is required.

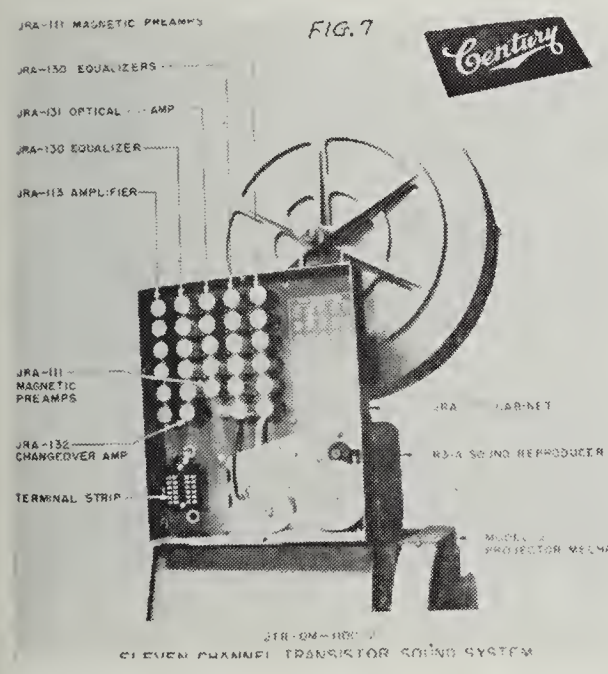
Comparative size of the new JTR theatre sound system is startling because a complete theatre sound system may be held in one hand (Single projector).

These new transistorized sound systems are available for use with all makes of projectors and sound reproducers, including 6 channel 70mm, 4 channel CinamaScope and single channel optical.

The Century all transistorized theatre sound



systems offer flexibility, ease of installation, sturdiness, and sound reproducing quality never before obtained. The introduction of this new development marks another mile stone in the advance of the technological improvement of quality as well as more commercial and economical use of talking motion pictures for entertainment and business.



In modern amplification, the transistor is expected to make the use of vacuum tubes in standard amplification equipment a thing of the past.

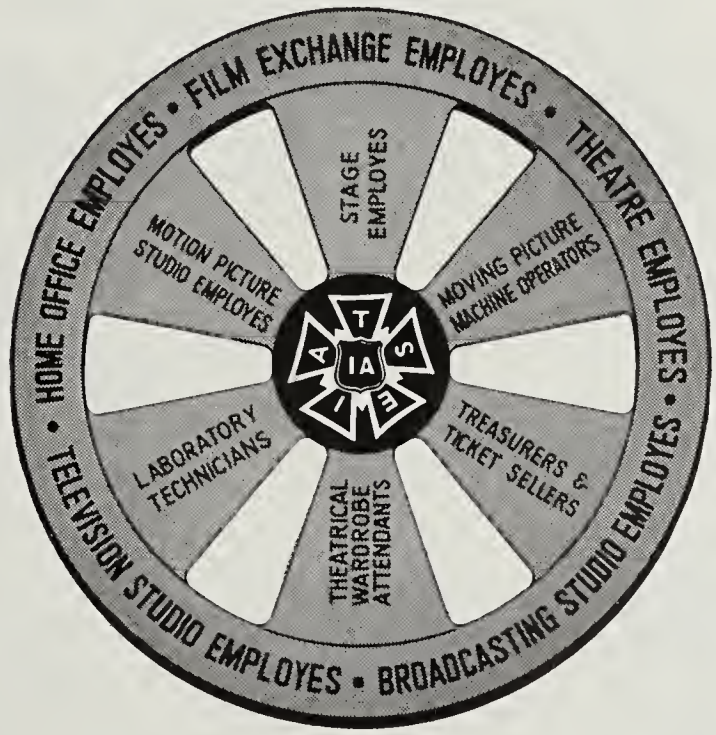
Development work by the Western Electric Co., RCA, IBM, Remington Rand, North American Aviation and other large companies has led to the virtual elimination of vacuum tubes in all modern amplification for radios, TV sets, and electronic work of all kinds including guided missiles and satellites. The telephone companies and other firms are beginning to modernize their plants by replacing vacuum tube amplifiers with modern transistorized equipment. Motorola has recently announced "a new compact all-transistor portable TV set that "you don't have to plug in." They state in a recent ad "The gift nobody could give before." We say "Transistorized theatre sound systems could not be purchased before."

Every theatre having sound reproduction whether of recent vintage installed only yesterday or working for the past 20 years now has obsolete equipment. This is not because the theatre might wish to buy something new. The real reason it must buy transistorized amplification is because eventually it will be impossible to buy vacuum tube systems. It's economical to invest in these new transistorized systems now thereby saving maintenance costs, operating expense, break downs, failures, and lower noise factors. Larger theatre circuits should modernize all of their theatres in one big program. The following facts are given to you in the hope that it will help you to understand why transistorized theatre sound systems are being universally adopted wherever they can logically replaced vacuum tubes.

Fundamentally, a transistor is a valve which controls the flow of electrical power through the crystal material of which it is made. This power is controlled in about the same way as in a vacuum tube. At least the results are similar. The transistor's ability to control this power without filaments, grids or plates make it the most useful single element in modern amplification. Transistors have been in use for over 50 years. Only recently, however, thru intensive research and development was it possible to manufacture transistors commercially. Previously these "semi conductors" were found in nature as virgin crystals. Now it is possible to produce these crystals with controlled accuracy and quality. Unfortunately the market is being flooded with cheap copies from foreign sources. These

International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada

Affiliated with the AFL-CIO



RICHARD F. WALSH
International President

HARLAND HOLMDEN
General Secretary-Treasurer

Suite 1900
1270 Avenue of the Americas
NEW YORK 20, N. Y.

find their way into cheap unreliable transistor portable radios and have absolutely no technical or engineering comparisons with reliable, quality controlled transistors. Transistors have a much greater reliability and infinitely longer life than vacuum tubes. A transistor does not depreciate with use or age and until it is destroyed by some abnormal, external influence it will continue to do its work without change or depreciation.

The factors for the superiority of transistors are numerous. A transistor has no filament, therefore it operates cold. There's no heat produced by a filament and it requires no filament transformers. A transistor has no grid and therefore it is not microphonic. It is not subject to vibration. It can be used without vibration, isolation and it can be used inside of a loudspeaker case without fear of feedback. A good example of this is the century monitor amplifier which is mounted in the monitor speaker with its volume control. A vacuum tube monitor amplifier cannot be used this way.

A transistor has no plate. Similar to the elimination of the filament current the plate current is also practically eliminated thereby eliminating the heat of operation and the reduction in the size of the resistances usually associated with vacuum tube circuits. This is why all units in a transistor amplifier can be small and space saving.

To sum up the physical characteristics of a transistor it is a fused metal unit having no moving parts, no electronic emission and nothing to get out of adjustment or wear out.

Comparing Transistors and Vacuum Tubes we find the transistor power efficiency is greater than a vacuum tube because it does not require heater power. Neither does it require warm up time or high DC voltage to operate. Maximum voltage used on amplification circuits is only 40 volts compared to vacuum tube circuits requiring up to 450 volts or more.

Since its commercial development approximately 12 years ago there has not been time to determine its maximum life but on the basis of continuous operation the life of a transistor is known to be many times that of a vacuum tube. With reasonable care, as used in theatre equipment, it is expected that the transistors will *never* require replacements.

Comparisons show an equivalent vacuum tube to be 35 times the size of a transistor. The vacuum tube must be larger to dissipate the wasted filament and plate heat. Because a transistor is a solid fused metal it is not subject to failure because of shock, vibration, breakage or open circuits. Materials such as carbon in diamond form, germanium and silicon which provide a path for electron flow but offer moderate opposition are known as semi-conductors. Transistors made from such materials are also called semi-conductors.

The low current and voltage required to operate transistors simplify the problems of circuit design. Capacitors and resistors for use with transistors can be miniaturized with safety and dependability. All connecting wiring can be exceedingly small and compact. Having no transformers in the audio circuits all iron or transformer distortion is eliminated with improved quality, reduced size and weight. Also eliminated are stray magnetic fields and magnetic interference causing pick-ups through coils and transformers. Due to inherent characteristics a transistor is ideally suited to act as an electronic switch. With suitable controls a transistor can act as a relay or changeover switch without switch contacts or other noise producing devices in the amplification. A transistor switch is free from noise and is 100 percent safe. Such electronic switches are used in the most complicated computers, guided missiles and automatic telephone exchanges.

Finally the flow of current in a transistor or semi-conductor may be regulated by electrical, heat or light energy. Century transistorized sound systems use phototransistors to convert the sound to electrical energy. These replace the photoelectric cells and vacuum tube preamplifiers universally used up to this time. The photo cell hiss usually associated with optical theatre sound reproduction is entirely eliminated. The output of the phototransistor is low impedance, high level sound requiring no preamps, transformers or other interference producers. Thus a phototransistor is ideally suited for theatre sound systems.

THE DRIVE-IN OF TOMORROW

The Drive-In Theatre of Tomorrow is the focal point of an entertainment center embracing all of the amusement and sports for both young and old including two-36 lane bowling alleys (the roofs of which serve as giant stages in the drive-in), a conventional motion picture theatre, a Fine Arts Theatre, a convention auditorium for meetings, a theatre-in-the-round for legitimate shows, a skating rink, a cabana club for swimming, a nine-hole lighted golf course, a pitch and put court, a motel, a shopping center, a medical clinic and a helaport (landing and parking space for helicopters).

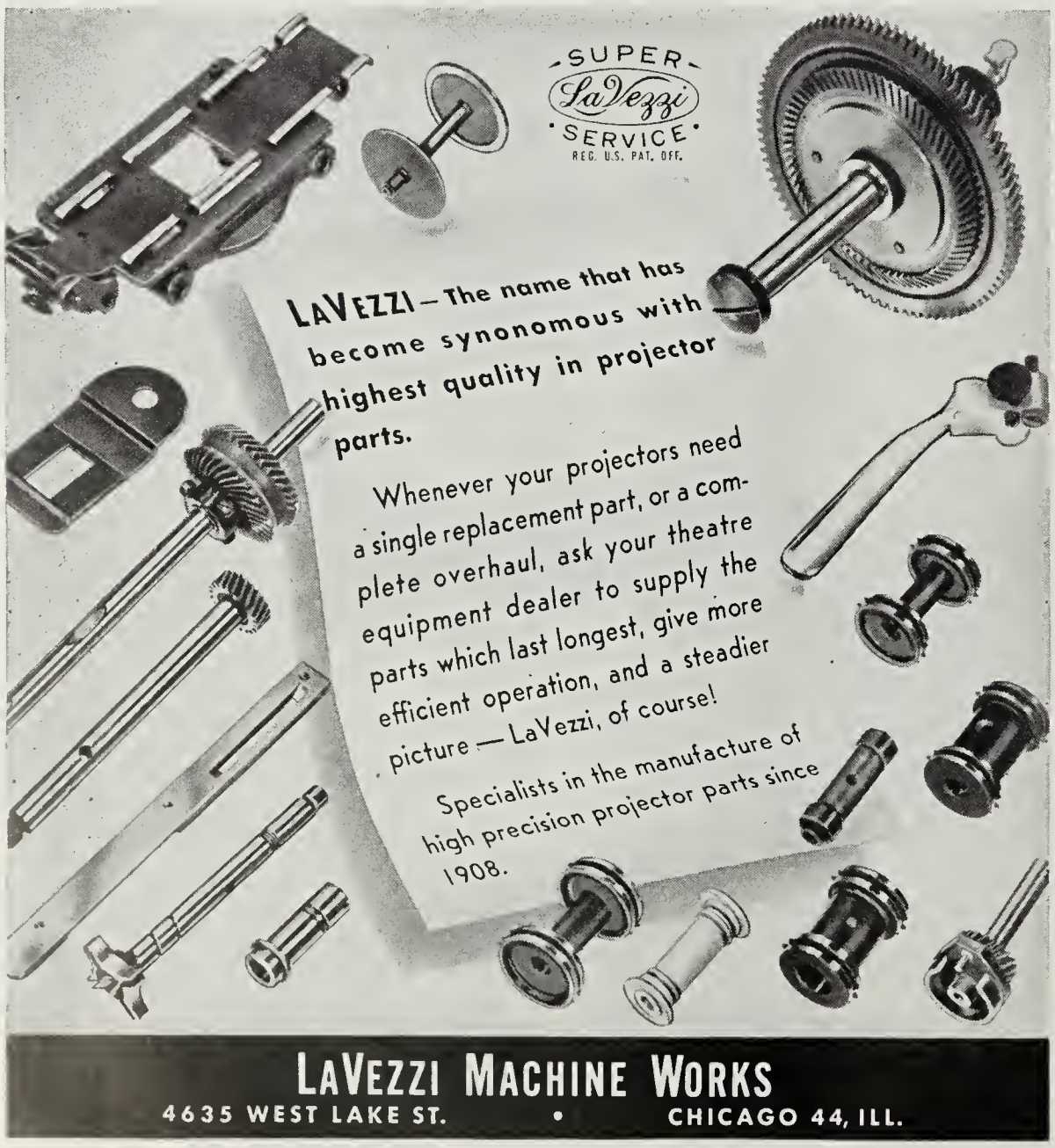
The Drive-In Theatre of Tomorrow was conceived by Albert H. Reynolds; the plans and engineering were drawn by Tom Pauken and the scale model was constructed by Jim Winter.

The Drive-In Theatre of Tomorrow has metal canopies over each ramp and every



car is protected from falling rain, sleet, snow and ice; yet, there is still perfect sight from one ramp to another to the screen. Engineering is such that the canopies do not obstruct in any way the vision. There are no speaker posts in this theatre. All wiring is overhead as is the central heating and air-conditioning system. Both heated and cooled air is piped to the car through overhead ducts following the canopies out over the entire theatre. The sound is transmitted in the same manner. The capacity of this twin drive-in threatre is 2400; 1200 on each side.

Between the two theatres, there is a moving sidewalk that brings the people to and from the concession stands. Elevated above the canopies is a sky-a-torium for the benefit of those who might like to get out of their cars and enjoy the comforts of an inside auditorium. The theatre would be equipped with 70 mm projection in order to present the best in projection on the 200 foot screens.



STRONG

(*Continued from page 50*)

steel and plated with rhodium, a platinum-like metal. A much-publicized advantage of these mirrors was freedom from breakage and resistance to pitting by copper splashes from copper-coated carbons. Unfortunately, the substantially lower light-reflecting power of metal mirrors was often overlooked. The metal surface is generally not as specular as is a polished glass reflector since the metal surface cannot be polished to the same degree as glass. This fact, alone, accounts for much of the lower efficiency of metal mirrors. The rhodium reflective coating of the earlier metal mirrors has, on the average, only 83 per cent of the reflectivity of silver-coated glass. Also, the reflectance of rhodium is spectrally non-uniform, imparting to the reflected arc illumination a slightly amber tint. Most serious of all, the heat-producing infra red radiation which is partially absorbed by the glass of a silvered mirror is almost totally reflected by metal mirrors of all types. Accordingly, the use of metal mirrors involves the risk of excessive film buckling, the cracking of heat filters, and possible irreparable damage to the projection lenses.

A more modern type of metal mirror has a somewhat higher reflectance than rhodium-plated steel. This is the aluminum mirror having a specially anodized reflecting surface. The reflectivity of this surface is only a few per cent lower than that of silver; but the absence of optical precision results in a serious loss of light. Glass mirrors yield to the screen up to 25 per cent more light than metal mirrors of the same sizes.

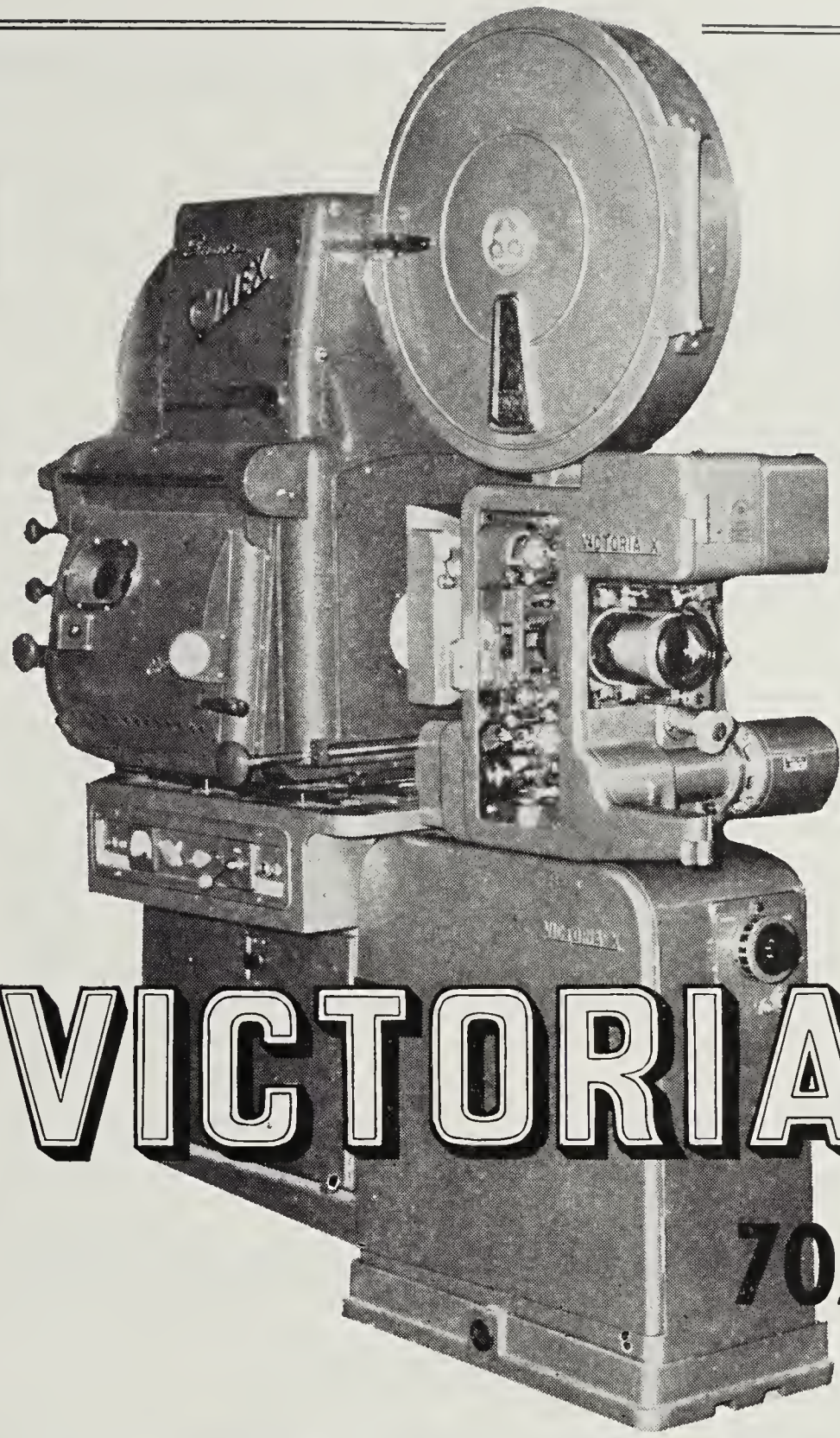
Owing to the fact that arc-lamp reflectors are required to form an accurate optical image of the radiant crater of the positive carbon on or near the film aperture of the projector, the adjustment of the mirror in relation to the optical components of the arc lamp and projector merits the most careful attention.

Imagine an arc-lamp reflector cut in half through its center. The gently curved cross-section is a segment of an oval-shaped geometric figure known as an ellipse. For this reason, standard arc reflectors are called elliptical mirrors. A straight line drawn through the long dimension of the imaginary mirror intersects the mirror at its center. This line is called the major axis of the ellipse. And when the mirror is correctly installed in the lamphouse, and the lamp properly adjusted, the major axis of the mirror coincides exactly with the optical axis of the entire projector, passing through the centers of the mirror, positive crater, film aperture, and projection lens.

The all-important procedure of lining up an arc lamp consists in making the major axis of the imaginary mirror-ellipse coincide in this way with the lamp and projector optical axis, which is a straight line passing through the centers of all the previously mentioned components. This can be accomplished by the use of a tightly stretched string and a dummy lens; or by means of special alignment tools supplied by the lamp manufacturer or his dealer.

There are two definite points on the major axis of an ellipse called foci the center of the ellipse lying halfway between them. When an arc lamp is correctly adjusted, the bright gas-ball in the crater of the high-intensity positive carbon will occupy the focus nearest the reflector (3¾ to 6$\frac{7}{16}$) inches from

(*Continued on page 59*)



VICTORIA-X

70/35 mm

ALL PURPOSE SOUND PROJECTION SYSTEM

BY

CINEMECCANICA

OVER 100 TIME TESTED WORLDWIDE INSTALLATIONS

ALSO AVAILABLE: *EXCLUSIVE* **VICTORIA-X DUPLEX** *MODEL FOR 35MM FILM WITH INEXPENSIVE 70MM ADAPTER KIT FOR EASY FUTURE INSTALLATION BY YOUR PROJECTIONIST.*

Cinematograph

INTERNATIONAL INCORPORATED

341 West 44th Street, New York 36, N. Y.

Ashcraft Projection Lamps

The "Cinex 35" And "Cinex 35/70 Special"

By Clarence S. Ashcraft
President
C. S. Ashcraft Manufacturing Co., Inc.

■ Two new type projection lamps have been developed, and are now available from the C. S. Ashcraft Mfg. Co. Inc. These lamps were designed to provide the "average" size theatre with the same perfect projection for either 35mm or 70mm that the Ashcraft 35/70mm Super Cinex has accomplished for the largest conventional and drive-in theatres throughout the world. These lamps are, of course, much lower in price and operating expense. That is, carbon and current cost is much less. Yet the two qualities necessary for projection perfection, screen light intensity and screen light distribution, exceed that of any existing or previous type of lamps made for the average theatre.

Actually these new projection lamps cover the complete range of three types of theatres. (1) The smaller than average theatre using 35mm film only, where the 10mm carbon and 16″ silver reflector suffice. (2) The average or medium size theatre using 35mm film only, but requiring the 11mm carbon with either the 16″ or 18″ cold reflector. (3) Those theatres requiring both 35mm and 70mm projection, in which case the 13.6mm carbon and 18" cold reflector are necessary.

Higher Optical Speeds

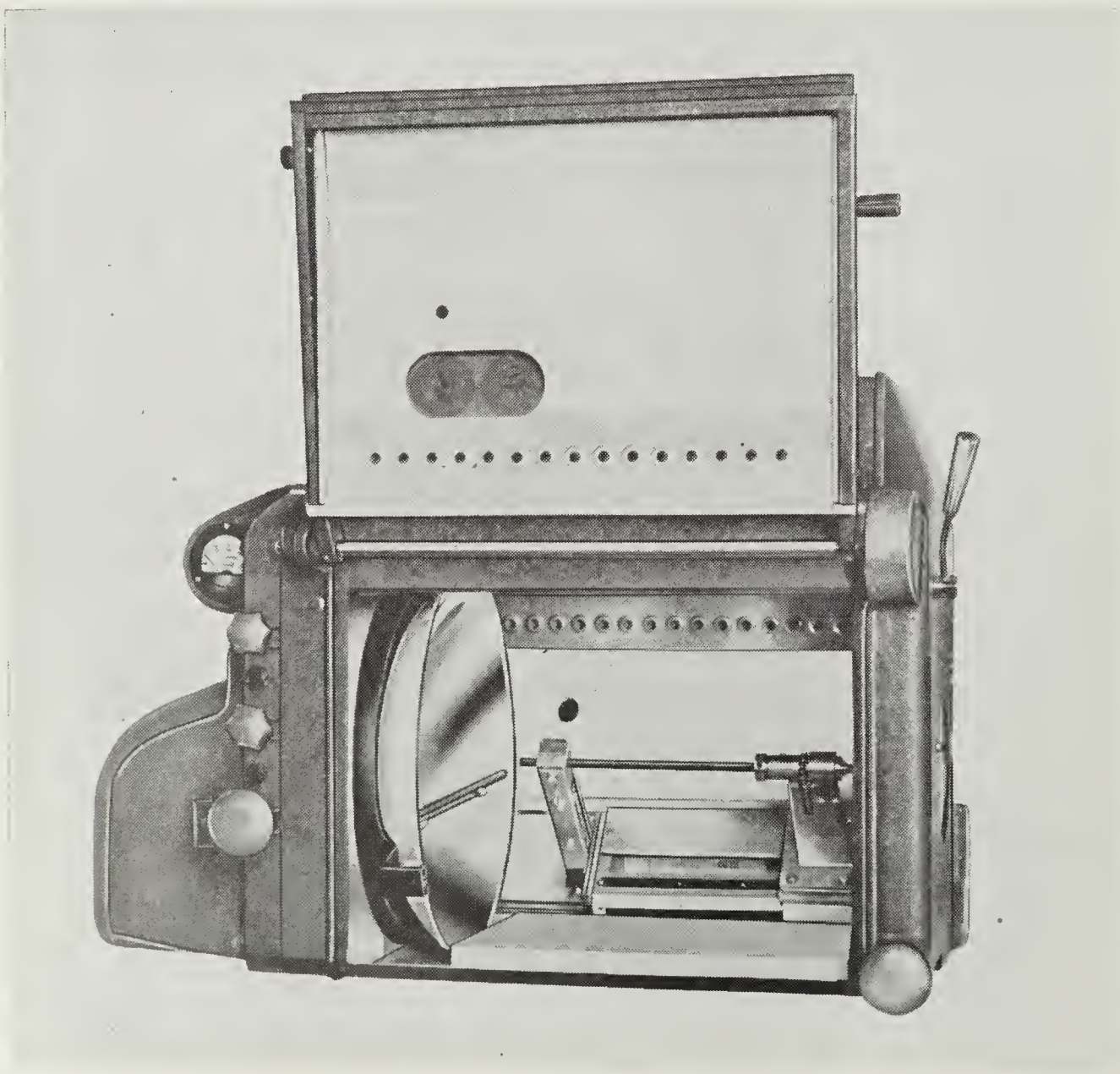
For all three types of theatres, higher speed lamp optics are one of the outstanding features. For 35mm film, the old standard of F/2.0 mirror optics has been increased to F/1.6 increasing the screen illumination up to 50 percent, with the same arc current, while the screen light distribution is also greatly improved.

Those lamps restricted to 35mm film projection are designated as "Cinex 35" projection lamps, while the Ashcraft "Cinex 35/70 Special" lamp, using currents in the 130-135 ampere range, will project either 35mm film or 70mm film with equal efficiency and have an optical speed of F/1.5.

To obtain these extremely high speeds without limiting the length of carbon used, the "Cinex 35/70 Special is provided with a new split type light cut-off douser through which the carbon may extend and still effectively cut off the light projected to the film.

Water Cooled Contracts

It is the opinion of leading projection engineers that intense water cooling is far preferable to any type of air cooling. This applies equally well to both carbon jaw cooling and cooling of the projector aperture. The Ashcraft Cinex 35/70 Special therefore cools the carbon contact jaws by means of forcing cold water through hollow pure silver contact blocks directly in contact with the carbon itself (not by secondary cooling which has previously been used in many lamps).



Unified Design Lowers Manufacturing Cost

The simplicity, durability and perfection of operation of the Ashcraft "Super Cinex" burner mechanism is well known and recognized by the entire motion picture industry. The identical burner mechanism, with every shaft mounted on roller or ball bearings, with identical water cooled carbon jaws and carbon rotating mechanism, is used in the new "Cinex 35/70 Special."

The standardization of unit design of the Cinex 35/70 Special with that of he Ashcraft Super Cinex 130-165 ampere lamp allows a minimum of design and manufacturing expense. This saving is being passed on to the ultimate buyer—the theatre owner. Thus, the price of the Cinex 35/70 Special is substantially lower than that of other lamps of the high intensity—rotating carbon—reflector type.

The Cinex 35/70 Special is the most versatile and wide-range lamp ever designed. It is also the most modern, compact, efficient and economical high quality projection lamp yet to be made available for all classes of theatres in the "average" range. For the larger theatres, the Ashcraft "Super Cinex 35/70" still remains king in the Ashcraft line of projection lamps.

New 12 Phase High Reactance 70-135 Amp. Rectifier

As a complementary power source for the new "Cinex 35/70 Special" and "Cinex 35" lamps, the C. S. Ashcraft Mfg. Co. Inc. has designed a new 12 phase, High Reactance 70-135 rectifier of the highest quality yet in the low priced range. Completely insulated with Daglass wire and glass insulation, the transformer is practically indestructable. Being of the special high reactance type, no troublesome so-called current minimizers are necessary. The design is such that upon striking the arc, the arc voltage is reduced to near zero and the current surge reduced to a low value. As the carbons are separated the arc voltage automatically increases to normal. In this way all units of the rectifier are fully protected from damaging high current and voltage surges.

Unlike ordinary rectifiers, all units are mosture-proof and require no reforming after long periods of inactive lay up.

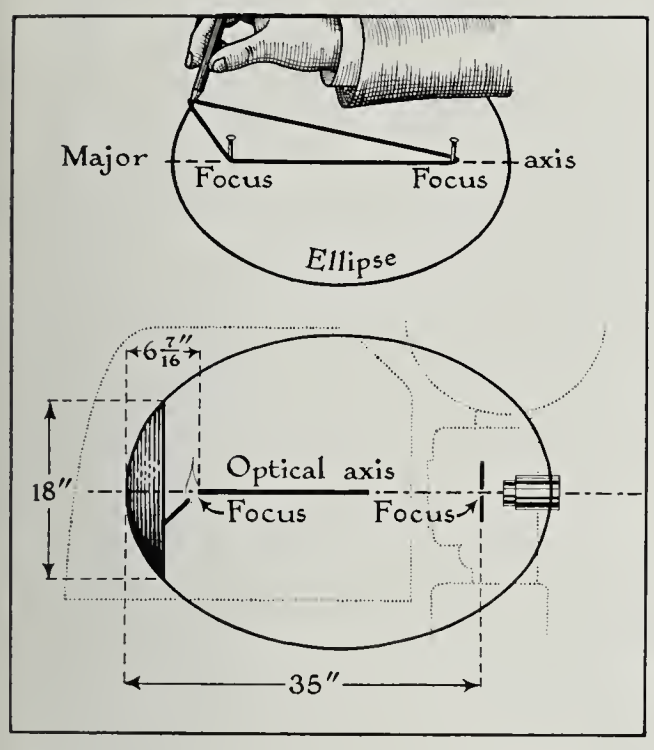
No Crater Damage Upon Striking Are

One of the fine features of this rectifier is that there can be no damage to the crater tip of the positive carbon or pitting of the reflector when striking the arc. The inherent minimizing of arc current and voltage reduces the "blasting" effect caused by the short circuiting of the carbons which is common to ordinary low reactance rectifiers.

The ripple content (inherent ripple modulation) of the 12 phase Ashcraft High Reactance rectifier is reduced to approximately 1 percent, whereas 3 phase type (low reactance) is 5 percent. This quality combined with the fact that there are 720 current pulsations per second, as compared with only 360 pulsations in low reactance 3 phase rectifiers, moderates the arc current flow, creating a smooth, flickerless light emission from the carbon crater.

STRONG

(*Continued from page 57*)



the center of the reflector, depending upon the make and model of lamp, while the spot, or magnified image of the luminous crater, will be found at the other focus on or near the film aperture of the projector. This set up is illustrated in the accompanying diagram (Fig. 5).

Screen illumination is at its best only when the arc-lamp reflector is new and bright and when the optical line-up has been accurately established and the positive crater placed in the geometric focus of the reflector. To meet the latter requirement, it is necessary to place the mirror at the prescribed working distance from the 35mm projector aperture (24 to 41 inches, depending upon make and model of lamp). This distance is measured from the center of the mirror or the edge of the center hole to the film aperture, and is usually shortened to place the actual crater image closer to the projection lens when 70-mm prints are shown with special 35/70mm all-purpose lamps. This expedient places a wider beam of light at the 70mm aperture, insuring adequate coverage with acceptably uniform illumination. If the tip of the positive carbon is positioned a fraction of an inch too close to the mirror, the yellowish shell light will be focused upon the aperture, and the projected picture will be dim and brownish. And if the end of the positive carbon is too far from the mirror, the picture will be dim and bluish because the arc stream, not the white gas-ball in the crater, will be in focus. The maintenance of the correct arc

(*Continued on page 60*)

DIAMOND
TRADEMARK
PROJECTOR CARBONS
Better Light!
Lower Costs!
RINGSDORFF CARBON CORP. East McKeesport, Pa.

For Theatre Forms and Systems
EXHIBITOR BOOK SHOP

7 BIG REASONS Why
HEYER-SHULTZ
UNBREAKABLE METAL REFLECTORS
Are Your Best Buy For ECONOMY and TOP QUALITY PERFORMANCE
5 YEAR GUARANTEE
1. TOP SCREEN ILLUMINATION
2. WILL NOT BREAK PIT OR TARNISH
3. PERFORM AT HIGHEST TEMPERATURES
4. PRECISION WORKMANSHIP
5. NO SPARES NEEDED
6. PROVEN DEPENDABILITY
7. FACTORY REFINISHING SERVICE
See Your Theatre Supply Dealer
Manufactured by HEYER-SHULTZ Inc. Cedar Grove, N. J.

WALKER SCREENS
Since 1914

WALKER HI-GAIN WHITE SCREEN
The newest addition to the Walker line, this screen combines the brightness of a metallic screen with the side angle light distribution of a white screen.*

Reflectivity is controlled by the seamless, wavy, contoured surface which has proved so successful on the High Intensity Screen and the Plastic Molded White Screen.

WALKER HIGH INTENSITY SCREEN
First choice of exhibitors throughout the world since it was introduced in 1950.

This metallic screen, with a seamless, wavy, contoured surface, presents the highest picture brightness possible, consistent with good projection practice.

WALKER PLASTIC MOLDED WHITE SCREEN
Introduced in 1940, this screen represents the highest efficiency that can be built into a white screen. The low ratio of center-to-side reflectivity results in uniform picture brightness from any viewing angle.

Its surface is seamless and contoured to control diffusion of light and increase sharpness of definition.

*U.S. Patent 2,002,733

N.T.S
manufactured by WALKER AMERICAN CORPORATION distributed by NATIONAL THEATRE SUPPLY COMPANY

REDUCE LIGHT LOSS

with the New Long-Service

First-Surface (front coated)

Tufcold Dichroic Mirrors

1 Projected light is reflected from the front surface and without passing through the glass twice as with second surface mirrors.

2 Maintain maximum screen illumination, reduce film buckle and improve focus. No emulsion blistering regardless of the power of the arcs.

3 Show less coating deterioration or pitting by ejections from the arc than second surface reflectors.

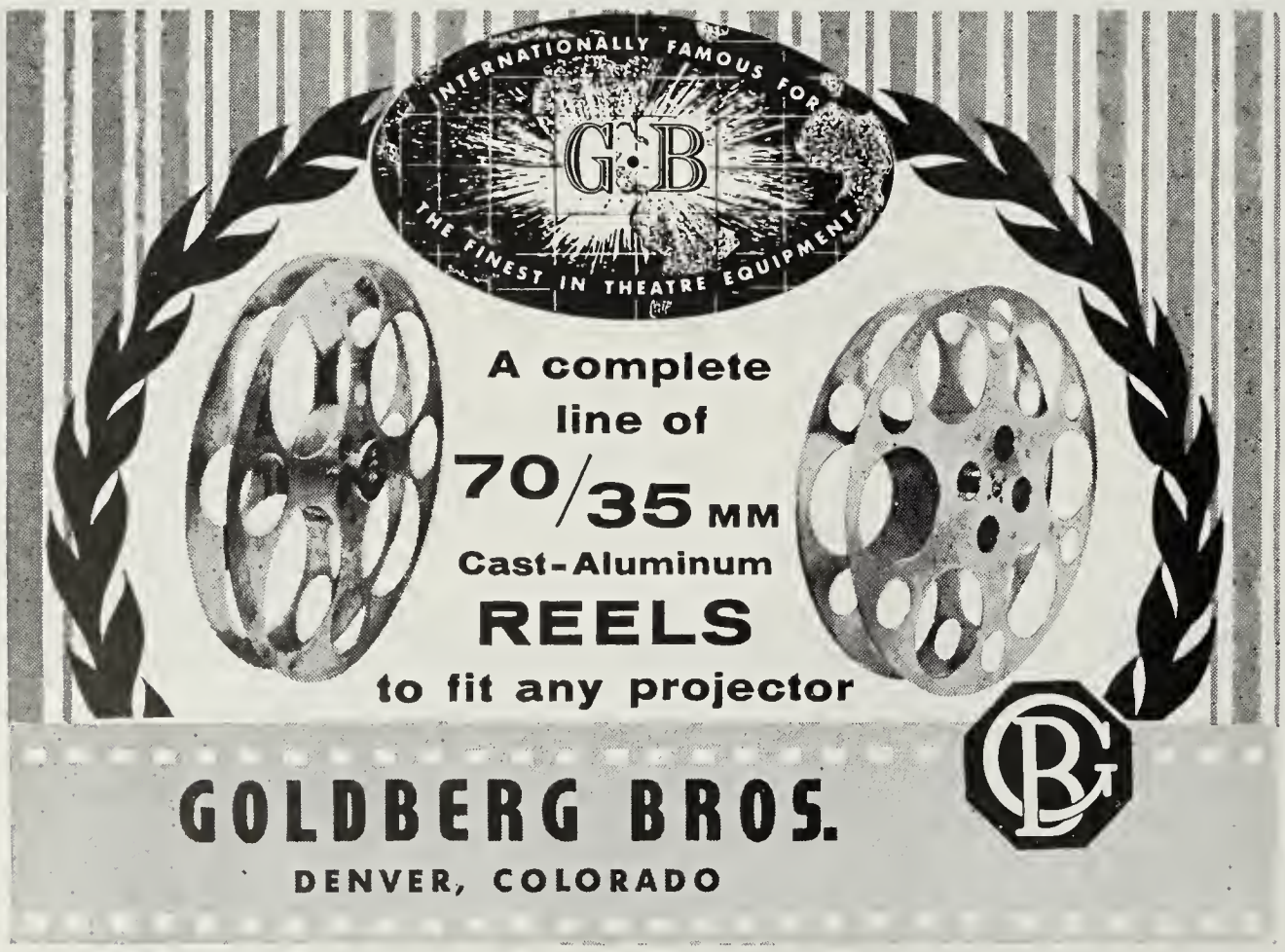
NEW reflectors afford the lowest cost way to picture brightness. How long since you last replaced yours? You should do so regularly.

Write for data on correct sizes and type for your lamps.

THE STRONG ELECTRIC CORPORATION

21 CITY PARK AVENUE • TOLEDO 1, OHIO

Manufacturers of Reflectors for 25 Years



A complete line of

70/35 MM

Cast-Aluminum

REELS

to fit any projector

GOLDBERG BROS.

DENVER, COLORADO

(*Continued from page 59*)

focus at all times for a constant, snow-white light of maximum brilliance is the job of the arc-control and carbon-feeding mechanism of the arc lamp.

The optical efficiencies, or "speeds," of modern arc lamps have been substantially increased for the projection of CinemaScope and other wide-screen films by the use of reflectors larger than those formerly employed. The speed of any lamp can be expressed by an "f-number" obtained by dividing the working distance minus the depth of the mirror curvature by the diameter of the mirror, all in the same units of linear measurement, such as inches. Whereas the older lamps had speeds of from *f*/2.5 to *f*/2.3, modern lamps employing 16½", 18", and 21" mirrors have speeds ranging from *f*/2.0 or *f*/1.9 to *f*/1.7 or *f*/1.6. The resulting wider angles involved in the light beams obtained from the newer lamps naturally require faster large-diameter projection lenses for maximum light utilization and brighter pictures on today's wide screens. Faster optical speeds are largely responsible for the tremendously gratifying success of the new large-diameter mirrors in meeting the greater light requirements of projection on giant panoramic screens.

Still another chapter of this success story is to be found in the greater light-collecting power of large-diameter mirrors. These reflectors intercept solid angles of arc radiation ranging from 120° to 152°, and even more, while the new Strong Jetarc lamp with its 21-inch main mirror and special auxiliary mirror has an effective light-collection angle of more than 260°. This is a far cry indeed from the 45° collection angle of old-style condenser lamps. The shorter the arc-to-mirror distance, the greater the collection angle and the magnification of the image of the positive crater upon the aperture plate of the projector. A magnification of from about 5 to 7½ diameters is used, and is necessary because the actual luminous crater is much smaller than the 35-mm film aperture. This is as it should be. The remarkably high optical efficiency of the carbon arc as a projection illuminant is due to the concentrated nature of the light source.

Magnification of the crater image (very nearly 5.4 diameters in modern large-mirror lamps) is the ratio of the image-to-mirror and crater-to-mirror distances. The amount of magnification is established by the manufacturer of the lamps when he designs them. He provides enough magnification to insure adequate corner-to-corner coverage of the film aperture with smooth, brilliant illumination. Needless to, the lamp designer's intentions can be realized in practice only when the utmost optical precision is built into the reflector as an integral ingredient.

The preservation of arc-lamp mirrors in good condition for as long as possible is an important part of the projectionist's duties. It is also his job to urge the immediate replacement of damaged and deteriorated re-

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples

Lorraine ORLUX *Carbons*

CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart



After edge-trimming and the cutting of the center hole with a diomond tool, the concave blank is individually ground ond then ploced with other precision-ground blonks in o power-polishing mochine where both surfoces ore polished.



The polished mirror is hond-finished, cleoned, silvered, ond bocked by copper-ploting and either aluminum or woter bose high temp. point ond boked. Though inspection follows each step of manufacture, the finished silvered mirror is corefully tested for opticol accuracy before shipment. The results of the tests ore recorded ond filed for each Strong mirror.

flectors. Although the life of mirrors can be extended by exercising care in striking the arcs and keeping the glass surfaces scrupulously clean at all times, a gradual loss of reflective power with long periods of use is inevitable. To repeat: the waste of carbons and power caused by pitted and "burned" reflectors is very serious, and the loss of patronage by projecting badly lighted pictures is a risk no theatre can afford.

The two carbons should be separated quickly when an arc is struck. Only in this way can severe sooting of the mirror be avoided. Black soot absorbs and releases heat so rapidly that inequalities in the heating of the glass, with the development of mirror-cracking strains, are inevitable. A sooted mirror may break during projection or while it cools off after the reel has been run. Cracked and chipped mirrors should be replaced without delay in order to restore full light to the screen and to avoid the possibility of complete breakdown and loss of light during a show. Severe pitting of the reflectors in simplified high intensity lamps by molten copper can be minimized by placing a wad of steel wool or a copper-net cleaning pad in the ashtray under the arc to catch the copper drippings and prevent them from splattering upon the mirror.

To clean mirrors, avoid wetting the backing compound when cleaning arc-lamp reflectors with water. Arc dust should be wiped from the glass surface with a soft, dry cloth; burned-in copper splashes may be removed with a razor blade; and the white scum washed off with water and soap or Bon Ami scouring powder. Stubborn deposits may require the cautious use of steel wool.

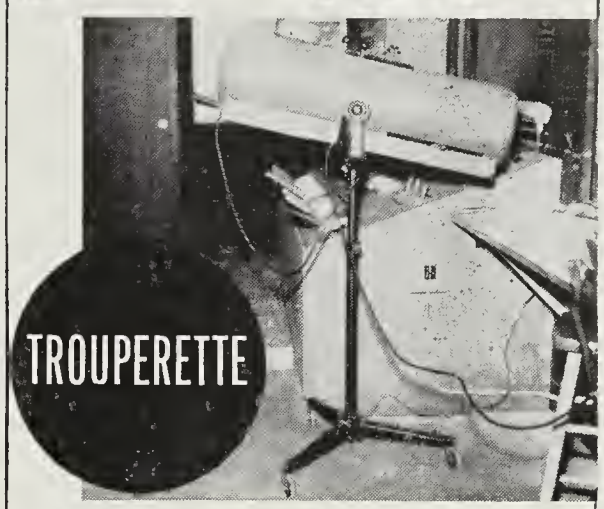
Front surface interference type reflectors, such as the Strong TufCold, must never be cleaned with scouring powder or steel wool, as these abrasives might injure the microscopically thin optical coating. Fortunately, this modern type of mirror is relatively free from scumming and pitting. Dust should be

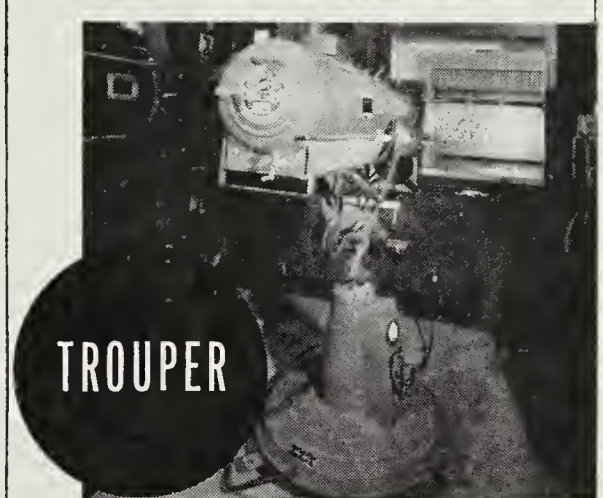
(Continued on page 62)

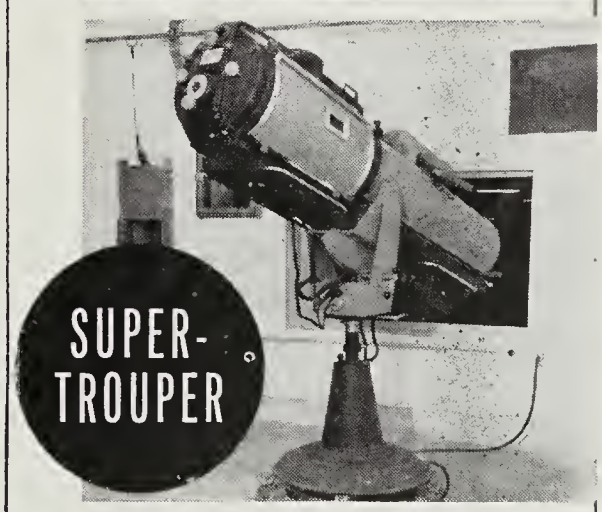
Strong

INCANDESCENT AND CARBON ARC

FOLLOW SPOTLIGHTS







Up to 15 times brighter. Exclusive lens system eliminates woste of light.

Cut operoting costs as much os 73%.

Require no extro equipment. Simply plug into 110-volt A.C. outlet.

Strong Arc Spots are the only ones with on outomatic carbon feed which mointains constant uniform arc gop thot assures o perfect focus ot oll times.

Color fromes ore enclosed for protection against domoge ond dirt, ond con be quickly chonged.

All controls ore on the operoting side.

Write for brochure ond deoler's nome, giving length of throw.

THE STRONG ELECTRIC CORPORATION

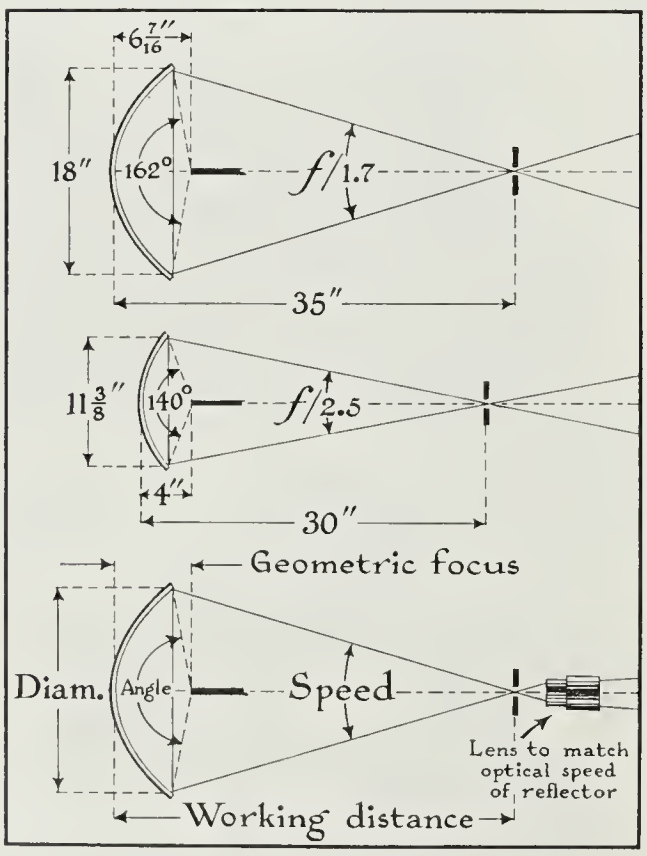
"America's Largest Manufacturer of Projection Arc Lights"

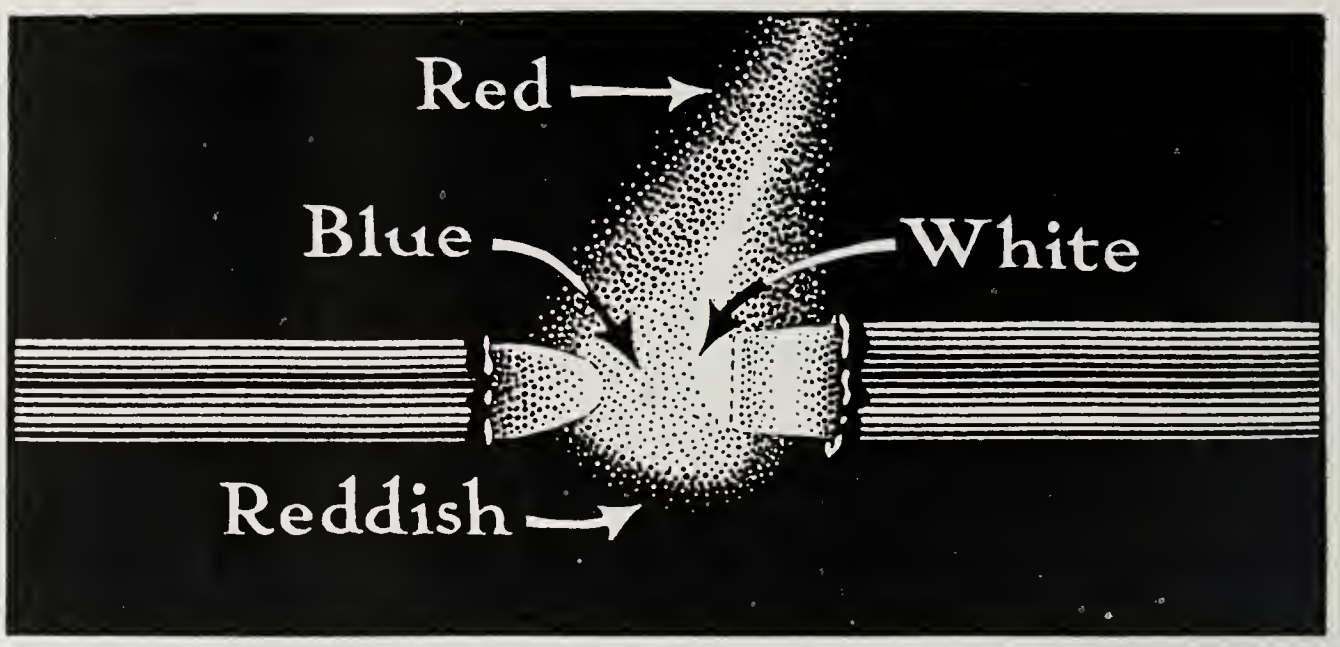
21 CITY PARK AVE. • TOLEDO 1, OHIO

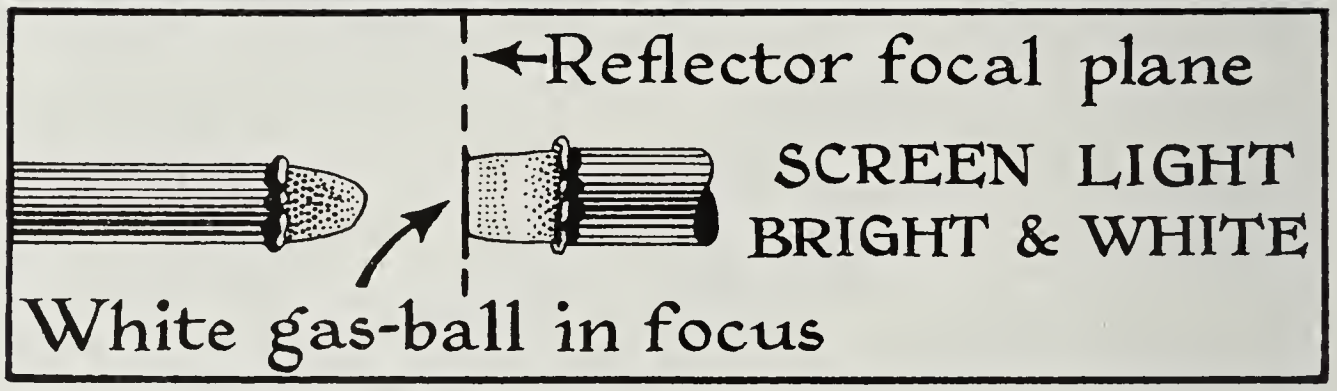
(Continued from page 61)

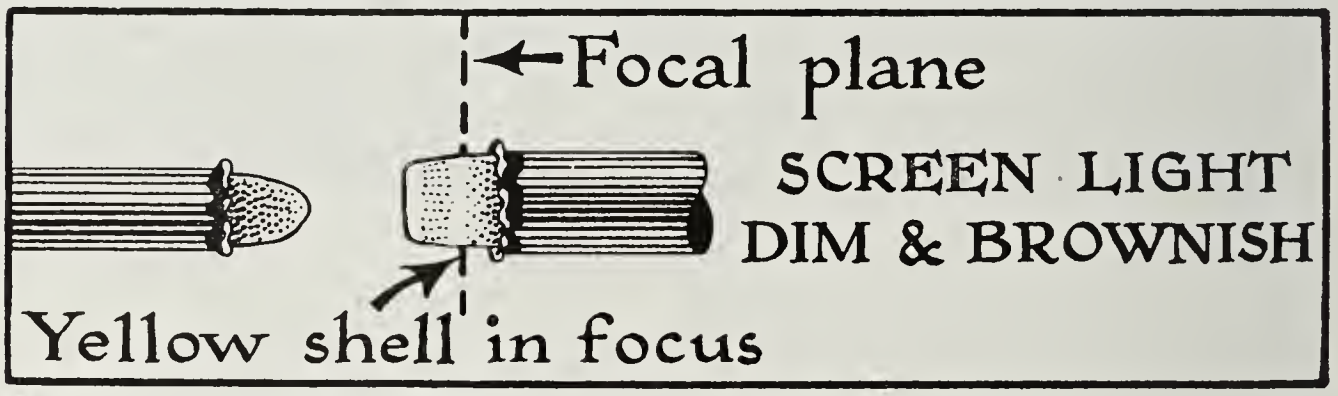
wiped from cold mirrors with a soft cloth, and stains and fingerprints removed by means of a soft cloth moistened with lens-cleaning fluid.

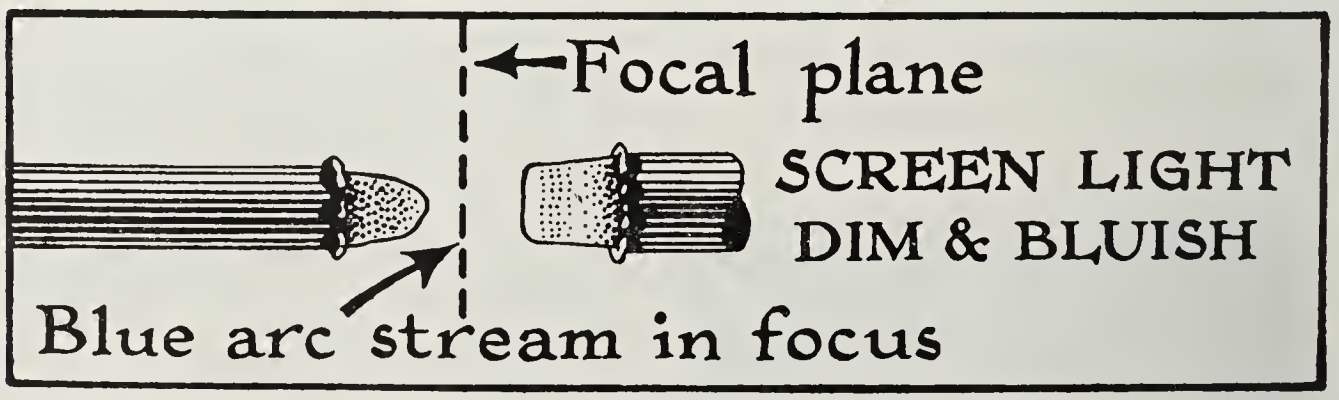
Always keep a spare Strong replacement reflector on hand to avoid shutting down the show or attempting to run on only one projector in the event of accidental mirror breakage. Actually the purchase of two spare mirrors is the best policy, inasmuch as periodic replacement on the reflectors is the best way to maintain top quality projection at all times—a wise investment in better theatre business. When replacing reflectors in the lamphouses, avoid tightening the mirror-holder clamps excessively. Tighten the clamps to a degree, but give the mirrors freedom to expand and contract with the variations in temperature, thus preventing breakage caused by sudden heating or by drafts of air which may rapidly chill the glass when the lamphouse door is opened.





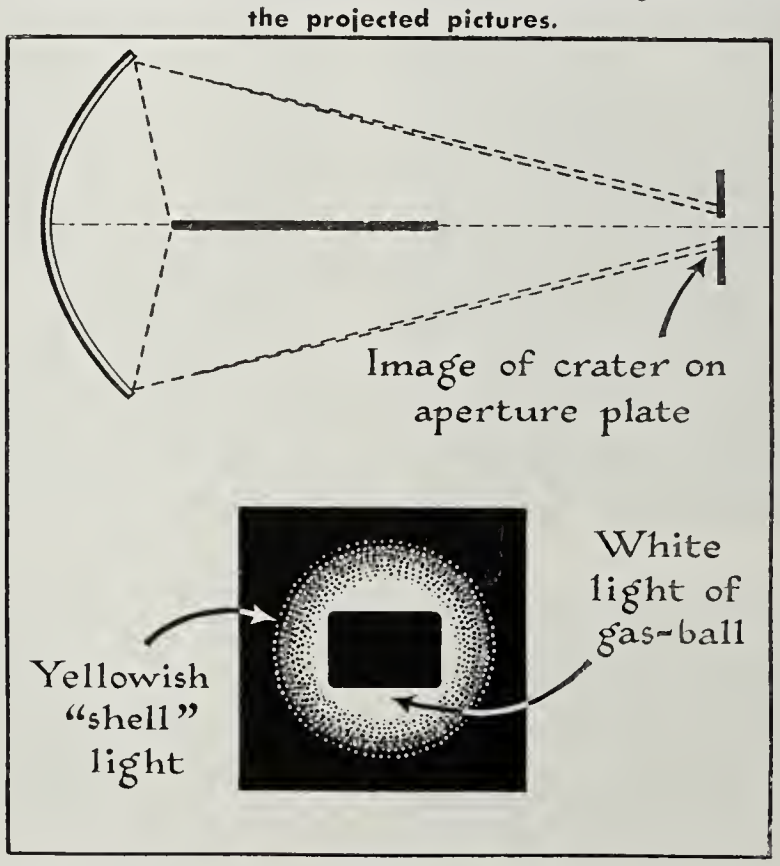






The intensely luminous gas-ball in the crater of the high-tensity positive carbon should be positioned at the "geometric focus" of the reflector for the brightest, whitest illumination of the projected pictures.

Above, large reflectors usually have a "faster" optical speed then small reflectors, and hence provide more light to the picture. The distance of the positive crater to the mirror determines the light-collecting angle and the magnification of the crater image on or near the film aperture.



Right—the "spot" is a magnified image of the intensely brilliant positive crater formed on or near the film aperture of the projector by the optical action of the arc-lamp reflector. The actual image of the crater is moved beyond the aperture toward the projection lens in 70-mm projection to insure adequate coverage of the large aperture with light.

Theatre Refreshment Survey

Indoor and Drive-In Theatre Refreshment Market Survey Reveals an Annual Theatre Gross Exceeding $350,000,000

Concession sales in the nation's indoor theatres at the present time amount to an impressive $207,000,000 annually. Total take on concession items currently accounts for approximately 24% of the nation's indoor theatre gross.

A quick comparison of the findings of the extensive study presented with the gross sales figures arrived at four years ago indicates that concession sales have increased by approximately $27,000,000 since 1956! This means that the average theatre owner is selling almost 80 concession items for every 100 admissions paid.

Summarizing these figures in terms meaningful to the individual theatre's extra profits operation, the picture looks like this:

The typical roofed house in the United States today has approximately 812 seats; sells refreshments in addition to entertainment; probably uses a combination of vending machines and a concession stand to sell items; candy, popcorn, and soft drinks are the most popular items sold in that order; the average selling price for each item is slightly over 10¢; and the exhibitor probably operates the concession stand himself.

How Items Are Sold

The survey showed that a comparatively small number of theatre owners (15%—representing 18,000 houses) relied solely on vending machines as their dispensing medium. A higher percentage, 35.6%, are currently using a stand only, to sell concession items. The resulting conclusion is that most owners find a combination of stand and vending machine best for these items.

Some of the reasons for the widespread use of stand-machine combinations are the additional speed of service offered, particularly with beverage dispensing; the fact that the vending machine may be placed in lounges and other areas not convenient to the stand; gives stand personnel more time to devote to stand customers; it reduces the problem of pilferage and unnecessary money handling; vending machines permit shorter hours for stand operation and sell when the stand is closed.

A safe conclusion would be that the use of stand and vending machine in combination will continue to spread, particularly since manufacturers of stands and vending machines are making great strides in design and production.

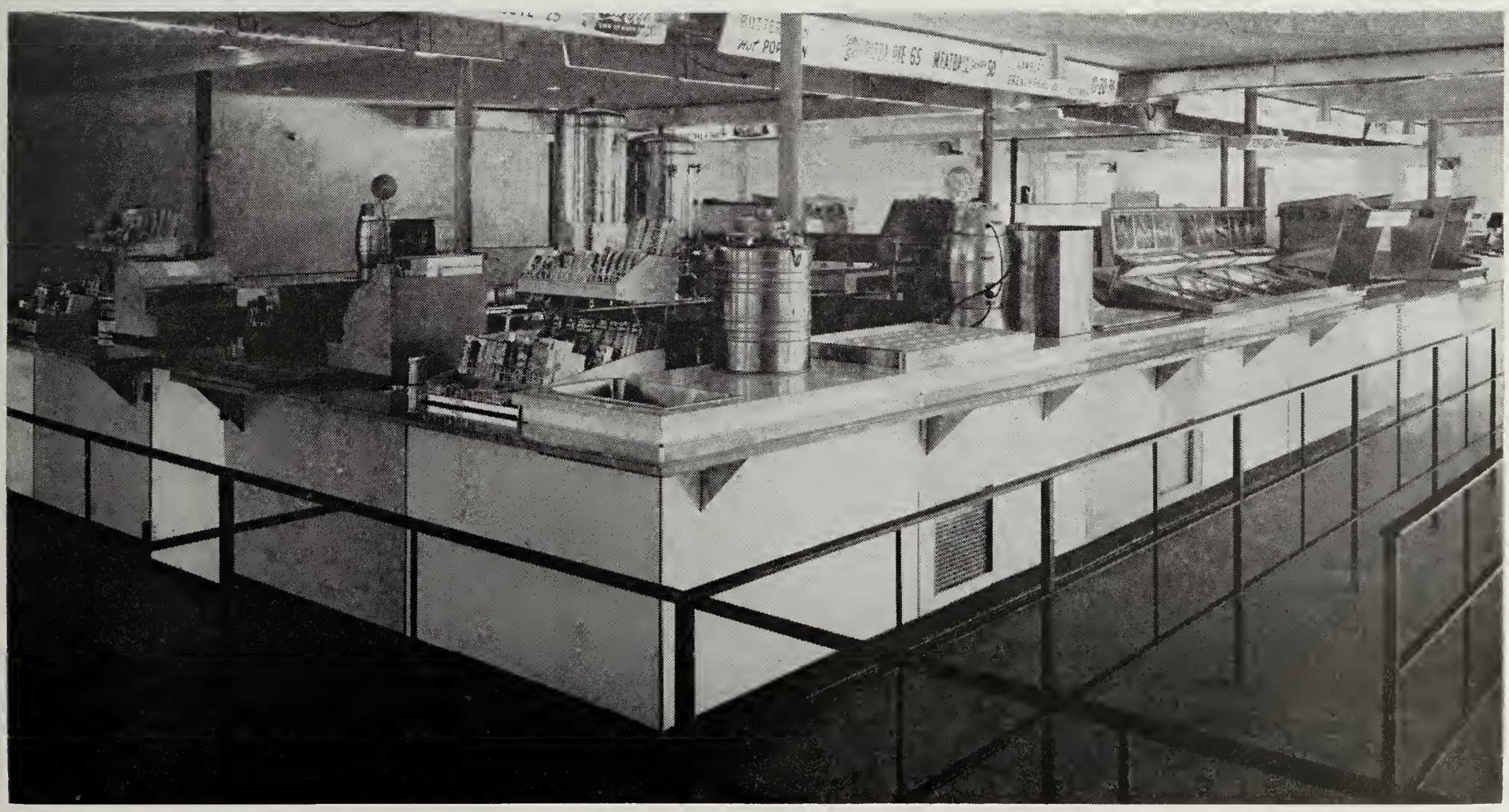
The wide variety of merchandising equipment now on the market no doubt will mean an even larger concession gross in the future.

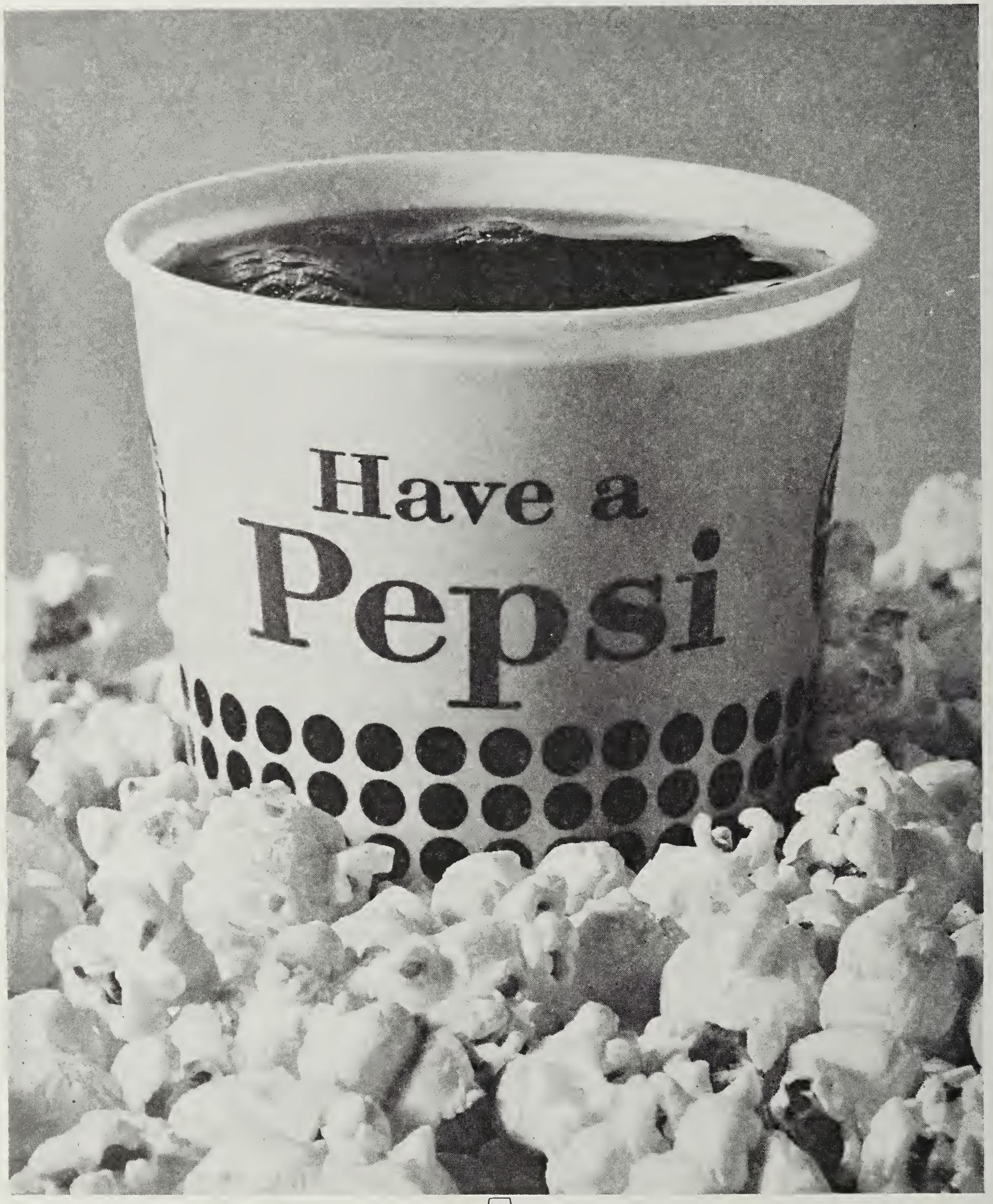
EDITORS NOTE: In an effort to portray accurately the picture of the present refreshment operations in indoor and drive-in theatres . . . a survey was conducted recently the results of which are found in this article . . . Since the indoor and drive-in concession operations have characteristics and problems of their own . . . the survey is presented in two parts . . . one discussing the indoor theatre operation . . . and the other the drive-in refreshment market . . . You will find price information . . . popularity of specific items . . . price structure . . . development and acceptance of novelty items . . . methods of merchandising . . . and much other valuable information . . . Representing the condition of the concession operations of the country as revealed by thousands of theatremen . . . this survey will offer the reader a valuable insight into the refreshment business in the theatre field.

Concession Item Popularity

As was the case four years ago, **popcorn, candy** and **soft drinks** are far and away the items with the highest degree of consumer acceptance at the indoor theatre. A short breakdown of what items are being carried shows 97.7% of the theatres sell **candy**, 94.6% of the houses carry **popcorn**, and 85.9% sell **soft drinks.**

A slight drop of 6.4% in the number of theatres selling the old stand-by, **chewing**



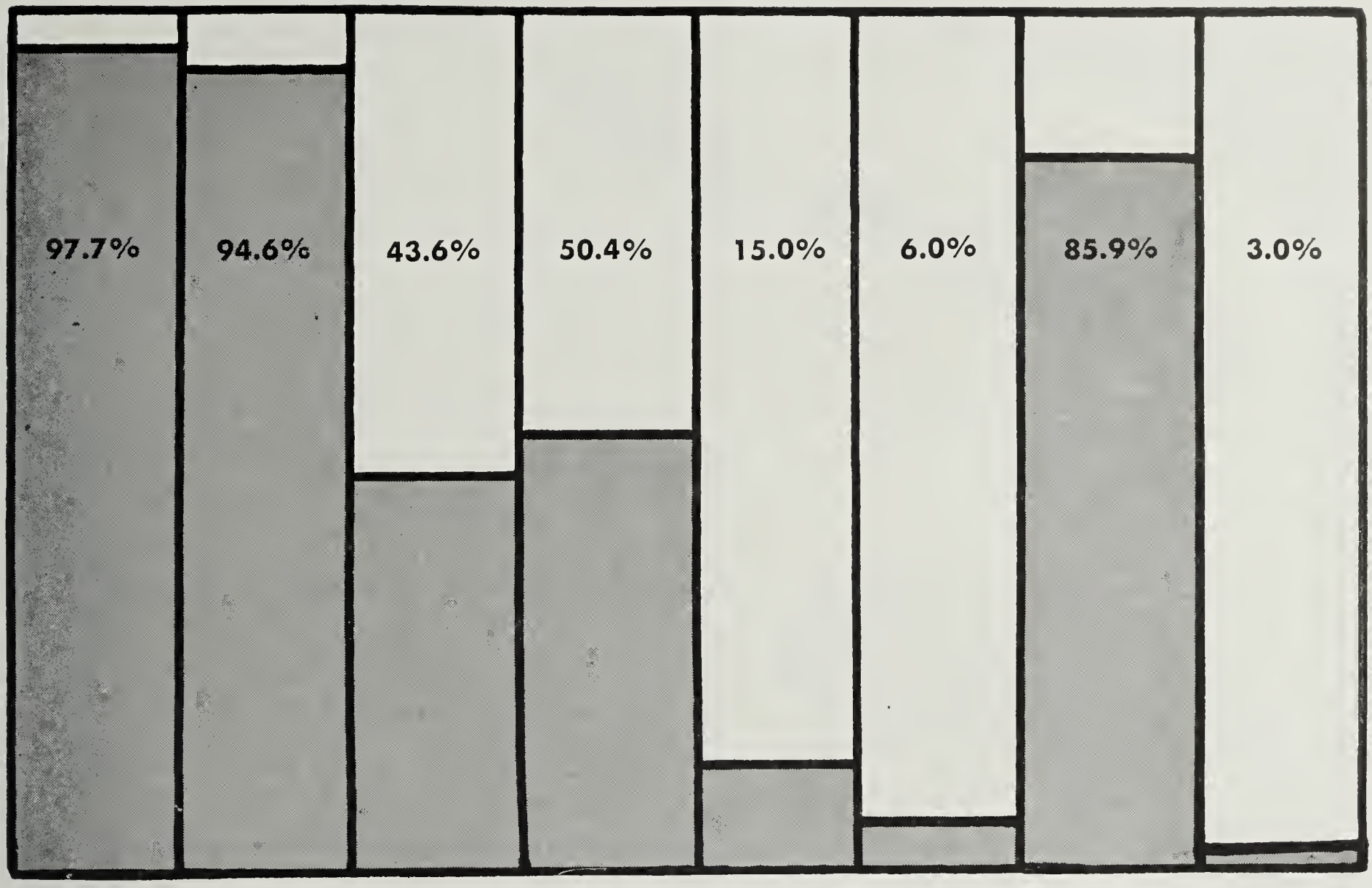


PROFITZAPOPPIN!

Profits pop 'way up when you sell Pepsi and popcorn! Your Pepsi-Cola bottler will show you how to make the most of these two money-makers. Call him today!

"Pepsi-Cola" and "Pepsi" are trademarks of Pepsi-Cola Company, Reg. U.S. Pat. Off.

POPULARITY OF ITEMS SOLD IN INDOOR THEATRES



gum, doesn't mean that the item is on the way down. Some 5,222 houses, or 43.6% of the total now carry gum.

The sale of **ice cream** at roofed theatres continues to grow in popularity, with 6,048 indoor houses (50.4%) handling ice cream. MPE-EP attributed the recent acceptance of ice cream by the patron of the indoor house to a shift from the nickel as the most popular sales price to the dime, some four years ago.

It appears that the public is willing to hazard melting, the chance of spotting clothing, and other drawbacks of ice cream in the theatre, as ice cream sales continue to mount.

Additional Items

With such obstacles as the need for cooking equipment, the objectionable odors, increased noise levels, and other factors, it seems that the sale of items such as **hot dogs, sandwiches, potato chips, pickles, snow cones,** etc., will continue to play a minor role in overall indoor theatre concession stand business.

Four years ago, it semed that the **hot dog** was winning an increasingly larger acceptance from indoor patrons, however, present sales depict a reversal for this outdoor favorite, probably due to the reluctance of the indoor theatre-goer to eat a sandwich at an indoor theatre and the traditional after the show trip to a soda fountain or restaurant.

Sales Price

The survey wasn't necessary to tell theatremen that the 5¢ price **at concession** stand operations is practically **nonexistent.** The 6¢ and 12¢ price for **candy, with** more theatres carrying the higher priced boxes, is predominant.

Since candy, popcorn, and soft drinks dominate the indoor concession market, it was decided to obtain specific price information on this money making trio.

Candy: The price scale of candy products has shown a slight rise, with the five and ten cent price almost universally displaced by the 6 x 12¢ combination. Six cent and 12¢ candy sold respectively in 79% (9,262 theatres) and 77% (9,027 theatres) indicating that only two out of ten theatremen are operating on the old profit level.

Popcorn: Almost 60% of all popcorn sales at indoor houses is for 10¢, making the 10¢ bag the continued favorite. A growing number of houses, 45% or 5,108 theatres, carry a 15% bag, with a small percentage handling 20¢ and 50¢ bags. An in between size, the 25¢ bag is carried by 35% of the hardtops, probably due to the popularity of adding butter and other flavoring to the larger sized bags.

Soft drinks: Far and away, the big favorite

(*Continued on page 70*)



WANT MORE CASH?

BERLO CAN GIVE IT TO YOU WITH NATIONAL KNOW-HOW *plus* LOCAL SERVICE



BECAUSE ABC IS THE LARGEST

operator of indoor and outdoor theatre refreshment services in the nation, you get all the big-organization advantages of

A • tried and tested merchandising techniques
B • trained and supervised sales help
C • established stock and cash controls

BECAUSE ABC HAS 31 BRANCH WAREHOUSES

. . . *your* dealings are strictly on a local level, with all the advantages of

A • fast, on-the-spot service
B • personal contact with a man who knows your market
C • efficient local organization

ABC DELIVERS THE HIGHEST PER CAPITA SALES IN THE ENTIRE ENTERTAINMENT FIELD—MAKE IT WORK FOR YOU!

Write or call collect, now . . .
PEnnypacker 5-5966

BERLO Vending Co.
DIV. OF A.B.C. VENDING CORP.
333 S. BROAD ST., PHILA. 7, PA.

Address inquiries to: 333 South Broad St., Phila., Pa.

Offices and warehouses in following cities:

LOS ANGELES, CALIF.
CHICAGO, ILL.
DETROIT, MICH.
MILWAUKEE, WIS.
ST. LOUIS, MO.
ALBANY, N. Y.
ALLENTOWN, PA.
ALTOONA, PA.
ATLANTIC CITY, N. J.
BALTIMORE, MD.
CHARLESTON, S. C.
CHARLOTTE, N. C.
CHATTANOOGA, TENN.
CINCINNATI, OHIO
CLEVELAND, OHIO
COLUMBUS, OHIO
CUMBERLAND, MD.
DAYTON, OHIO
FAIRMONT, W. VA.
FT. WAYNE, IND.
HAGERSTOWN, MD.
HARRISBURG, PA.
LIMA, OHIO
MIAMI, FLA.
NEW ORLEANS, LA.
NORFOLK, VA.
PHILADELPHIA, PA.
PITTSBURGH, PA.
RICHMOND, VA.
ROANOKE, VA.
SCRANTON, PA.
TAMPA, FLA.
WASHINGTON, D. C.
YOUNGSTOWN, OHIO

THEATRE CATALOG ISSUE

ADVERTISERS AND PRODUCTS ADVERTISED IN THIS ISSUE

Code Number		Page Number
1.	A. B. C. VENDING CORP. (BERLO VENDING CO. DIV.) Concession Service	66
2.	ADLER SILHOUETTE LETTER CO. Changeable Letters and Displays	23
3.	ASHCRAFT, C. S. MANUFACTURING CO. "Super Cinex" Projection Lamps and Rectifiers	45
4.	BALLANTYNE CO., THE Drive-In Equipment, Changeable Letters and Attraction Boards	33
5.	BERLO VENDING CO. DIV., A. B. C. VENDING CORP. Concession Service	66
6.	CARBONS, INC. Lorraine Carbons	60
7.	CENTURY PROJECTOR CORP. Projectors, All-Transistor Sound Systems	43
8.	CINEMATOGRAPH INTERNATIONAL, INC. Cinemeccanica Sound Projection Systems	57
9.	COCA-COLA CO., THE Free Drive-In Intermission Tapes	69
10.	COMMERCIAL CONTROLS CORP. (ELECTROMODE DIV.), Electromode In-Car Heaters	38
11.	DR PEPPER CO., (FOUNTAIN-VENDING DIV.) Soft Drinks	31
12.	S. T. ECHOLS, INC. Snow Cones, Snow Shavers	75
13.	ELECTROMODE DIV., COMMERCIAL CONTROL CORP., Electromode In-Car Heaters	38
14.	EPRAD, INC., New EPRAD Drive-In Speakers	37
15.	FOUNTAIN-VENDING DIV., DR PEPPER CO., Soft Drinks	31
16.	GENERAL REGISTER CO. Cash Control Systems	25
17.	GENERAL SOUND & THEATRE EQUIPMENT LTD. Canada's Theatre Supply House	86
18.	GOLDBERG BROTHERS 70/35mm Cast-Aluminum Projector Reels	60
19.	GREER ENTERPRISES Glenray Hot Dog Barbecue Machines	75
20.	HEYER-SHULTZ CORP. Metal Reflectors	59
21.	HEYWOOD-WAKEFIELD CO., (THEATRE SEATING DIV.) "Futura" Theatre Chairs	24
22.	HOLLYWOOD BRANDS, INC. (HOLLYWOOD CANDY DIV.) Candy Bars	74
23.	HOLLYWOOD CANDY DIV., HOLLYWOOD BRANDS, INC. Candy Bars	74
24.	I.A.T.S.E.	55
25.	INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA	55
26.	KINNER PRODUCTS CO. Glass and Chrome Cleaner	75
27.	KOLLMORGEN OPTICAL CORP. Snaplite Projection Lenses	51
28.	LaVEZZI MACHINE WORKS Projector Parts	56
29.	LITTON INDUSTRIES (WESTREX CORP. DIV.) Westrex Sound Systems	87
30.	MASSEY SEATING CO. (THEATRE SEAT SERVICE CO. DIV.) Theatre Seat Rehabilitation	26
31.	NATIONAL CARBON CO. DIV. OF UNION CARBIDE CORP. "National" Projector Carbons	49
32.	NATIONAL THEATRE SUPPLY CO. Constellation Projection Lamps; In-A-Car Speakers and Theatre Equipment	29, 53
33.	NOVELTY SCENIC STUDIOS, INC. Theatre Decoration	17
34.	N. V. PHILIPS' GLOEILAMPENFABRIEKEN, ELA DIV. Philips Cinema Equipment	47
35.	PEPSI-COLA CO., Pepsi-Cola	64
36.	PEREY TURNSTILE CO. Perey "Magic Barrier" Turnstile System	21
37.	PHILIPS CINEMA EQUIPMENT, N. V. PHILIPS' GLOEILAMPENFABRIEKEN Cinema Equipment	47
38.	PRESSWELD, INC. "Track Rabbit" Midget Cars	39
39.	REVERSIBLE COLLAR CO., (THEATRE SERVICE DIV.) Linfex Collars and Fronts	27
40.	RINGSDORFF CARBON CORP. "Diamond" Projector Carbons	59
41.	ROYAL CROWN COLA CO. Royal Crown Cola	71
42.	STEEL PRODUCTS CO. E-Z Way Automatic Coffeemakers	75
43.	STRONG ELECTRIC CORP., THE "35/70" Projection Lamps, Red Arrow Selenium Rectifiers, Spotlights, Reflectors	41, 54, 60, 61
44.	THEATRE SEATING DIV., HEYWOOD-WAKEFIELD CO. "Futura" Theatre Chairs	24
45.	THEATRE SERVICE DIV., REVERSIBLE COLLAR CO. Linfex Collars and Fronts	27
46.	THEATRE SERVICE CO. DIV., MASSEY SEATING CO. Theatre Seat Rehabilitation	26
47.	UNION CARBIDE CORP. (NATIONAL CARBON CO. DIV.) "National" Projector Carbons	49
48.	WAGNER SIGN SERVICE, INC. Frames, Changeable Letters and Panels	19
49.	WALKER AMERICAN CORP. Walker Screens	59
50.	WESTREX CORP. DIV. LITTON INDUSTRIES Westrex Sound Systems	87

HOW TO GET ADDITIONAL INFORMATION

For information on Products Advertised in this issue, circle the proper code number on reply card and mail. No postage needed if mailed in the U.S.

BE SURE TO ADD YOUR NAME AND ADDRESS IN SPACE PROVIDED AT BOTTOM OF REPLY CARD.

Information Service Department

T. C. issue of Apr. 12, 1961

PRODUCTS ADVERTISED:

Please send information relating to code numbers (advertised products, left) I have circled.

1	11	21	31	41
2	12	22	32	42
3	13	23	33	43
4	14	24	34	44
5	15	25	35	45
6	16	26	36	46
7	17	27	37	47
8	18	28	38	48
9	19	29	39	49
10	20	30	40	50

Please send additional information on equipment or items written in below:

. . . . . .

. . . . . .

. . . . . .

. . . . . .

. . . . . .

Fill in and mail. • No postage required if mailed in U.S.

NAME . . . . . .

THEATRE or CIRCUIT . . . . . .

ADDRESS . . . . . .

STATE . . . . . .

No Postage Stamp Necessary If Mailed in the United States

Postage Will Be Paid by Addressee

BUSINESS REPLY CARD
FIRST CLASS PERMIT #888, PHILA., PA.

DEPT. T. C.
MOTION PICTURE EXHIBITOR
317 N. BROAD STREET
PHILADELPHIA 7, PENNSYLVANIA

THEATRE CATALOG ISSUE

Information Service Department.

No Postage Stamp Necessary If Mailed in the United States

BUSINESS REPLY CARD
FIRST CLASS PERMIT #888, PHILA., PA.

DEPT. T. C.
MOTION PICTURE EXHIBITOR
317 N. BROAD STREET
PHILADELPHIA 7, PENNSYLVANIA

Postage Will Be Paid by Addressee

T. C. issue of Apr. 12, 1961

PRODUCTS ADVERTISED:

Please send information relating to code numbers (advertised products, back of page) I have circled.

1	11	21	31	41
2	12	22	32	42
3	13	23	33	43
4	14	24	34	44
5	15	25	35	45
6	16	26	36	46
7	17	27	37	47
8	18	28	38	48
9	19	29	39	49
10	20	30	40	50

Please send additional information on equipment or items written in below:

. . . . . .

. . . . . .

. . . . . .

. . . . . .

. . . . . .

Fill in and mail. • No postage required if mailed in U.S.

NAME . . . . . .

THEATRE or CIRCUIT . . . . . .

ADDRESS . . . . . .

STATE . . . . . .

Want additional information on any of the following equipment, items or services?

Just write in the type of equipment on the attached reply card, fill in space provided for name and address, and mail. No postage required if mailed within the U.S.

ADVERTISING ACCESSORIES

Attraction Boards
Banners, Flags
Display Cases, Easels
Letters, Silhouette
Marquees
Marquee Letters
Poster Frames
Posters, Heralds
Signs
Trailers

AIR CONDITIONING

Air Conditioning Systems
Air Filters
Blowers
Diffusers
Fans

CONCESSIONS

Bags
Beverages
Beverage Dispenser, Fountain
Boxes
Bun Warmers
Butter Dispenser
Candy
Coffee
Coffeemaker
Chocolate Drink
Chocolate Drink Dispenser
Concession Stand
Concessionaire
Canned, Prepared Foods
Cups
Cup Dispenser
Food, Frozen
Food Preparation Equipment
Fountains
Gum
Hamburger Grills
Hot Dog Machines
Ice Cream
Ice Cream Cabinets
Ice Cream Dispensers
Ice Machines
Malt, Shake Machines
Nuts
Pizza Equipment & Supplies
Popcorn
Popcorn Seasoning
Popcorn Warmers
Popcorn Machines
Refrigeration Units
Soft Drinks
Snow Cones

COIN VENDING MACHINES

Candy Vender
Cigarette Vender
Coffee Vender
Coin Changers
Drink Vender, Cup
Gum Vender
Hot-Cold Cup Venders
Ice Cream Vender
Juice Vender
Milk Vender
Nut Vender
Popcorn Vender
Sandwich Vender

DECORATION FURNISHING

Carpets
Carpet Cushion
Curtains, Stage
Curtain Controls & Track
Decorators, Designers
Draperies
Drink Fountain
Fabrics, Wall
Flooring
Lounge Furniture
Mats, Rubber
Paint
Sand Urns
Stage Rigging
Tile
Traffic Control

HEATING

Fans
Furnaces
Heat Pumps
Humidifiers
Insulation, Thermal, Acoustic

LIGHTING

Aisle Light
Batteries
Color Wheels
Dimmers, Controls
Directional Signs
Emergency Light
Spot & Flood Lights
Switchboards
Transformers

MANAGEMENT

Theatre Forms and Systems, Personnel Training
Uniforms

PROJECTION

Aperture Plates
Blowers, Lamphouse, Portole
Carbons
Carbon Saver
Changeover
Dowsers
Film Cabinets
Film Cement
Film Coolers
Film Magazines
Film Reels
Film Rewinders
Film Splicers
Lenses
Motor Generator
Projectors
Projection Arc Lamp
Projector Parts
Pedestals
Rectifiers
Reel End Signals
Reflectors
Rewinds
Rheostats
Screens
Sound Equipment
Sprockets
Television, Theatre
Transformers

SAFETY SUPPLIES

Door Hardware
Exit Devices
Fire Alarms
Fire Extinguisher
Fire Hose
Kick-Push Plates
Ladders

SANITARY SUPPLIES

Carpet Cleaners
Deodorants-Disinfectants
Floor Cleaners
Glass Cleaners
Hand Dryers
Mops—Brushes
Soap Dispenser
Upholstery Cleaner
Vacuum Cleaners

SEATING

Auditorium Seats
Drive-In Seating
Seat Covers
Seat Cushion
Seat Reconditioning
Upholstery Material

SOUND EQUIPMENT

Amplifiers
Inter-Coms
Exciter Lamps
Microphones
Pre-Amplifier Cabinet
Public Address System
Sound Equipment, Theatre
Sound Heads
Sound Service Companies

TICKET OFFICE

Admission Signs
Boxoffices
Cash Control Systems
Change Making Machines
Coin Sorters
Tickets
Ticket Boxes
Ticket Machines
Ticket Registers
Turnstiles

DRIVE-INS

Admission Control Systems
Attraction Lights
Benches
Directional Lights
Dust Control Systems
Fences
Fireworks
Floodlights
Insect Controls
Flares, Light
Heater, In-Car
Miniature Trains
Paint
Picnic Table
Playground Equipment, R
Pools, Swimming
Post Lights
Quarter Midget Racers
Ramp Lights
Screen Facing
Screen Paint
Screen Towers
Seats, Walk-In Patron
Speakers, In-Car
Speaker Cords
Speaker Cover
Speaker Posts
Speaker Repair
Sweepers
Underground Cable

BE SURE TO ADD YOUR NAME AND ADDRESS IN SPACE PROVIDED ON THE ATTACHED REPLY CARD.



FREE INTERMISSION TAPES

SELL YOUR REFRESHMENT SERVICE!

Sparkling musical tapes to help you take full advantage of the profit-laden pre-show and intermission periods! A full hour of hit tunes, punctuated with appetizing sell on all your food items, plus two 15-minute intermission segments. Pre-tested for two years and proved to pull customers! New tapes issued monthly! Get yours now!



See your representative for Coca-Cola. Or write: Mgr., Theatre and Concessions, Dept. S-T, P.O. Drawer 1734, Atlanta 1, Ga.

ANOTHER EXAMPLE OF THE YEAR-ROUND MERCHANDISING SUPPORT YOU RECEIVE FROM THE COCA-COLA COMPANY.

COPYRIGHT © 1960 THE COCA-COLA COMPANY. "COCA-COLA" AND "COKE" ARE REGISTERED TRADEMARKS.

(*Continued from page 65*)

here is the 10¢ price, with 85% of the indoor houses selling their beverages for a dime. Only 8% of the theatres carry a 15¢ soft drink, 15% carry 20¢ drinks, and a scant 5% carry a 25¢ drink.

Concession Operations

Since the majority of the roofed theatres in this country are in the small and medium size range, it is not surprising to learn that almost 80% of the concession operations are handled by theatre owners. Concessionaires operate 20.9% of the indoor stands, mostly in the larger center city locations.

Summary of Indoor Findings

In summing up the findings of this survey, it is apparent that the concession arm of indoor theatre operation has become a major source of profit, providing almost one quarter of the indoor gross during the past year.

The survey also showed that the market is made up of three basic types of products, and the market diversification depicted in the survey four years ago has suffered a reverse trend, with the sale of items such as hot dogs, and sandwiches suffering considerably in the indoor houses.

In addition, the price scale has risen slightly, with the 6 and 12¢ price becoming preferred over the old standards.

The concession stand is still the basic method of selling, although the majority of theatre owners prefer to use a stand-vending machine combination to capture late hour profits.

Finally, there is every indication that the multi-million dollar concession market in indoor houses is growing at a rate fast enough to satisfy all but the most greedy, with gross sales up 27 million in four years. With fewer theatres to split the take, this should provide a very welcome and needed source of extra profits to the theatremen in this fiercely competitive age.

Drive-In Market

The drive-in concession market has increased by about $16,000,000 in the last four years with outdoor theatre owners now attributing 51% of their gross to extra profit items.

Spelling it out more precisely the nation's 5,000 drive-ins are grossing about $287,000,000 a year, $146,000,000 of which comes from refreshment sales. This means that the owner of the average outdoor situation can assume, with a reasonable degree of certainty, that his patrons will spend as much for refreshments as they do for admissions.

The extra profits picture for the typical drive-in owner looks something like this: his location has a car capacity of about 450; he derives about half his gross income from refreshment sales; he carries a wide variety of both cold and hot foods; he employs the station system of service; popcorn, soft drinks and hot dogs are his leading items; his average selling price is about 15¢ per item and he probably operates the concession himself.

How Items Are Sold

The survey indicates that the station system of selling is favored by 52% (representing 2,635 theatres) of the owners and is especially popular with operators of small and medium-sized locations.

Cafeteria-type service, however, has enjoyed continued growth and is now employed by 47.3% of the drive-in operators. This is an increase of 7.7% since the 1956 survey.

The drive-in refreshment operations at 82.3% of the locations (4,115 theatres) are run by the owners themselves. The remaining 17.7% (885 theatres) are operated by professional concessionaires. This shows a rise of approximately 5% in four years in theatres using concessionaires.

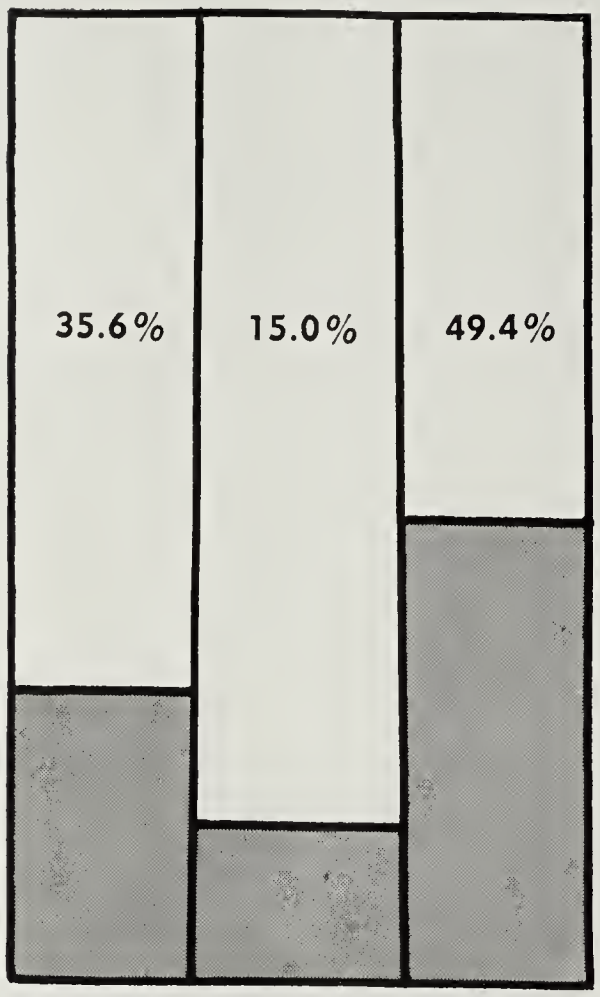
Concession Item Popularity

The drive-in theatre offers its patrons a wide variety of refreshments with such items as coffee, hamburgers, bar-b-ques, french fries and ice cream being sold at more than half the locations. These items, combined with the traditional favorites, popcorn, soft drinks, hot dogs and candy, average out to a unit selling price of more than 15¢.

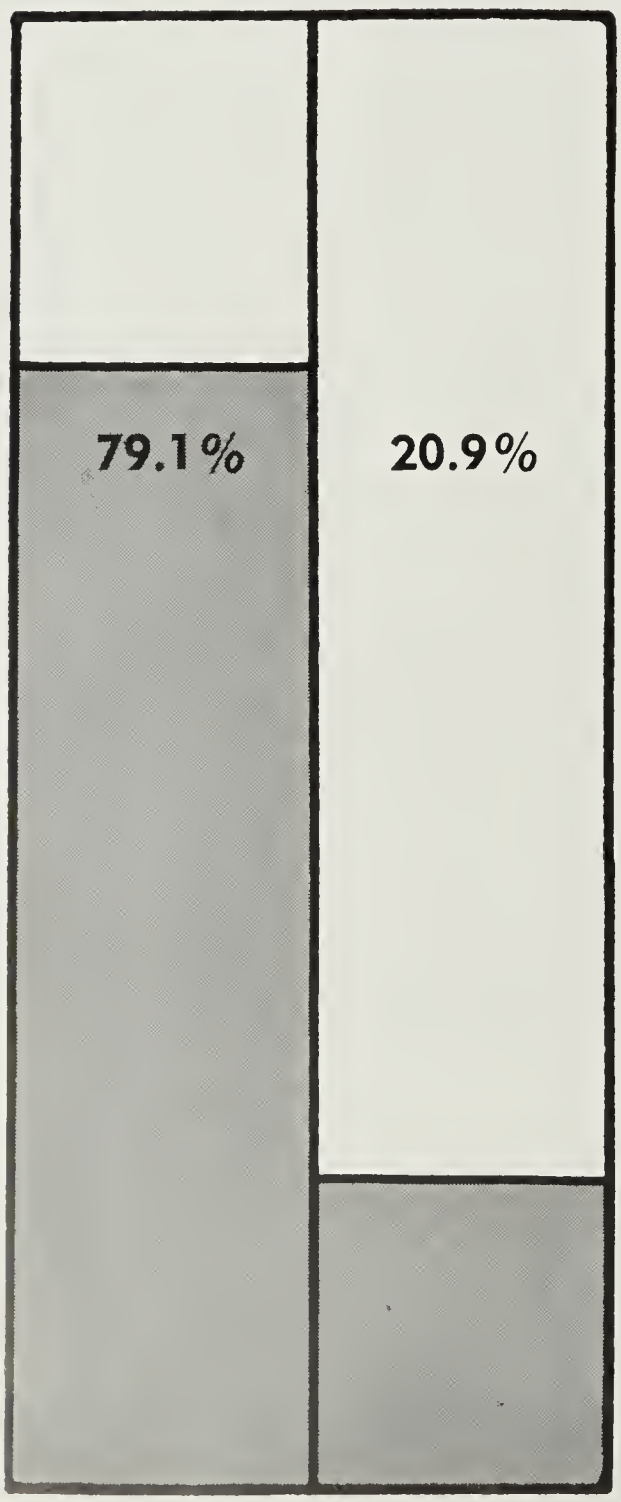
Popcorn, soft drinks and hot dogs have remained the popularity leaders over the

(*Continued on page 72*)

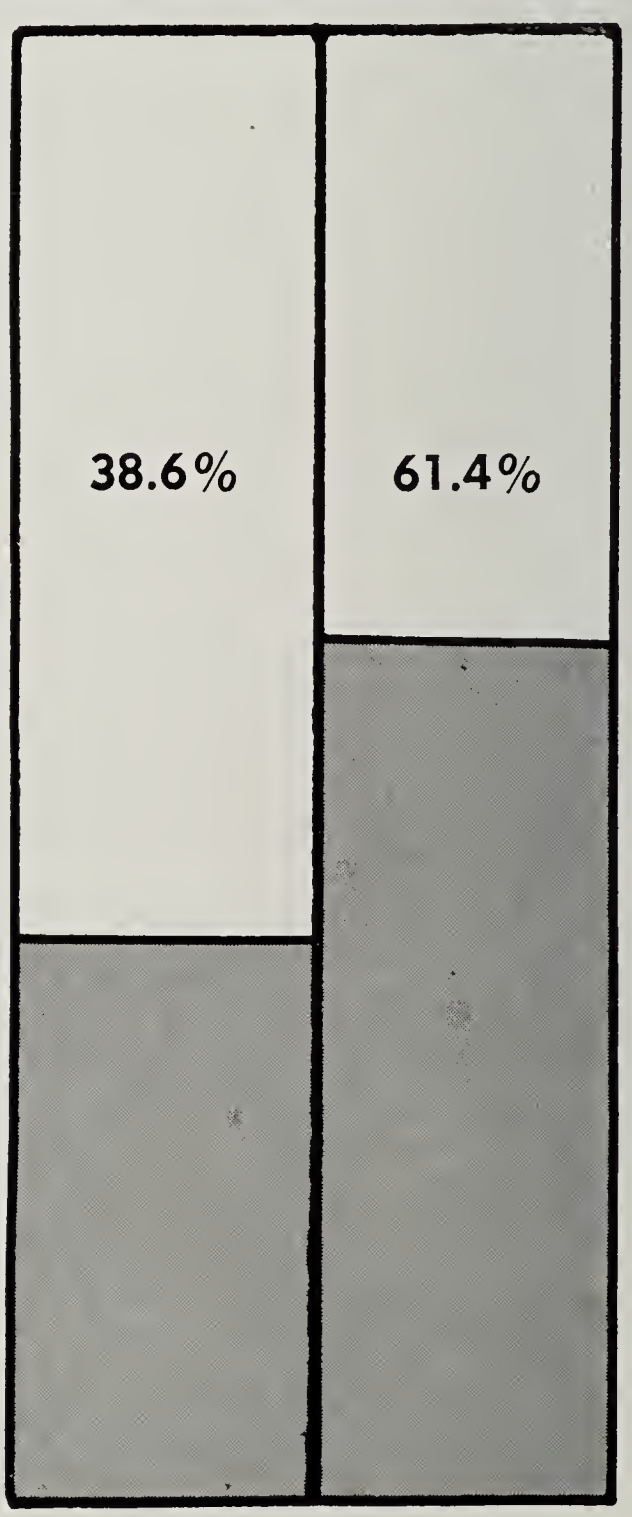
METHODS OF SELLING



STAND OPERATION (Indoor)



BEVERAGE DISPENSING (Indoor)



THE FRESHER REFRESHER

Royal Crown Cola

more
profit
per
gallon
than
any
other
national
brand



Check these 3 profitable points:

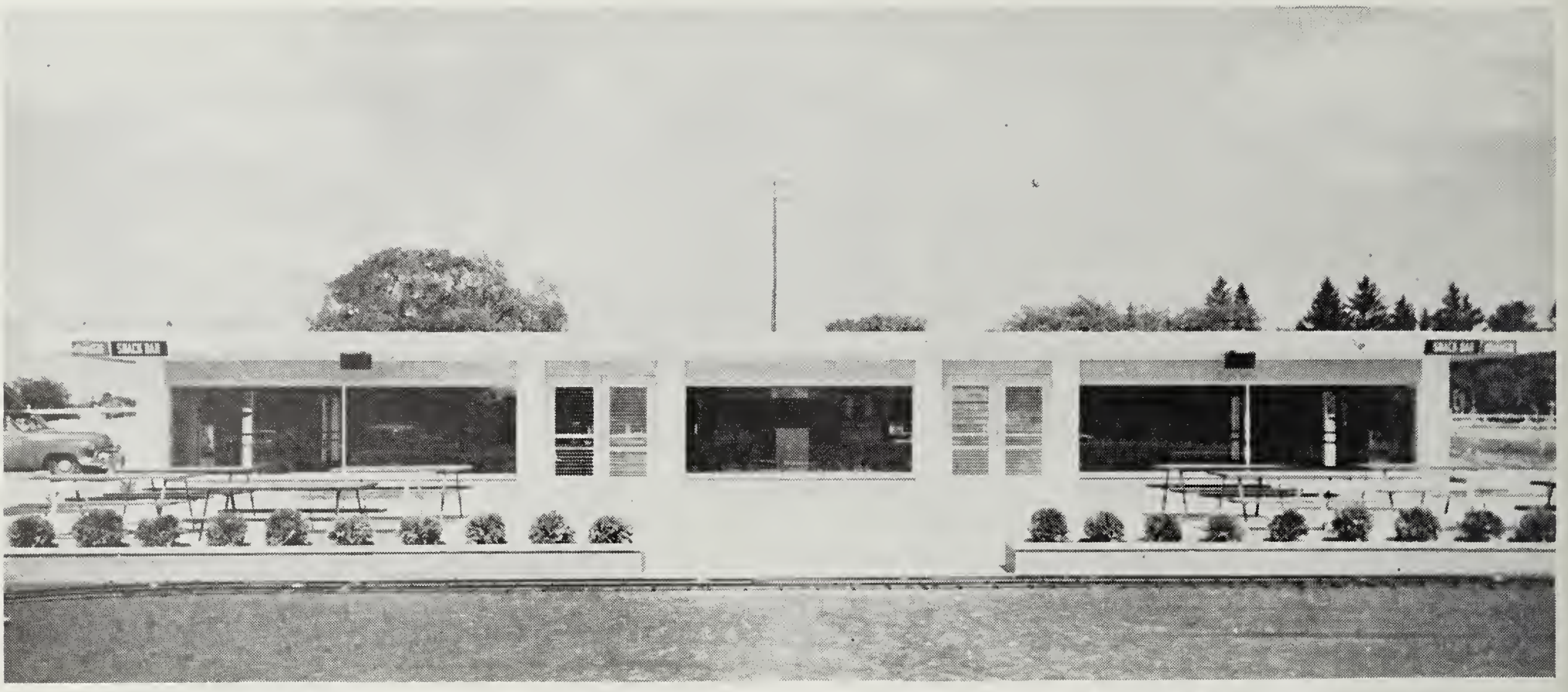
1. Most successful kiddy show program ever offered. (Want to see some testimonials? Just ask.)

2. Lowest-priced nationally advertised cola syrup. (Check our price and see.)

3. Handsome jug-return allowance. (Are you getting one? Why not?)

RC's Program of Profit is backed up by local service and the best possible selection of flavor syrups plus nationally-known Royal Crown Cola. One-source buying means less bookkeeping for you, too. Easy and profitable. Give your neighbor, the Royal Crown Cola bottler, a call. Or write to:

ROYAL CROWN COLA CO. · COLUMBUS, GEORGIA



A MODERN, WELL KEPT DRIVE-IN CONCESSION AREA LOCATED IN LOWELL, MASS.

SURVEY *(Continued from page 70)*

four-year period. This year's survey shows that popcorn is sold by 99.1% (or 4,955) of the theatres and continues to be the most favored concession item.

Soft drinks have enjoyed a popularity increase of 2.7% since the 1956 study and are now dispensed at 98.3% (or 4,915) of the locations.

The American favorite, the hot dog, up 1% over the four-year period, is offered at 4,830 (96.6%) theatres.

The hamburger, almost as traditional as the hot dog is now being sold by 3,150 (63%) locations.

Candy remains a popular item at the drive-in although a 1% drop in four years was recorded by this survey. This item is now carried by 4,750 (95%) theatres.

High on the list of favorite items is coffee. The survey shows that this traditional outdoor drink has enjoyed a 4.1% increase in the four-year period and is now being offered by 4,580 (91.6%) of the drive-in locations.

Another outdoor favorite, ice cream, is being sold at 4,245 theatres, or 84.9% of the total market. This figure represents a 1.4% increase in popularity of the item since the 1956 survey.

Additional Items

Deterrants, such as cooking odors, increased noise level, space limitations, and the like, which prohibit the hardtop owner from appreciably expanding his refreshment line, are not of particular importance to the drive-in owner. Consumer demand appears to be the primary factor in determining what items will be offered drive-in patrons.

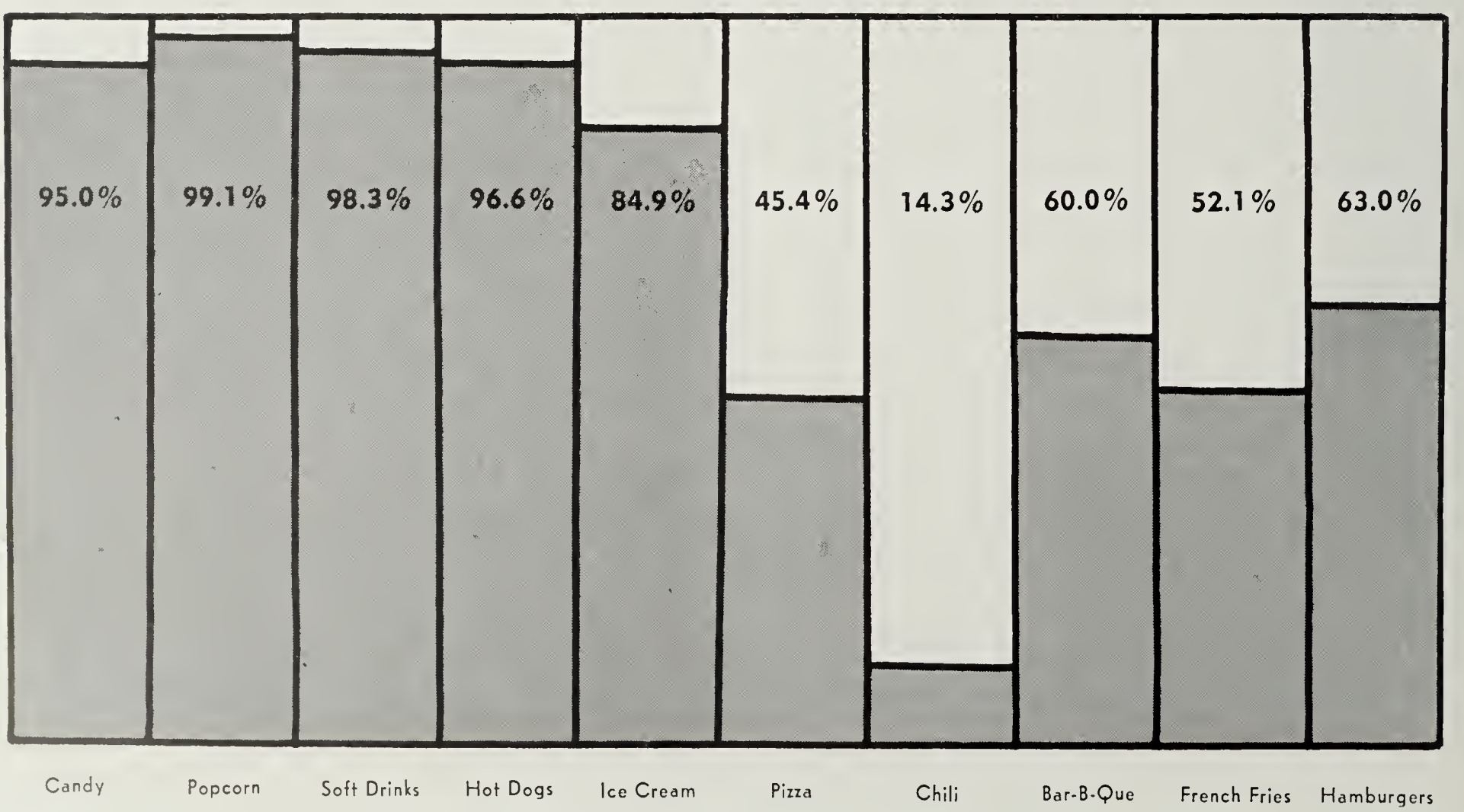
Sales Price

Please note that in some cases the total is greater than 100%. This is due to the fact that many items are sold at more than one price.

Candy: This item is sold at 5¢ by 55.5% of the drive-ins but 80.7%, or 3,833 theatres favor the 10¢ item in this line. A 15¢ candy is sold at 17.9% of the outdoor locations with 9.2% offering a 25¢ item. A few situations handle candy at 30¢ and 35¢.

Popcorn: The price leader on this, the most

POPULARITY OF ITEMS SOLD IN DRIVE-IN THEATRES





popular item, is 10¢ in 56.3% of the locations while 40% of the theatres offer a 15¢ popcorn. Some 585 drive-ins, or 11.8% of the theatres sell the item at 20¢ while 42% offer a 25¢ package. A very small percentage of the theatres sell the item at 30¢ and 35¢.

Soft Drinks: The 10¢ drink is favored by 88.2%, or 4,335 theatres. The survey shows that only 10.9% sell the drinks at 15¢. Some 2,767 theatres, 56.3% of the total, sell a 20¢ soft drink while 19.3% sell a 25¢ item. Soft drinks are offered at 30¢ by 27.7% of the theatres.

Ice Cream: The favored price for this item is 10¢ in 65.5% of the drive-ins (2,780 theatres) while 33.6% offer ice cream at 15¢. Only 10% offer a 20¢ ice cream while 12.6% sell a 25¢ item.

Hot Dogs: The 10¢ price on this item seems to have completely disappeared and the 15¢ dog is rapidly moving toward extinction with only 2% of the theatres selling the dogs at that price. The 20¢ frank is offered by 40.3% of the outdoor locations and the item is sold for 25¢ by 50.4%, or 2,434 drive-ins. Some 7.6% sell the hot dog at 30¢.

Pizza: A small percentage of drive-in operators report they sell slices or half portions of this item for 30¢ and 40¢ while 10% of the situations offer the item for 50¢. The favored price is 60¢ for a medium-sized pizza, sold by 46% or 1,044 theatres. Some 16.6 percent offer the item at 70¢ while 5.5% sell an 80¢ pizza. A large pie is offered by 21.9% of the theatres at prices ranging from 90¢ to $1.25.

Bar-B-Que: This item is sold at 25¢ by 8.8% of the locations handling it. The favored price is 35¢, commanded by the item at 44.1% of the 3,000 theatres. Some 1,104 theatres (33.8%) offer bar-b-ques at 30¢ while 13.2% sell the item at a 40¢ price. A few theatres sell the item for 50¢ and 60¢.

Hamburgers: Some 135 drive-ins (4.3%) sell this item at 20¢ while 12.9% sell the product at 25¢. The favored price is 35¢, asked by 44.2% of the situations, while 35.7% sell the item at 30¢. A few locations, 2.9%, sell the hamburger for 40¢ and even fewer offer the item at 50¢.

Coffee: Approximately 70%, or 3,206 theatres, sell coffee at 10¢ while 8% sell the item at 15¢. Coffee is offered for 20¢ at 21% of the outdoor locations and a few operators offer a 25¢ coffee.

Chili, Shrimp Rolls, French Fried Potatoes: The favored price for chili is 25¢ to 35¢. Shrimp rolls are sold at a 30¢ and 35¢ price, and the favored price for french fried potatoes is 20¢ and 25¢ with some theatres selling large portions for 50¢.

French fried potatoes are now being handled by 2,605 (52.1%) drive-ins.

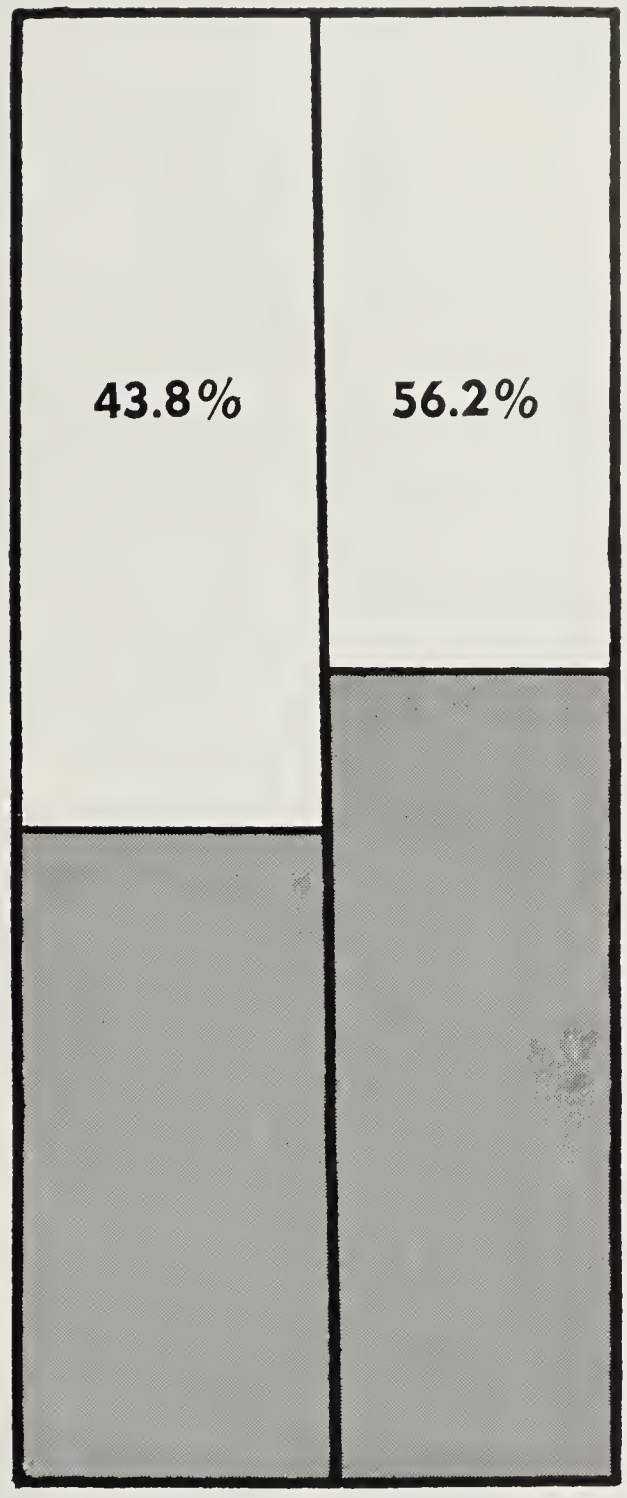
Bar-B-Que sandwiches seem strongly entrenched in the drive-in concession market and are now being carried by 3,000 (60%) theatres.

The **pizza pie,** Italy's gift to the United States, continues to grow in popularity. This item, which four years ago was just catching on, is now being offered by 2,270 (45.4%) outdoor situations.

Chili Con Carne, thought four years ago to be on the rise, showed a loss in popularity of 5% and is now being carried by 715 (14.3%) theatres.

Shrimp Roll, another item just catching on when the 1956 survey was taken, is now being offered at 1,135 outdoor locations, representing 22.7% of the total market.

Cigarettes are sold by 4,565 theatres (93.3%) and are either dispensed through vending machines or sold at the counter.



Cleanliness is of paramount importance in any area where food is to be stored, prepared, and served. The great variety of items served in many drive-in concession areas make it as complex and important an adjunct of theatre management as any other. Indeed, it can be said that many theatre men are also in the restaurant business and in a big way.



New Refreshment Products

Items Offered By Manufacturers Are Of Interest To Theatre Owners

CRETORS' CARAMELCORN MIXER

Cretors' new electric caramelcorn mixer cooks and mixes approximately 25 pounds of finished caramelcorn per hour. An outstanding feature of this unit is that it eliminates about 90% of the labor required for making caramelcorn when the old style copper kettle and mixing paddle are used.

Cretors has also developed, after three year's of testing, a very special pure caramelcorn mix.

The mix comes packed in 2 lb., 14 oz. poly bags, containing 4 ounces of creamery butter per bag, has a shelf life of over a year, is not subject to rancidity and does not have to be refrigerated.

The mix also eliminates waste and shortages of butter, sugar and other ingredients using the old method, and assures an easier and more accurate inventory control.

In the past, caramelcorn operators had problems with the old type formula sticking to the inside of the copper kettles and mixing vats.

Cretors has developed a product called Non Stik which prevents the caramel from sticking to the mixer and at the same time aids separation of the kernels.

By using the automatic Caramelizer and the special mix a caramelcorn operation can be set up quickly, efficiently and with a reasonable investment. In addition, as the Cretors machines are electrically operated, the stand is cooler and cleaner than the methods formerly used.



BALLANTYNE PRESSURE FRYER

With the Ballantyne Co.'s Flavor-Crisp Pressure Fryer, deep frying is an efficient and easy operation. The unit is trouble-free, dependable and easily cleaned. Being fully automatic, its operation is quite simple.



The Dual Purpose Flavor-Crisp Fryer is designed for both open and pressure cooking, although time cycles for pressure cooking are much less than for open frying. For example, with the Flavor-Crisp Pressure-Fryer, depending on weight raw chicken can be completely fried in just 6 to 8 minutes, hamburgers in 1 to 2 minutes, and fish in 2 to 3 minutes.

The fryer kettle is of heavy cast aluminum alloy and has four heavy-duty heat elements. Kettle capacity is 45 lbs., or approximately 5 gallons. The one-piece cabinet top is constructed of cast aluminum with a drip-proof design. The cabinet is available in both baked



HOLLYWOOD'S 10¢ LINE...GREATER PROFIT...GREATER DEMAND

Pre-sold coast to coast by such headliners as Captain Kangaroo on CBS-TV. Remember,

Your daily
REPEATING PROFIT
is our
MOST IMPORTANT PRODUCT

Hollywood BRANDS, INC.

Makers of the nationally advertised *Balanced Line of Best Sellers*

CENTRALIA, ILLINOIS

ONE OF THE BIG 3 IN CANDY BAR SALES

enamel or stainless steel and is easily cleaned.

The Flavor-Crisp Pressure Fryer is thermostatically controlled by a precision-made thermostat with only 2 degree differential.

JUJYFRUIT PACKAGE DESIGN

Henry Heide, Inc. recently announced the introduction of a brand new package design for its famous Jujyfruits candy. The new package was designed by Egmont Arens, one of America's best known food package designers.

It is now being introduced in the 5-cent size, 10-cent size and the 11 ounce window box.

The new Jujyfruits package is yellow with a red band bearing the name Jujyfruits in the style of letters already associated with this candy.



Individual Jujyfruits are also shown on the package in their natural colors. The familiar Heide "Diamond" trademark is also included in the design. This identification of the 93-year old manufacturer of Jujyfruits, with its connotation of quality, is an added sales factor.

The 5¢ size boxes are packed in a new carton which opens to form a self-display unit. Its deep blue color provides an eye-catching frame for its red and yellow candy boxes.

The initial reaction from expert merchandisers in the trade indicates that the new design has great visual and taste appeal.

FRESH-O-MATIC HEATER

The compact, speedy Fresh-O-Matic heater by Wear-Ever Aluminum heats cold hamburgers, buns and pre-cooked meats in seconds using jet pressure steam.



FRESHER COFFEE AT LOWER COST

You save on every cup the E-Z WAY! Yield's higher, costs lower. An E-Z WAY automatic coffeemaker speeds up your profits and service with soluble coffee. Write for facts—

STEEL PRODUCTS CO.
40 8th Ave., S.W.
Cedar Rapids, Iowa

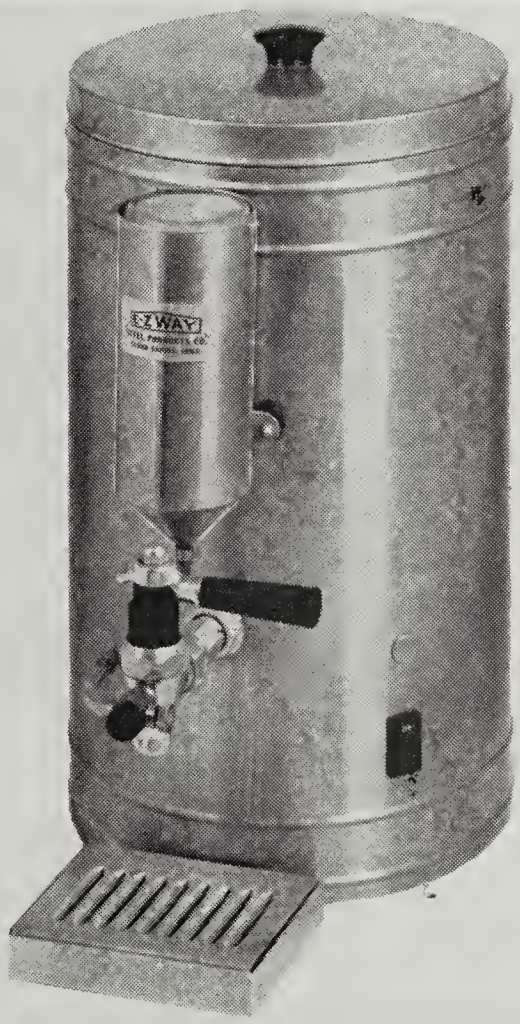
DR. PEPPER DISPENSER

The new, smartly-styled fountain dispenser was recently introduced by Dr. Pepper.

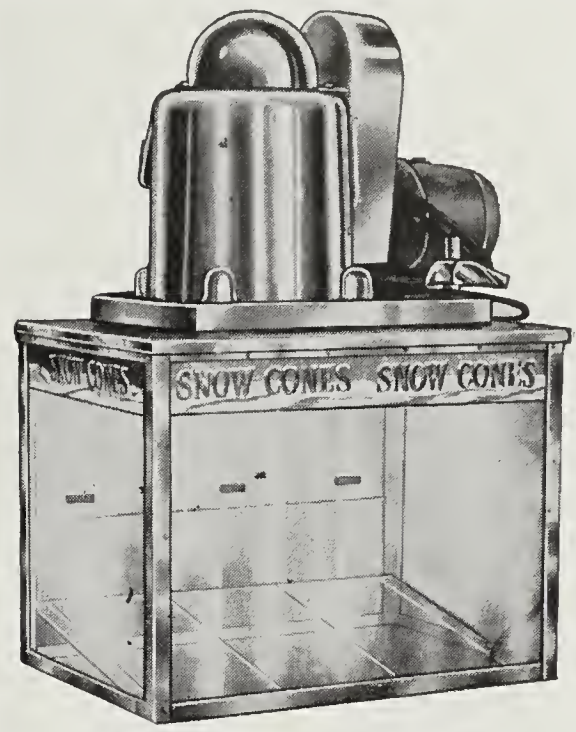


E-Z WAY BEVERAGE MAKER

The E-Z Way automatic beverage maker introduced by Steel Products Company can serve up to 300 cups per hour on a hot water line.



SNOW CONES



INCREASE THE PROFIT

percentage of your snack bar with SNOW CONES. Use this Echols Improved Snow Shaver with reserve capacity for "peak" periods.

Polished Aluminum ! !
Attractively lighted case ! !
As Shown $325.00

See your local dealer or write:

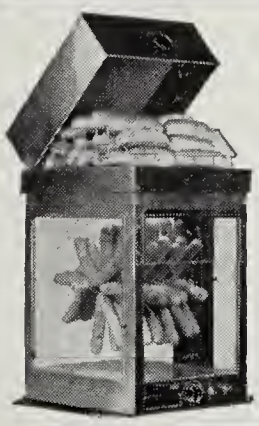
S. T. ECHOLS, Inc. **Box 1612**
BISMARCK, MISSOURI

KINNER'S

Glass & Chrome Cleaner

For those who have need for, and want the best. In use in thousands of Theatres and Motels. Meets the requirements of the Federal Label Law. Sold by Leading Theatre Supply Houses everywhere in the U.S.A.

GLENRAY



MAKES HOT DOGS EAT BETTER

"Better Eating—Bigger Sales—MORE PROFITS"

* NEW INFRA-RAY HEATING
Barbecues to Perfection
* NEW MODEL
All Glass and Stainless Steel

NEW $150.00 Delivered—REBUILT $105.00

SEE YOUR EQUIPMENT MAN OR WRITE ART GREER

GREER ENTERPRISES

BOX 35 QUINCY, MICHIGAN

Refreshment Equipment Suppliers

The Leading Companies in the Field Ever Ready to Boost Extra Profits

BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal.—Popcorn containers
Grand Bag and Paper Company, Inc., Ossining, N. Y.—Noiseless popcorn bags and others
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.
Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags
Rex Paper Products Company, 21-09 Borden Avenue, Long Island City, N. Y.—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn
Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes
Superdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Popcorn boxes, buttercup containers

BEVERAGES

Bowman Dairy Co., 140 W. Ontario Street, Chicago, Ill.—Chocolate milk in cans
Canada Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages
THE COCA-COLA COMPANY, 515 Madison Avenue, New York—"Coke"
Cramore Fruit Product Bases, Point Pleasant, N. J.—Fruit beverage bases
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago, Ill.—Beverages
Double Cola Company, 1478 Market Street, Chattanooga, Tenn.—Beverages
Dutch House, Inc., 1411 N. Sydenham St., Philadelphia, Pa.—Chocolate drink
Grapette Company, 112 Grinsted, Camden, Ark.—"Grapette"
Charles E. Hires Company, 206 South 24th Street, Philadelphia Pa.—Root beer
Hurty-Peck Co., 1423 Naomi Street Indianapolis, Ind.—Beverage flavors
Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup
Mission Dry Corporation, 5001 South DeSoto Street, Los Angeles, Cal.—Mission orange
Crush International, 2201 Main St., Evanston, Ill.—"Orange Crush" drink, "Old Colony" beverages
DR. PEPPER COMPANY, 428 Second Street, Dallas, Tex.—Beverages
PEPSI-COLA COMPANY, 500 Park Ave., N. Y. 22, N. Y.—Beverages
Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer
ROYAL CROWN COLA CO., 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"

CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"
Bachman Chocolate Manufacturing Company, Mount Joy, Pa.
Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass
Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn, N. Y.—Candy, Jordan almonds, coated licorice
Paul F. Beich Company, West Front Street, Bloomington, Ill.
Blumenthal Bros., Margaret and James Streets, Philadelphia 27, Pa.
E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.
Brock Candy Company, Chattanooga, Tenn.
Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.
Cadbury-Fry America, Inc., 261 Broadway, New York
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"
Candymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.
Cardinet Candy Company. 2172 Market Street, Oakland, Cal.
Charms, Inc., 601 Bangs Avenue, Ashbury Park, N. J.
Chunk-E-Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.
Cook Chocolate Company, 4825 South Rockwell Street, Chicago 32, Ill.
Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.
F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.
Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.
Fisher Nut and Chocolate Company, 2327 Wycliff Street, St. Paul 4, Minn.
D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.
Adolph Goldmark & Sons, 467 Greenwich Street, New York, N. Y.—"Terry," "Assorted Pastilles"
Henry Heide, Inc., 313 Hudson Street, New York
Hershey Chocolate Corporation, Hershey, Pa.
HOLLYWOOD CANDY COMPANY. Chestnut and Calumet, Centralia, Ill.
Walter H. Johnson Candy Company, 4500 West Belmont Avenue, Chicago, Ill.
Robert A. Johnston Company, 4033 West National Avenue, Milwaukee 1, Wis.
Kelling Nut Co., 2800 Belmont, Chicago, Ill.
Kimbell Candy Company, 6546 West Belmont Avenue, Chicago, Ill.
Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
Life Savers Corporation, Port Chester, N. Y.—Candy, Life Savers
Lusk Candy Company, Davenport, La.—Lemon drops
McAfee Candy Company, Inc., Macon, Ga.
Mars, Inc., 2019 North Oak Park Avenue, Chicago 35, Ill.
Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I.
Melster Candies, Cambridge, Wis.
National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y.
Necco Sales Corporation, 245 Massachusetts Avenue Cambridge, Mass.
Nestle's Chocolate, 2 Williams Street, White Plains, N. Y.
Peter Paul, New Haven Road, Naugatuck, Conn.
Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.
Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, 604 Hoffman Street, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago—Butter Scotch rolls. Chocolate rolls, Orange rolls
Reese Peanut Butter Corp., Hershey, Pa.—Reese Peanut Butter Cups.
Thomas D. Richardson Company, Atlantic and I Streets, Philadelphia, Pa.—Candy mints
Joseph A. Riggie Candy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds
Rockwood and Company, 88 Washington Avenue, Brooklyn, N. Y.
Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.
Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"
Squirrel Brand Company, 10-12 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.
Sweets Company of America, Inc., 1515 Willow Avenue, Hoboken, N. J.—Candy, Tootsie Fudge, Tootsie Rolls
Switzer's Licorice Company, 612 North First Street, St Louis 2, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
Van Houton & Zoon, 537 Greenwich St., New York, N. Y.
James O. Welch Company, 810 Main Street, Cambridge, Mass.
Wilbur-Suchard Chocolate Company, 48 North Broad Street, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Zeigler Company, 408 West Florida Street, Milwaukee 4, Wis.

COFFEE MAKER, VENDER

Coan Manufacturing Co., 2070 Helena St., Madison 4, Wis.
Cole Products Corp., 39 S. LaSalle St., Chicago 3, Ill.
Continental Vending Machine Corp., 956 Brush Hollow Rd., Westbury, N. Y.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
STEEL PRODUCTS CO., 40 Eighth St., S.W., Cedar Rapids, Iowa
Superior Refrigerator Manufacturing Co., Inc., 907-917 North Broadway, St. Louis 2, Mo.

CONCESSION SERVICE COMPANIES

ABC Vending Corporation, 209 West 14th St., New York, N. Y.
BERLO VENDING COMPANY, 333 South Broad St., Philadelphia, Pa.
Confection Cabinet Corp., East Orange, N. J.
Sportservice, Inc., Sportservice Building, Buffalo, N. Y.
Theatre Confections Inc., 795 Monroe Ave., Rochester 7,

CONCESSION STANDS

Columbus Showcase Co., 850 West Fifth Ave., Columbus, O.—Showcases, candy stands
Dill, Philip A., Inc., 1209 Castle, Dallas, Tex.
MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
Savon Co., The, 286 Pennsylvania Ave., Paterson 3, N. J.
Supurdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis.
Samson Berman Associates, 144-03 78th Ave., Flushing 67, Long Island, N. Y.

CUPS, PAPER

Continental Can Co., 349 Oraton Street, Newark, N. J
Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York
Lily-Tulip Cup Corporation, Chanin Building, 122 East 42nd Street. New York
Maryland Cup Co., 1100 S. Eutaw Street, Baltimore 30, Md.
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass

DRINK DISPENSER, FOUNTAIN, BOTTLE, CUP

Automatic Products Company (APCO), 1740 Broadway New York—Beverage dispenser
Automatic Syrup Company, 46-07 Vernon Bouleverd, Long Island City, N. Y.—Vending machines
Bastian-Blessing, 4201 West Peterson Avenue, Chicago 30 Ill.—Soda fountain, carbonators, luncheonette units
H. A. Bruntjen Co., 1645 Hennepin, Minneapolis, Minn.—"Mist Master" drink dispenser
C. G. Bradley and Son, 431 North Franklin Street, Syracuse, N Y.—Cup beverage vending machines
C. T. C. Mfg. Co., 11936 Valerio Street, N. Hollywood Cal.—"Whirlpool Jr." beverage dispenser
Carbonaire. Inc, 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment
Carbonic Dispenser Company, Canfield, O.—"Soda master" dispenser
Club Bar, 141 E. 44th St., New York, N. Y.
Coan Manufacturing Company, 2070 Helena, Madison Wis.—Super vend dispenser
Cole Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vendors
Drinkolator Corporation, 3700 Oakwood Avenue, Youngstown O.—Beverage dispenser
Everfrost Sales, Inc., 14815 South Broadway, Gardena Cal.—"Everfrost" soda bar
Frigidrink Corporation, 235 East 42nd Street, New York—Drink dispenser agent
Helmco, Inc., 1215 West Fullerton Avenue, Chicago. Ill.—Soda fountain and refrigeration equipment
Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains
Hydro-Silica Corporation, Flora Dale, Pa.—Cold vendors, bottle
W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser
Knickerbocker Beverage Dispensers, Inc., 453 Sixth Avenue, New York—Drink dispensers
The Liquid Carbonic Corporation, 3110 South Kedzie Avenue, Chicago, Ill.—Soda fountains
Lyon Industries, 373 4th Avenue, New York 16, N. Y.—Coin operated beverage dispenser
Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser
Mighty Midget Manufacturing Corporation, 4215 North Seventh Street, Phoenix, Ariz.—Drink dispenser
Milk-O-Mat Corporation, 500 Fifth Avenue, New York—Cup dairy drink
Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo.—"Speedster" hot choc. dispenser
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor
Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser
Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Rowe AMI Mfg.. Co., Inc., 50-75 W. Lexington Ave., Chicago 44, Ill. Beverage Dispenser
S and S Products Company, P O Box 1047, Lima, O.—Cold vendor, bottle
Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser
Smith-Werner Company, 610 Santa Fe Drive, Denver, Colo.—Portable soda fountain
Spacarb. Inc., Stamford, Conn.—Cold vendors, cup (automatic)
SUPERIOR REFRIGERATOR COMPANY, 907-917 North Broadway, St. Louis 2, Mo.
Telecoin Corporation, 12 East 44th Street, New York—Drink dispensers
Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Cal.—Cold vendors, bottle milk
Victor Products Corporation, 901 Pope St., Hagerstown, Md.—Pre-mix beverage dispenser.
John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.—Hydro-jet cup vending machine.

FOOD PREPARATION EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233 Street, New York 66, N. Y.—Pizza ovens
Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbeque
G. S. Blodgett Co., Inc., 50 Lakeside Ave., Burlington, Vt.—Pizza ovens
Broil-Quick Appliance Corp., 615 W. 131st St., N. Y. 27, N. Y.—Infra-red frankfurter grill
Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment

J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill
Dalason Prods. Co., 835 W. Madison, Chicago, Ill.—Bar-B-Frank hot dog machine
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer
General Mfg. Co., 1209 Castle St., Dallas, Texas
GREER ENTERPRISES, INC., 281 N. Grant Avenue, Columbus O.—"Glenray" hot dog machine
Harvic Mfg. Co., 154 Nassau Street, New York 38, N. Y. Pizza ovens
Helmco, Inc., 1215 W. Fullerton, Chicago, Ill.
Charles E. Hires Co., 206 S. 24th Street, Philadelphia, Pa.—"Snak-Bar", hot dog grill and beverage server
Hollywood Servemaster, 114 W. 18th Street, Kansas City 8, Mo.—"Roto-Grill" hot dog machine
Hot Point (Div. of General Electric), 227 South Sealey, Chicago, Ill.—Food preparation equipment
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server
Nu-matic Machines Co., 250 W. 57th Street, New York, N. Y.—Automatic hot dog dispenser
Original Crispy Pizza Crust Co., 1393 Blondell Ave., New York 61, N. Y.—Pizza ovens
Prince Castle Sales Co., 121 W. Wacker Drive, Chicago, Ill.—Bar-B-Que preparation equipment
Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—Pizza pie ovens
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment
Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill. Hot food servers, toasters, food preparation equipment
U. S. Vending Machine Corp., 4300 N. Carlyle St., Philadelphia, Pa.—Hot dog vender

FOODS, PREPARED

Arena Real Pizza Crust Co., 1913 White Plains Rd., Bronx 61, N. Y.—Pizza pie
Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Campbell Soup Co., Camden, N. J.—Canned Soups
Castleberry's Food Company, P. O. Box 1010, Augusta, Ga.—Bar-B-Que, chili, canned, prepared
Flavo-Rite Food, Inc., 516 Westchester Avenue, Bronx, N. Y.—Egg, turkey and shrimp rolls
Frozen Food Prods., 1735 Margaret Avenue, Altoona, Pa.—Frozen foods
C. E. Grant, 616 East Washington, Indianapolis, Ind.—Frozen chicken
Hygrade Food Prods., 2811 Michigan Avenue, Detroit 16, Mich.—Frankfurters
Oscar Mayer Co., 910 Mayer Avenue, Madison, Wis.—Frankfurters, cold meats
Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza pie
Pizza Enterprises, Inc., 420 75th Street, North Bergen, N. J.—Pizza pie
Smithfield Ham Prods. Co., Smithfield 8, Va.—"James River Brand" meat barbecues and sauces
Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Tolona Pizza Pie Prods., Inc., 401 S. Cicero Avenue, Chicago 44, Ill.—Pizza products

FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill—Del juice vendor
California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal
Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal.—Orange juice concentrate and automatic dispensers
Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks
Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser
Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor
Snivel Vending and Sales Company, Winter Haven, Fla.—Cup juice vendor
Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.
Beech-Nut Packing, 10 East 40th Street, New York, N. Y.
Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
William Wrigley, Jr. Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

ICE CREAM, MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Avenue, Los Angeles, Cal.—Ice cream vendor
Artic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor
Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—Ice cream vendors
Badger Vending Machine Company, 710 North Plankington, Milwaukee, Wis.—Cup ice cream vendor
Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter
The Borden Company, 350 Madison Avenue, New York—Ice cream
Craig Machine Company, Danvers, Mass.—ice cream vendor
Dari-Delite Corporation, 1624 4th Avenue, Rock Island, Ill.—Soft ice cream
De Cicco's Bon Bon Corporation, 451 North Rodeo Drive, Beverly Hills, Cal.—Chocolate covered ice cream bon bons
Dresko Machine Corporation, 5629 North Central Avenue, Chicago, Ill.—Ice cream vendors
Eastern Engineering and Sales, Inc., Commercial Trust Building, Philadelphia, Pa.—Kenco ice cream vendor
Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—ice cream and custard machine
Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine
Frosti-Server, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor
General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer
Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor
Ice Creamolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Ice cream dispenser
Jordan Refrigerator Company, 58th and Grays Avenue, Philadelphia, Pa.—Cabinets and storage dispensers
Joe Lowe, Inc., 621 West 26th Street, New York—"Frozen On-a-Stick Confection"
Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers
Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine
National Market Equip. Co., 25531 De Quindre, Royal Oak, Mich.—Ice cream freezers and novelty cases
Philadelphia Dairy Products Company, Inc., Fourth and Poplar Streets, Philadelphia, Pa.—Aristocrat ice cream
Port Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine
Supurdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—"Coldisplay" ice cream merchandiser
Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle, Wash.—Ice cream and frozen custard fountain freezer
Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream
Tekni-Craft, Rockton, Ill.—Ice Cream and custard machine
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-Service ice cream merchandiser

POPCORN

American Popcorn Company, Sioux City, Iowa—Raw popcorn
Blevins Popcorn Company, P. O. Box 278, Nashville 2, Tenn.
Central Popcorn Company, Schaller, Iowa—Popcorn
Albert Dickenson Co., 2750 West 35th St., Chicago, Ill.
J. A. McCarty Seed Company, 526 Northwest 4th St., Evansville, Ind.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
National Oats Co., Cedar Rapids, Iowa
'Pop' Corn Sez Company, 429-35 South 61st St., Philadelphia 43, Pa.
Poppers Supply Co., 1211 North Second St., Philadelphia, Pa.
Wyandotte Popcorn Co., Marion, Ohio
Y and Y Popcorn Supply Co., 256 North 13th St., Philadelphia, Pa.

POPCORN EQUIPMENT

Automatic Products Company, 250 W. 57th St., New York, N. Y.—Butter dispenser
Bonanza, Inc., 2980 West Pico Blvd., Los Angeles, Cal.—Popcorn vending machines
C. Cretors and Company, 630 West Cermak Rd., Chicago, Ill.—Popcorn equipment, butter dispenser.
Dairy Service Company, 100 East Main St., Menomonee, Wis.—Butter dispenser
DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machines, automatic
G. H. R. Enterprises, Inc., 12017½ Vose St., North, Hollywood, Cal.—Viscount, Viking popcorn machines
Hollywood Servemaster Co., 114 West 184 St., Kansas City 8, Mo.
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo.—Vending equipment and popcorn machines and supplies
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.—Popcorn equipment and supplies
Phenix Food Company, 460 East Illinois Ave., Chicago, Ill.
Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning
Star Manufacturing Co., 6300 St. Louis Ave., St. Louis, Mo.—Popcorn machines, food equipment.
Supurdisplay, Inc., Wisconsin Tower Bldg., Milwaukee, Wis.—Butter dispenser.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal.—Butter dispenser.

POPCORN SEASONING

Arlington Edible Oil Products, 38 Yetten Terrace, Boston, Mass.
Best Foods, Inc., 1 East 42nd Street, New York
Capital City Products, West First and Perry, Columbus, O.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
E. F. Drew and Company, Inc., New York 10, N. Y.—Tastee-Pop coconut oil bar seasoning.
C. F. Simonin and Sons, Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seazo oils.

PORTABLE VENDING EQUIPMENT

Acton Manufacturing Company, 605 South Summit Street, Arkansas City, Kans.—Refreshment vending cart, portable coolers
Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendomobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream
Coan Manufacturing Company, 2070-2084 Helena Street, Madison 4, Wis.—U-Select-It vendors, candy, food and cigarettes; Super-Vend cold cup drink dispenser
DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place, Minneapolis, Minn.—"Pop Corn Shop" automatic popcorn machine
Food-Mobile, 240 S. Harison St., East Orange, N. J.—Portable vending cart
Drive-In Theatre Manufacturing Company, 729 Baltimore Avenue, Kansas City 6, Mo.—Portable vending carts
Walky Service Company, Schweiter building, Wichita, Kans.

CONCESSION TRAILERS

Armour and Company, Fresh and Smoked Sausage Dept., Chicago, Ill.
THE COCA-COLA COMPANY, trailers available from local distributors
Canada Dry Ginger Ale, Inc., 100 Park Ave., N. Y.
DR. PEPPER FOUNTAIN DIVISION, P. O. Box 5086, Dallas, Tex.
Dad's Root Beer Company, 2800-3400 N. Talman Ave., Chicago, Ill.
Flavo-Rite Foods Company, 643 Brook Ave., Bronx 55, N. Y.
Frozen Farm Products Co., 1735 Margaret Ave., Altoona, Pa.
Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa.
Mickelberry Food Products, 43rd and State Line, Kansas City, Kans.
PEPSI-COLA COMPANY, available from local distributors
ROYAL CROWN COLA COMPANY, 10th & 9th Ave., Columbus, Ga.
Silver Skillet Brands, P. O. Box 216, Skokie, Ill.
Smithfield Ham and Products Co., Smithfield, Va.
Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee 3 Wis.

VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue, Chicago, Ill.
DuGrenier, Arthur H., Inc., 15 Hale Street, Haverhill, Mass.
Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
Rowe Manufacturing Co., Inc., 31 E. 17th St., New York, N. Y.
Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

MISCELLANEOUS

American Automatic Ice Machine Co., 1638 Park Ave., Faribault, Minn.
DCA Industries, 45 W. 36 St., NYC, N. Y.—Doughnut machines
S. T. ECHOLS, INC., Box 612, Bismarck, Mo.—Snow cones
Hollywood Servemaster, 114 W. 18th St., Kansas City 8, Mo.—Roto-Grille hot dog machines, Roto-Grille chili warmer.
Marlan Company, 500 W. Cermak Rd., Chicago 16, Ill.—Slush Master Freezer.
Scotsman, Queen Products Division, 22 Front Street, Albert Lea, Minn. Ice making machines.
SNO-MASTER, 124 Hopkins Place, Baltimore 1, Md.—Sno-cone, snoball machine.
Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop
Tyson-Caffey, 8 Briar Road, Wayne, Pa.—Carry-out beverage tray

EXTRA PROFITS: A once-a-month section of MOTION PICTURE EXHIBITOR devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confections, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Theatre Equipment Manufacturers

Here Is a Complete Market Guide to Filling The Needs of Every Motion Picture Theatre

AIR CONDITIONING DIFFUSERS

Air Devices Co., 17 E. 42nd St., New York 17, N. Y.
Anemostat Corp. of America, 10 East 39th St., New York 16, N. Y.
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn.

AIR CONDITIONING EQUIPMENT

Alton Manufacturing Co., 1112 Ross Ave., Dallas, Texas.
American Blower Corp., 8100 Tireman Blvd., Detroit, Mich.
Baker Refrigeration Corp., Amer. Wheelabrator Co., Mishawaka, Ind.
Chrysler Corp., Airtemp div., 119 Lee St., Dayton 1, O.
Clarage Fan Co., 619 Porter St., Kalamazoo 16, Mich.
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo.
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Governair Corp., Northwest 3rd St., Oklahoma City, Okla.
National Engineering and Mfg. Co., 519 Wyandotte St., Kansas City, Mo.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Trane Co., 206 Cameron Ave., La Crosse, Wis.
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn 15, N. Y.
Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh 30, Pa.
Worthington Pump and Machine Corp., Carbondale div. Harrison, N. J.

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J.
Connor, W. B. Engineering Corp., 114 E. 32nd St., New York 16, N Y.
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York 5, N. Y.
Supreme Air Filter Co., 126 W. 21st St., New York 10, N. Y.

AMPLIFIERS

Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Cal.
Ampex Corp., 934 Charter St., Redwood City, Calif.
Ampro Corp., 2839 N. Western Ave., Chicago 18, Ill.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y.
Fidelity Amplifier Co., 703 Willow St., Chicago 14, Ill.
NATIONAL THEATRE SUPPLY, Tarrytown, N. Y.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Radio Corp. of America, RCA Victor Div., Camden, N. J.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 111 Eighth Ave., New York, N. Y.

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC 317 N. Broad St., Philadelphia 7, Pa.

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York 19, N. Y.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., 143rd St. and Wales Ave., New York, N. Y.
Adair, R. H. Co., 6926 W. Roosevelt Road, Oak Park, Ill.
Apex Brass and Bronze Works, Inc., 429 West Broadway, New York 12, N .Y.
Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill.
Associated Ticket and Register Co., Inc., 346 W. 44th St., New York 18, N. Y.
Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
Berezny Engineering & Mfg., 4208 Avalon Blvd., Los Angeles 11, Calif.
Blackstone Coin Packer Co., 344 Dayton St., Madison 1, Wis.
Brandt Automatic Cashier Co., Watertown, Wis.
Coinometer Corp., 1223 S. Wabash, Chicago, Ill.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City, Mo.
GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Col.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago 40, Ill.
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.
Lamolite Corp., 682 6th Ave., New York 10, N. Y.
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Royal Metal Mfg. Co., 17 N. Michigan Blvd., Chicago 1, Ill.
Sebring, A. G. Co., 2000 N. Oakley, Chicago, Ill.
Taller and Cooper, Inc., 75 Front St., Brooklyn 7, N. Y.

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

CARBONS, INC., Boonton, N J.
Electro Carbons, 940 W. Belmont St., Chicago, Ill.
NATIONAL CARBON CO., INC., 270 Park Ave., N. Y. 17, N. Y.
RINGSDORFF CARBON CO., 15 W. 44th St., New York, N. Y.

CARBON SAVERS

BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr.
Cali Products Corp, 3719 Marjorie Way, Sacramento, Cal.
Droll Theatre Supply, 317 S. Sangamon, Chicago.
Hanover Carbon Co., 4035 Spruce St., Philadelphia 4, Pa.
Hal I. Huff Manufacturing Co., 659 W. Jefferson, Los Angeles 7, Cal.
Payne Products Co., 2451 W. Stadium Blvd., Ann Arbor, Mich.
Edw. H. Wolk, 1261 S. Wabash, Chicago 5, Ill.

CARPETS

Artloom Carpet Co., Allegheny and Howard, Philadelphia 33, Pa.
Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York 16, N. Y.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Firth, Inc., 295 5th Ave., New York, N. Y.
Hardwick and Magee, 295 5th Ave., New York, N. Y.
Karagheusian, A. and M. Co., Inc., 295 5th Ave, New York 16, N. Y.
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn.
Leedom, Thomas L. Co., Bristol, Pa.
Lees, James and Sons Co., Bridgeport, Pa.
Lomax Carpet Mills, Jasper and Orleans St., Philadelphia 34, Pa.
Mohawk Carpet Mills, Inc., 295 5th Ave., New York 16, N. Y.
Philadelphia Carpet Co., Allegheny Ave., at C St., Philadelphia, Pa.
Shelton Looms, 1 Park Ave., New York, N. Y.
Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York 16, N. Y.

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
Sponge Rubber Co., Sheldon, Conn.
U. S. Rubber Co., 1230 6th Ave., New York, N. Y.

CARPET-UPHOLSTERY CLEANING PRODUCTS

Artloom Carpet Co. (Chemical Products div.), Allegheny and Howard, Philadelphia 33, Pa.
Brever Electric Mfg. Co., 5100 N. Ravenswood Rd., Chicago 40, Ill.
Glamorene, Inc., 10 E. 44th St., New York, N. Y.
Hild Floor Machine Co., 740 W. Washington, Chicago, Ill.
KINNER PRODUCTS CO., 13325 E. Broad St., Pataskala, O.

CASH CONTROL EQUIPMENT

(See BOX OFFICE EQUIPMENT)

CHAIRS

American School and Desk Co., Temple, Tex.
American Seating Co., 9th and Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630 Belton, Tex.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
International Seat Corp., Union City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., S. E. Grand Rapids, Mich.
Peabody Seating Co., North Manchester, Ind.

CHAIR CUSHIONS

American Texteel Co., Bellefontaine, O.
Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B, Buffalo 7, N. Y.
Firestone Tire and Rubber Co., 1200 Firestone Parkway, Akron 17. O.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo 5, N. Y.
MASSEY SEATING CO., 160 Hermitage, Nashville, Tenn.
Sponge Rubber Products Co., Howe Street, Shelton, Conn.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

CHAIR REPAIR SERVICE

American Texteel Co., Bellefontaine, O.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
MASSEY SEATING CO., 160 Hermitage, Nashville, Tenn.

CHAIR UPHOLSTERING FABRICS

American Leatherex Corp., 629 Broadway, New York, N. Y.
American Texteel Co., Bellefontaine, O.
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York 10, N. Y.
Asher and Boretz, Inc., 900 Broadway, New York 3, N. Y.
Athol Mfg. Co., 120 E. 41st St., New York 17, N. Y.
Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass.
Celanese Corp. of America, plastic div., 180 Madison Ave., New York 16, N. Y.
Chicopee Sales Corp., 40 Worth St., New York 13, N. Y.
Cotan Corp., 331 Oliver St., Newark, N. J.
DuPont, E I. deNemours and Co., 350 5th Ave., New York 1, N. Y.
Firestone Rubber and Latex Products Co., Firestone Foamex div., Fall River, Mass.
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.
Goodrich, B. F. Co., 500 S. Main St., Akron, O.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
Hoenigsberger, H. L., 149 N. Wacker Drive, Chicago 6, Ill.
Manko Fabric Co., 630 9th Ave., N. Y. 36, N. Y.
Masland Duraleather Co., 3234-90 Amber St., Philadelphia 34, Pa.
MASSEY SEATING COMPANY, 160 Hermitage, Nashville, Tenn.
Pantasole Co., Inc., 444 Madison Ave., New York 22, N. Y.
Rayon Corp. of America, 350 5th Ave., New York 1, N. Y.
Textileather Corp., 607 Madison Ave., Toledo 3, O.
Tufford Seat Covers, Inc., 140 West "B" St., San Diego 1, Calif.
U. S. Rubber Co., 1230 Ave. of Americas, New York 22, N. Y.

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Cal.

COIN CHANGERS

APCO, INC., 1740 Broadway, N. Y., N. Y.
NATIONAL REJECTORS, 5100 San Francisco Ave., St. Louis, Mo.
VENDO CO., 7400 E. 12 St., Kansas City 26, Mo.

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.

CROWD CONTROL EQUIPMENT

Apex Bronze and Brass Works, Inc., 429 West Broadway, New York 12, N. Y.
Lawrence Metal Products, Inc., Lynbrook, L. I., N. Y.
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas.

CURTAINS

(See DECORATION)

CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
Clancy, J. R., Inc., 1010 W. Belden Ave, Syracuse 4, N Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York 2B, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

DECORATION

Bil-Art Studios, Inc., 548 W. 53rd St., New York 19, N. Y.
Brodsky, David E. Assoc., 242 N. 13th St., Philadelphia 7, Pa.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y
F & Y Building Service, 329 E. Town St., Columbus, Ohio
Frankel Assoc., 218 West 47th St., New York 19, N. Y.
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo.
Griewe, Inc., 2426-32 Reading Rd., Cincinnati, O.
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood 27, Cal.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York 19, N. Y.
Manko Fabrics, 630 9th Ave., New York 36, N. Y.
Marsh Wall Products, Inc., 5082 Main St., Dover, O.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb.
H. R. Mitchell, Inc., Hartselle, Ala.
Mosaic Tile Co., The, Zanesville, O.
Northwest Scenic Studios, 607 Marshall St., N. E. Minneapolis, Minn.
NOVELTY SCENIC STUDIOS, INC., 426-432 E. 91st St., New York 2B, N. Y.
Paramount Decorating Co., Inc., 311 N. 13th St., Philadelphia 7, Pa.
Premier Studios, 414 W. 45th St., New York 19, N. Y.
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y.
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y.
Riseman, William, Assoc., 162 Newbury St., Boston, Mass.
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

DEODORANTS

(See EXTERMINATOR SUPPLIES AND SERVICES)

DIMMER EQUIPMENT

(See SWITCHBOARD)

DISPLAY FRAMES

Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Champion Metal Moulding Corp., 234 E. 151st St., New York 51, N. Y.
Lobby Display Frame Corp., 549 N. 52nd St., New York 19, N. Y.
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montabello, Calif.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Romar Vide Co., Chetek, Wisconsin
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind.
Kawneer Co., 2510 Front St., Niles, Mich.
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago 18, Ill.
Norton Lasier Co., Inc., 466 W. Superior St., Chicago, Ill.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill.
Stanley Works, 111 Elm St., New Britain, Conn.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas
Vonnegut Hardware Co., 402 West Maryland St., Indianapolis 4, Ind.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn.

DRAPERY AND WALL COVERINGS

(See DECORATION)

DRINKING FOUNTAINS

Ebco Mfg Co 401 W. Town St., Columbus, O.
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Pure Filter Corp., of America, 440 Lafayette St., New York 3, N. Y.
Sunroc Refrigeration Co., Glen Riddle, Pa.
Voigt Co., 1649 N. Broad St., Philadelphia 2, Pa.
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

DRIVE-IN

(See SEPARATE CLASSIFICATION, PAGE 98.)

EMERGENCY LIGHTING

Carpenter Mfg. Co., 2 Bradley St., Summerville, Mass.
Electric Storage Battery Co., 41 S. 15th St., Phila. 2, Pa.
Fairbanks, Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
Lamplighter Products Co., 95 Atlantic Ave., Brooklyn, N. Y.
Onan, D. W. Sons Co., 43 Royalston Ave., Minneapolis, Minn.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
U-C Lite Co., 1050 Hubbard St. Chicago, Ill.

ESCALATORS

The Peelle Co., 47 Stewart Ave., Brooklyn, N. Y.

EXTERMINATOR SUPPLIES AND SERVICES

American Processing Co., 720 Euclid Ave., Cleveland, O.
Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind.
Chemical Insecticide Corp., 57 13th St., Brooklyn 15, N. Y.
Fuld Bros., 702 S. Wolfe St, Baltimore 31, Md.
Sani-Toil Labs., 121 Main St., Joplin, Mo.
Todd Shipyards Corp., 81-16 45th Ave., Queens, New York, N. Y.
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y.

FILM CASES AND CABINETS

All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Hawthorne Mfg Co., 2930 37th Ave., S. Minneapolis, Minn.
Neumade Products Corp., 250 W. 57th St., New York 19, N. Y.

FIRE EXTINGUISHERS

American LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn.
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia 25, Pa.

FIRE HOSE

Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.

FIREPROOFING

Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford 6, Conn.

FIRE SHUTTERS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.

FLOODLIGHTS

(See LIGHTING)

FLOORING MATERIALS

Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearney, N. J.
Freemont Rubber Co., 115 McPherson Hwy, Fremont, O.
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York 19, N. Y.
Homasote Co, Fernwood Rd., Trenton 3, N. J.
Hood Rubber Co., div., B. F. Goodrich Co, Watertown, Mass.
Mosaic Tile Co., Zanesville, Ohio.
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington 5, D. C.
Sloane-Blabon Corp., 295 5th Ave., New York 16, N. Y.
Taylor Mfg. Co., 3056 W. Meinecke St, Milwaukee, Wis.
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill.

FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 47 E. Lake St., Chicago 1, Ill.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Strobite Co., 75 W. 45th St., New York 36, N. Y.
Switzer Bros., 4732 St. Clair Ave, Cleveland, O.

FOOTLIGHTS

(See LIGHTING)

FRONTS

Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 2510 Front St., Niles, Mich.
Poblocki, Ben B. Sons and Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Seaporcel Porcelain Metals, Inc., 28-20 Borden Ave., Long Island City 1, N. Y.
Toledo Porcelain Products Co., 2275 Smead Ave., Toledo, O.

FURNITURE

HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Royal Metal Mfg. Co., 175 N. Michigan Blvd., Chicago 1, Ill.

GENERATORS

(See MOTOR GENERATORS)

GLASS, STRUCTURAL

Libby-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo 3, O.
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Priest-Glass, Inc., 8 E. 12th St., New York, N. Y.

HAND DRYERS

American Dryer Corp., 1324 Locust St., Philadelphia, Pa.
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill.
Electric-Aire Engineering Corp., 209 W. Jackson Blvd., Chicago, Ill.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictograph Products Co., Inc., 580 5th Ave., New York 19, N. Y.
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y.
Telesonic Theatrephone Corp., Times Square Bldg., New York 18, N. Y.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
Zenith Radio Corp., 6001 Dickens St., Chicago 39, Ill.

HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill.

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.

Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn.
Skinner Heating and Ventilating Co., Inc., 194B-60 N. 9th St., St. Louis, Mo.
U. S. Radiator Co., 535 Griswold St., Detroit, Mich.

INSULATION, ACOUSTICAL-THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago 22, Ill.
Alfol Insulation Co., Chrysler Bldg., New York, N. Y.
Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Certain-Teed Products Corp., Ardmore, Pa.
Formica Insulation Co., 4654 Spring Grove Ave., Cinn. 32, Ohio.
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y.
Homasote Co., Fernwood Ave., Trenton 3, N. J.
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn.
Johns-Manville Corp., 22 E. 40th St., N. Y. C. 16, N. Y.
Keasbey and Mattison Co, Ambler, Pa.
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O.
Kimberly-Clark Corp., Neenah, Wis.
Marsh Wall Prods. Co., 4682 Main, Dover, Ohio.
National Gypsum Co., 325 Delaware St., Buffalo 2, N. Y.
Owens-Corning Fiberglas Co., 2033 Nicholas Bldg., Toledo 1, O.
PermaStone Co., 719 Hudson St., Columbus, Ohio.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.
U. S. Rock Wool Co., 40 S. Main, Salt Lake City 1, Utah.
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill.
Wood Conversion Co., 1st National Bldg., St. Paul 1, Minn.

INTERCOMMUNICATION SYSTEMS

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Motiograph, Inc., Servus-Fone div., (Electronic Car Hop), 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
R. W. Neill Co., 1811 Carroll Ave., Chicago 12, Ill.
Operadio Mfg. Co., St. Charles, Ill.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York 27, N. Y.
Artloom Carpet Co., (Chemical Products div.), Allegheny and Howard, Phila. 33, Pa.
Breuer Electric Mfg. Co., 5148 N. Ravenswood Ave., Chicago 40, Ill.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Fuller Brush Co., The, Main St., Hartford, Conn.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
Holcomb, J. I. Mfg. Co., 1601 Barth Ave, Indianapolis, Ind.
Horn, A. C. Co., 43-36 Tenth St., Long Island City 1, N. Y.
Hospital Specialty Co., The, 1991 E. 66th St., Cleveland 3, O.
KINNER PRODUCTS CO., 13325 E. Broad St., Pataskala, O.
Melro Enterprises, Cramer Road, Poughkeepsie, N. Y.
Morton Salt Co., 310 S. Michigan Ave., Chicago 4, Ill.
Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.
Straubel Paper Co., Green Bay, Wis.
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago 12, Ill.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

LADDERS

Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City 1, N. Y.
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati 6, O.
R. D. Werner Co, 295 5th Ave., New York, N. Y.

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., lamp div., Nela Park, Cleveland 13, O.
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Save Electric Corp., 615 Front St., Toledo 5, O.
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J.
Sylvania Electric Products, Inc., 500 5th Ave., New York 18, N. Y.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.

LENSES

American Optical Co., 19 Doat St., Buffalo 11, N. Y.
Bausch and Lomb Optical Co., 635 St. Paul St., Rochester 2, N. Y.
Bell & Howell Co., 7100 McCormick, Chicago, Ill.
General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.
Ilex Optical Co., 690 Portland St., Rochester 5, N. Y.
KOLLMORGEN OPTICAL CORP., 347 King St., Northampton, Mass.
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif.
Projection Optics Co., Inc., 330 Lyell Ave., Rochester 6, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
RCA Theatre Equipment Div., Camden, N. J.
Wollensak Optical Mfg. Co., 350 Hudson Ave., Rochester, N. Y.
Zenith Optical Co., Huntington, W. Va.

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N. Chicago, Ill.
Black, M., Mfg. Co. 300 N. 3rd St., Philadelphia 6, Pa.
Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport 5, Conn.
Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
J. H. Channon Co., 1455 Hubbard, Chicago, Ill.
Clancy, J. R. Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Curtis Lighting, Inc., 6135 W. 65th St., Chicago 38, Ill.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
General Electric Co., lamp div., Nela Park, Cleveland 12, O.
General Luminescent Corp. 638 S. Federal St., Chicago, Ill.
GoldE Manufacturing Co., Heiland div., Denver, Colo.
Grimes Manufacturing Co., Urbana, O.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Hub Electric Co., 2225 Grand Ave., Chicago 12, Ill.
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartsell, Ala.
Revere Electric Manufacturing Co., 6009 N. Broadway, Chicago 4, Ill.
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill.
Spare Electric Corp., 18222 Lanken, Cleveland 19, O.
Sperti, Inc., Norwood Station, Cincinnati 12, O.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.
Summerour and Devine, Inc., 115 W. 17th St., Kansas City B, Mo.
Taito, Ltd., 39 E. 50th St., New York, N. Y.
Tiffin Scientific Studios, Tiffin, O.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.
WAGNER SIGN SERVICE INC., 218 S. Hoyne St., Chicago 12, Ill.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.
Winston, Charles J. and Co., Inc., 2 W. 47th St. New York, N. Y.

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
Apex Brass and Bronze Works, Inc., 42 West Broadway, New York 12, N. Y.
Bevelite, Inc, 1615 Cordova St., Los Angeles 7, Calif.
Art in Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Compco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.
Lawrence Metal Products, Inc., Lynnwood, L. I, N. Y.
Lawson, F. H. Co., Evans and Whateley Sts, Cincinnati 4, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Smokador Mfg. Co., Inc., Nelson St, Bloomfield, N. J.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

MAGAZINES

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 Seventh Ave., New York, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
GOLDBERG BROS., 3500 Walnut St., Denver, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Motiograph, Inc, 4431 W. Lake. Chicago, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Radio Corporation of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
Strobl Dodge, P. O. Box 24, Cincinnati 30, O.
Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill
Wenzel Projector, 2505 S. State, Chicago, Ill.

MARQUEES (See SIGNS & MARQUEES)

MARQUEE LETTERS

(See SIGNS AND MARQUEES)

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
American Mat Corp., 2018 Adams St., Toledo 2, O.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash.
Fremont Rubber Co., 115 McPherson Hwy, Fremont, O.
Goodyear Tire & Rubber Co., flooring div., 600 W. 58th St., New York 19, N. Y.
Musson, R. C. Rubber Co., 10 S. College Ave, Akron, O.
National Mat Co., 72 Kingsley St., Buffalo, N. Y.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

MIRRORS

Carvarts, Inc, 7025 Santa Monica Blvd., Hollywood 38, Calif.
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 19, Pa.

MOTOR GENERATORS

Automatic Devices Co., 114 North 8th Street, Allentown, Pa.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, Ohio.
Imperial Electric Co., 84 Ira Ave., Akron, O.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Robin, J. E., Inc., 267 Rhode Island Ave., East Orange, N. J.

ORNAMENTAL METAL WORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo.
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O.
International Nickel Co., Inc., 67 Wall St., New York 5, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

PAINT

NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Pabco Products, Inc., 475 Brannan St., San Francisco 19, Calif.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo.

PLUMBING FIXTURES

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Bradley Washfountain Co., 2203 W. Michigan St., Milwaukee 1, Wis.
Crane Co., 836 S. Michigan Blvd., Chicago 1, Ill.
Kohler Co., Kohler, Wis.
Safeway Sanitation Co., 75 Argyle Rd., Eggertsville 21, N. Y.
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York 5, N. Y.
Sperzel Sanitary Seat Co., 123 14th Ave., S. Minneapolis, Minn.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.

PRE-FAB FRONTS

(See FRONTS)

PREMIUM DISTRIBUTORS

Metro Premium, 334 W. 44th St., New York, N. Y.
Price Theatre Premiums, 352 W. 44th St., New York, N. Y.
Shure, N. and Co., 200 W. Adams St., Chicago 6, Ill.
West Bend Aluminum Co., West Bend, Wis.

PROJECTION LAMPS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE CO, 1712 Jackson St., Omaha 2, Neb.
McAuley, J. E. Mfg. Co., 554 W. Adams St., Chicago 6, Ill.
Motiograph, Inc, 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
STRONG ELECTRIC CORP. 87 City Park Ave., Toledo, O.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

PROJECTION INTERLOCKS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.
Motiograph, Inc., 4431 W. Lake, Chicago, Ill.
Natural Vision Corp, 1710 N. LaBrea, Hollywood, Calif.

PROJECTORS PARTS

LA VEZZI MACHINE WORKS, 4635 West Lake St., Chicago 66, Ill.

PROJECTORS, 35mm

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
GENERAL PRECISION LABS, Pleasantville, N. Y.
Motiograph, Inc., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42 St., N. Y., N. Y.
PHILIPS PROJECTOR CO., Eindhoven, Netherlands.
Paromel Electronics Corp., 204B W. North Ave., Chicago 47, Ill.
S.O.S. CINEMA SUPPLY, 602 W. 52nd St., New York 19, N. Y.
Star Cinema Supply Co., 447 W. 52nd St., New York, N. Y.
Todd AO Corp., 233 W. 49th St., New York 19, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

PROJECTORS, 70mm

CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
CINEMECCANICA OF MILAN — Distributor: CINEMATOGRAPH INTERNATIONAL, 341 W. 44th St., New York 36, N. Y.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42 St., N. Y., N. Y.
PHILIPS PROJECTOR COMPANY, Eindhoven, Netherlands.
Todd-AO Corp., 233 W. 49th St., New York 19, N. Y.

PROJECTORS, 16mm

Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.
Bell and Howell Company, 7183 McCormick Rd., Chicago, Ill.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.

RECTIFIERS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneve, Ill.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
Carver Electric Co., 327 Carter St., Union City, Ind.
Gordos Corp. (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J.
Kneisley Electric Co., 333 Woodruff St., Toledo 3, O.
Mallory, P. R. and Co., Inc., 3029 E. Washington St., Indianapolis 6, Ind.
Motiograph, Inc., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Reevall Mfg. Co. (Rectifier Tubes), 5217 Euclid Ave., Cleveland 3, Ohio
J. E. Robin, 267 Rhode Island Ave., E. Orange, N. J.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

REEL-END ALARMS

American Theatre Supply Company, Inc., 2300 First Avenue, Seattle 1, Wash.

REELS AND REWINDS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood 38, Calif.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Griswold Machine Works, Port Jefferson, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Neumade Prods. Co., 250 W. 57th St., New York 19, N. Y.
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles 2, Calif.
Wenzel Projector, 2505 S. State St., Chicago 16, Ill.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N.Y.
HEYER-SCHULTZ, INC., Cedar Grove, New Jersey
McAuley, J. E., Mfg. Co., 554 W. Adams St., Chicago 6, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

SAFES

Ballam, Thomas F. Co., 1206 7th Ave., N., St. Petersburgh, Fla.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
Mosler Safe Co., 320 5th Ave., New York City 1, N. Y.

SANITARY SUPPLIES AND EQUIPMENT (See JANITOR SUPPLIES)

SCREENS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Bodde Screen Co., 829 Venice Blvd., Los Angeles 34, Calif.
Carpenter, L. E. & Co. (Vicra-Lite div.), Wharton, N. J.
Da-Lite Screen Co., 2723 N. Crawford Ave., Chicago 39, Ill.
Hurley Screen Co., 96-17 Northern Blvd., Corona, L. I., New York.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Perkins Theatre Supply, 505 Pearl St., Buffalo, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash.
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.
Trans-Lux Corp., 1270 Avenue of the Americas, New York, N. Y.
WALKER-AMERICAN CORP., 2665 Delmar Blvd., St., Louis 6, Mo.
Williams Screen Co., 1620 Summit Lane Blvd., Akron, O.

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., N. Y. 19, N. Y.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
R. H. Mitchell & Co., Hartselle, Ala.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis 2, Minn.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Nick Mulone and Son, Cheswick, Pa.
Selby Industries, 1350 Ghent Hills Rd., Akron 13, O.
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.
Unistrut Products Co., 1013 W. Washington Blvd., Chicago 7, Ill.

SIGNS, ADMISSION

(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo.
Ardley, 1010 Castle Hall Ave., New York 72, N. Y.
Bahn, L., Co., 123 W Canton St., Boston 18, Mass.
BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr.
Beach Co., Coshocton, O.
Century Lighting Inc., 521 W. 43rd St., New York, N. Y.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill.
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Rem-Lite, Inc., 878 Broadway, New York 3, N. Y.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Sola Electric Co., 4613 W. 16th St., Cicero 50, Ill.
South Bend Neon Sign Co., 215 Garst St., South Bend 18, Ind.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.

SIGN LETTERS AND MARQUEES

ADLER SILHOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
Artcraft-Strauss Sign Co., 830 12th Ave., New York, N. Y.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee 12, Wisc.
Falk Glass Products Co., 5 Union Square, W., New York 3, N. Y.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Poblocki Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Sign Animation Corp., 229 W. 42nd St., New York, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford ,O.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Triple-S Supply Co., 206 First St., San Francisco, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, Ill.

SOUND EQUIPMENT

Altex Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.
Ampex Electric Corp., 934 Charter St., Redwood City, Calif.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
EPRAD, 1206 Cherry St., Toledo, O.
Fine Sound, 711 5th Ave., New York, N. Y.
Hallen Corp., 122 Washington St., Bloomfield, N. J.
GENERAL PRECISION LABS, Pleasantville, N. Y.
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.
Magnasyne Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Natural Sound Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
PHILIPS PROJECTOR COMPANY, Eidhoven Netherlands
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Robin, J. E., Inc., 330 W. 42nd St., New York 13, N. Y.
S.O.S. CINEMA SUPPLY, 602 W. 52nd St., New York, N. Y.
Star Cinema Supply Co., 447 W. 52nd St., New York, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
WESTREX CORP., 111 8th Ave., New York, N. Y.

SOUND EQUIPMENT SERVICE

Altec Service Co., 161 6th Ave., New York 13, N. Y.
RCA Service Co., Cherry Hill, N. J.

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York 19, N. Y.
Genarco, Inc., 97-04 Sutphin Blvd., Jamaica 35, N. Y.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
STRONG ELEC. CORP., 87 City Park Ave., Toledo, O.

STAGE HARDWARE

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTLY SCENIC STUDIO, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

STAGE LIGHTING

(See LIGHTING)

STAGE RIGGING

(See STAGE HARDWARE)

STAIR TREADS

American Mat Corp., 2018 Adams St., Toledo 2, O.
Fremont Rubber Co., 115 McPherson Hwy., Freemont, O.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
Safe Tread Co., 30 Vesey St., New York 7, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
Federal Pacific Electric Products Co., 50 Paris St., Newark, N. J.
General Radio Co., 275 Massachusetts Ave., Cambridge, 39, Mass.
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Time-O-Matic Co., Danville, Ill.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.
Ward Leonard Electric Co., 86 South St., Mt. Vernon, N. Y.

TICKET BOXES

GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

THEATRE TELEVISION

Air Marshall Corp., 12 E. 44th St., New York, N. Y.
DuMont, Allen B. Labs., Inc., Passaic, N. J.
Farnsworth Radio and Television Co., Standard Bldg., Fort Wayne 1, Ind.
GENERAL PRECISION LABS., 63 Bedford Rd., Pleasantville, N. J.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.

NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Paramount, Inc., 1501 Broadway, New York, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Tele-Screen Corp., 1231 Race St., Philadelphia 7, Pa.
Trad Television, Ashbury Park, N. J.

TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River St., Rockford, Ill.
Johnson Service Co., 507 E. Michigan St., Milwaukee 2, Wis.
Minneapolis-Honeywell Regulator Co., 2747-53 4th Ave., S. Minneapolis B, Minn.

TICKET ISSUING MACHINES

(See BOXOFFICE EQUIPMENT)

TICKETS

Elliott Ticket Co., 409 Lafayette St., New York 3, N. Y.
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark 4, N. J.
Kelier Ansell Ticket Co., 723 7th Ave., New York 19, N. Y.
National Ticket Co., 201 Pearl St., Shamokin, Pa.
Toledo Ticket Co., 116 Erie St., Toledo, O.

TILE, STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271, Lansdale, Pa.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Arketec Ceramic Corp., Brazil, Ind.
Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati 15, O.
Mosaic Tile Co., Zanesville, O.
National Fireproofing Corp., 202 E. Ohio St., Pittsburgh 12, Pa.
National Tile Co., 1200 E. 26th St., Anderson, Ind.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill.
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, O.

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, SLIDES

FILMACK TRAILER CO., 1327 S. Wabash Ave., Chicago, Ill.
NATIONAL SCREEN SERVICE CORP., 630 Ninth Ave., New York 19, N. Y.

TURNSTILES

PEREY TURNSTILE CO., Inc., 101 Park Ave., New York 17, N. Y.

UNIFORMS

Angelica Uniform Co., 1427 Olive St., St. Louis 3, Mo.
S. Appel and Co., Inc., 740 Broadway, New York 3, N. Y.
Brooks Uniform Co., Inc., 75 West 45th St., New York, N. Y.
Maier-Lavaty Co., 2141 Lincoln Ave., Chicago, Ill.
REVERSIBLE COLLAR CO., 111 Putnam Ave., Cambridge, Mass.
Troy Novelties Co., 5 Union St., Troy, N. Y.

VACUUM CLEANERS

Ace Co., 122 W. Washington St., Ocala, Fla.
Allen Billmyre div., Lamson Corp., 425 Lamson St., Syracuse 1, N. Y.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
Clements Mfg. Co., 6650 S. Narragansett Ave., Chicago 38, Ill.
Eureka Vacuum Cleaner Co., Bloomington, Ill.
General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn.
Health-Mor, Inc., 203 N. Wabash St., Chicago, Ill.
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago 6, Ill.
Hoover Co., 8 S. Michigan Ave., Chicago 3, Ill.
Ideal Industries, Inc., Sycamore, Ill.
Kent Co., Inc., 174 Canal St., Rome, N. Y.
Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass.
Multi-Clean Prods., 2277 Ford Pkwy., St. Paul 1, Minn.
National Super Service Co., 1946 N. 13th St., Toledo, O.
Scott and Fetzer Co., The, 11401 Locust Ave., Cleveland 2, O.
Spencer Turbine Co., 486 Newark Ave., Hartford, Conn.
Westinghouse Electric Corp., 983 Page Blvd. E., Springfield, Mass.
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis.

VENTILATING SYSTEMS

(See AIR CONDITIONING)

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Reliance Devices Co., 30 Irving Place, New York 3, N. Y.

DRIVE-IN GUIDE

ADMISSION SYSTEMS

EPRAD COMPANY, 1206 Cherry St., Toledo, O.
GENERAL REGISTER CORP., 745—5th Ave., New York 22, N. Y.
K-Hill Signal Co., Inc., 326 West 3rd St., Uhrichsville, O.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Palmer Engineering and Development Co., 2459 North Chico Ave., El Monte, Calif.
Taller and Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.

ATTRACTION BOARD

ADLER SILHOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Theatre Specialist, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Tiffin Art Metal Co., Tiffin, Ohio
WAGNER SIGN SERVICE, INC., 218 South Hoyne, Chicago 12, Ill.

BEACON ATTRACTION LIGHTS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Federal Sign & Signal Co., 8764 S. State St., Chicago 9, Ill.
Tripp Mfg. Co., 133 N. Jefferson St., Chicago 6, Ill.

CABLE AND SPEAKER CORDS

BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles 1 Calif.
Wheeler Ins. Wire Co., 111B E. Aurora St., Waterbury 20, Conn.
Whitney Blake Co., 1565 Dixwell Ave., New Haven, Conn.

DRIVE-IN THEATRE SEATING

American Seating Co., 9th & Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Texas.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich
MASSEY SEATING CO., 100 Taylor St., Nashville 8, Tenn.

FENCING

American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn.
Anchor Post Fence Co., 6695 Eastern Ave., Baltimore 24, Md.
Habitant Fence Co., Bay City 21, Michigan.

IN-CAR HEATERS

Arvin Industries, Columbus, Ind.
ELECTROMODE, 45 Crouch St., Rochester, N. Y.
EPRAD, 1206 Cherry St., Toledo, O.
Thermolater Co., 162B Victory Blvd., Glendale, Calif.

IN-CAR SPEAKERS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Oxford Electric Co., 3911 S. Michigan, Chicago 5, Ill.
Permaflex Corp., 4900 W. Grand, Chicago, Ill.
United Speaker Co., 1263 3rd Ave., New Kensington, Pa.
WESTREX CORP., 111 8th Ave., New York

INSECTICIDES REPELLENTS

Pic Corp., 481 Washington Ave., Newark, N. J.
Swingfog, Inc., 415 Lexington Ave., New York, N. Y
Todd Shipyards Corp., 81-16 45th Ave., Queens, N. Y

LITTER EQUIPMENT

Litterlift, 202 N. Mahaffee, Olathe, Kan.
Mideast Sales, P. O. Box 62, Lockland, Ohio.
Tarrant Manufacturing Co., 59 Lake St., Saratoga Springs, N. Y.

PLAYGROUND EQUIPMENT, RIDES

All American Racers, Inc., Carlton House, Pittsburgh Pa.
AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.
Burke, J. E., Co., Fond Du Lac, Wis.
Doepke Mfg. Co., Rossmoyne, O.
Herschell, Allen Co., N. Tonawanda, N. Y.
Hills Playground Equip. Co., Grand Prairie, Texas.
Game Time, Inc., Litchfield, Mich.
Jamison Mfg. Co., 8800 S. Mettler, Los Angeles, Calif.
King Amusement Co., Mt. Clemens, Mich.
Miracle Equip. Co., Grinnell, Iowa.
Murdock Mfg. Co., 4056 Del Rey Ave., Venice Calif.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Play Sculpture, 7 University Place, New York, N. Y.
PRESSWELD INC., Sebring, Ohio

POOLS AND EQUIPMENT

American Playground Device Co., Anderson, Ind.
International Swimming Pool Corp., 290 Hall St., White Plains, N. Y.

PORTHOLE BLOWERS

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.

RAMP AND DIRECTIONAL SIGNS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Bevelite, Inc., 1615 Cordova St., Los Angeles, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.

SCREEN COATINGS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Plast X Plate, Berwyn, Pa.
Spatz Paint Industries, Inc., 5237 Manchester St., St Louis 10, Mo.
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland 2, O.

SCREEN TOWERS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Elizabeth Iron Works, Green Lane, Elizabeth, N. J.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul 1, Minn.
Selby Industries, 1350 Ghent Hills Rd., Akron 13, O.
Signs, Inc., 48 Geneva St., Moston 21, Mass.
Timber Structures, Inc., P. O. Box 3782, Portland 8, Oregon.
Tweedy Screen Corp., 5055 N.E. 6 St., Minneapolis 21, Minn.

SPEAKER POST (DRIVE-IN)

Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Sonken-Galamba, Inc., Riverview at Second St., Kansas City 18, Kansas.

SPEAKER REPAIR

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Sound Crafters, 232 Crown Ave., Scranton, Pa.
Stewart's Speaker Service, Box 249, R. D. 1, McKees Rocks, Pa.
Western Electronic Co., 3311 Houston Ave., Houston, Tex.

SWIMMING POOLS

(See POOLS and EQUIPMENT)

PHYSICAL THEATRE

A once-a-month department of MOTION PICTURE EXHIBITOR devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings.

Theatre Supply Dealers of the United States

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ALABAMA

THE QUEEN FEATURE SERVICE, INC., 1912½ Morris Ave., Birmingham 3. Telephone: ALpine 1-8665. PERSONNEL—Manager: Miss Vivian Harwell. Salesmen: William H. McKenzie, R. L. Tyler. AREA SERVED—Alabama, Tennessee, Mississippi, Georgia, Northern Florida.

ARIZONA

*ARIZONA FILM SUPPLY COMPANY, 33 W. Congress St., Tucson. Telephone: 26272. PERSONNEL—Nick Diamos, George N. Diamos, George O. Diamos. AREA SERVED—Arizona.

ARKANSAS

ARKANSAS THEATRE SUPPLY, 1015 Division St., North Little Rock. Telephone: FR 2-2632—(Emergency Night) SK 3-2067. PERSONNEL—Owner: H. E. Wortsmith. Manager: Mrs. Kathryn Butler. AREA SERVED—Arkansas, Tennessee, Mississippi, Missouri.

CALIFORNIA

MIDSTATE THEATRE SUPPLY, 1906 Thomas, Fresno. Telephone: ADams 3-2455. PERSONNEL—Owner and manager: Paul Wallace. AREA SERVED—Central California.

*WESTREX CORPORATION, 6601 Romaine Street, Hollywood 38. Telephone: Hollywood 7-1171. PERSONNEL—Manager: R. W. Wright.

J. M. BOYD COMPANY, 2032 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 2-0046. Products Sold: West Coast Distributor for Holmes Projector Company. AREA SERVED—Southern California.

JOHN P. FILBERT COMPANY, INC., 2007 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 4-1195. PERSONNEL—President: J. E. Miller. Secretary-Treasurer: John P. Filbert, Jr. Sales Manager: Spero L. Kontos. Office Manager: Ida K. Marshall.

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 1-4193. PERSONNEL—Vice President: L. C. Ownbey. Manager: G. J. Hessick. Salesmen: Al Schuyler, Sam Aspaas, Cal Tyler, Bill Ferrell, S. Lay. Service Man: J. Denny. Shipper: W. Decuir. AREA SERVED—Southern California, Arizona, Nevada.

PEMBREX THEATRE SUPPLY CORPORATION, 1969 S. Vermont Ave., Los Angeles 7. Used Equipment Division, 1975 S. Vermont Ave., Telephones: REpublic 1-3111—(Emergency Night) DUnkirk 8-6764, TOpaz 2-3412. PERSONNEL—President and General Manager: Louis M. Wutke. AREA SERVED—Southern California, Arizona, and Nevada.

*B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 7. Telephones: REpublic 3-1145—(Night) BRighton 04901, AXminster 1-3576. PERSONNEL—Manager: Barclay W. Ardell. Salesmen: Ed Budd, F. T. Lay. Engineer: Henry Grussing. AREA SERVED—Southern California, Arizona, Southern Nevada.

GLENN E. KOROPP, 3600 San Ysidro Way, Sacramento 25. Telephone: IVanhoe 9-0941. PERSONNEL: Glenn E. Koropp, Virginia E. Koropp. Products Sold: In-Car Speakers. AREA SERVED: All Western States.

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Ave., San Francisco 2. Telephone: MArket 1-4171. PERSONNEL—Manager: Heaton Randall. Salesmen: J. C. Dalk, William C. Stahl. Service Man: M. A. Lewis. Shipper: Al Rinehart. AREA SERVED—Northern California, Nevada, Southern Oregon, Washington, Alaska.

WALTER G. PREDDEY, 187 Golden Gate Ave., San Francisco 2. Telephones: UNderhill 1-7571-2—(Emergency Night) JUniper 6-1038. PERSONNEL—Owners: Walter G. Preddey, Robert O. Bemis (Copartnership). Salesman: M. C. Brittan. AREA SERVED—California, Nevada, Oregon, Hawaii.

B. F. SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 2. Telephone: UNderhill 1-1816. PERSONNEL—Manager: R. A. Brobeck. Salesmen: Wesley Rosenthal, E. R. Bechtel. AREA SERVED—Northern California, Nevada, Southern Oregon, Hawaii.

WESTERN THEATRICAL EQUIPMENT COMPANY, 168 Golden Gate Ave., San Francisco 2. Telephone: PRospect 6-1251. PERSONNEL—General Manager: James R. Barry. AREA SERVED—California, Nevada.

COLORADO

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa St., Denver 5. Telephones: TAbor 5-0201—(Emergency Night) RAce 2-0392. PERSONNEL—Manager: J. B. Stone. Assistant Manager: J. R. Lutz. Salesmen: Morton Dyksterhuis, Merle Schwaninger, C. H. Lyman, R. J. Miller, Jim Cowhick. Service Men: L. A. Ritchey, Aaron McDaniel. Shippers: Steve Ramos, Clarence Clausen, Ivan Andrick. AREA SERVED—Colorado, New Mexico, Wyoming, Western Nebraska, Eastern Montana, Black Hills of South Dakota, Utah, Idaho, and Nevada.

SERVICE THEATRE SUPPLY COMPANY, 2054 Broadway, Denver 2. Telephone: AL 5-1597—(Emergency-Night) HArrison 9-7156. PERSONNEL—President: Ted Knox. Secretary and Treasurer: Elsie Knox. AREA SERVED—Denver Film Territory.

WESTERN SERVICE & SUPPLY, INC., 2071 Boadway, Denver 5. Telephones: KEystone 4-1979—WEst 6-4360. PERSONNEL—President & Gen'l Mgr: R. K. Tankersley, Vice-President: Harry Vaupel. Sec-Treas: Susan Tankersley. Office Secretary: Elaine Horvath. Office Sales: Don R. Gallagher. AREA SERVED—Colorado, Wyoming, Western Nebraska, Western South Dakota, Montana, New Mexico.

EDITOR'S COMMENT

While every effort has been made by repeated mailings and even by long distance telephone to achieve a high degree of accuracy and uniformity in the domestic, Canadian, and foreign theatre supply dealer entries which follow, it has been impossible to secure the 100 per cent cooperation of the dealers themselves in confirming, revising, or amplifying the information in these FREE listings.

With the assistance of most of the large concerns with branch offices in the U. S. and affiliates overseas, we have been able to supply up-to-the-minute information on such outlets. Other dealers who have not confirmed, revised, or amplified their listings as requested are indicated by an asterisk (*).

CONNECTICUT

*NATIONAL THEATRE SUPPLY COMPANY, 1890 Dixwell Avenue, Hamden 14. Telephones: ATwater 8-2547—(Emergency Night) ATwater 8-8063. PERSONNEL—Manager: R. J. Mauro. Salesmen: George M. Peloso, C. E. Cocco. AREA SERVED—Connecticut.

DISTRICT OF COLUMBIA

*ELMER H. BRIENT AND SONS, INC., 925 New Jersey Ave., N.W., Washington, D. C. Telephones: DIstrict 7-9505-6, OLiver 2-1453. PERSONNEL—General Manager: Elmer H. Brient. Office Manager: Ted C. Brient, Engineers: K. F. Owens, C. L. Rakow. AREA SERVED—District of Columbia, Maryland, Virginia, Northeastern W. Virginia, Delaware, Pennsylvania.

BEN LUST THEATRE SUPPLY COMPANY, 1001 New Jersey Ave., N.W., Washington 1. Telephone: NAtional 8-5376-7. PERSONNEL—Owner and Manager: Irwin Lust. General Mgr: A. Olken. Salesman: F. Hines. AREA SERVED—District of Columbia, Maryland, West Virginia, Virginia.

R & S THEATRE SUPPLY COMPANY, 1015 New Jersey Ave., N.W., Washington 1. Telephones: STerling 3-8938—(Emergency Night) WOodley 6-8128, EMerson 3-5686. PERSONNEL—Samuel N. Wheeler, Ross S. Wheeler. AREA SERVED— Virginia, Maryland, Delaware, District of Columbia.

FLORIDA

F. E. VAN HOESEN CO. Inc., 1001 N. E. 82nd Terrace, Miami 38, Fla. Products Sold: Heywood Wakefield seats, sole distributor. AREA SERVED—Florida.

JOE HORNSTEIN, INC., 273 W. Flagler St., Miami. Telephones: FRanklin 4-7596—(Emergency Night) MOhawk 7-7424. PERSONNEL—Manager: Hal Hornstein. Counter Man: E. Gilliam. Sales Engineer: O. G. Taylor, 2927 Lown Ave., Tampa. AREA SERVED—Southern States.

*PEARCE THEATRE EQUIPMENT CORPORATION, 320 W. Flagler St., Miami. Telephone: FRanklin 3-5038. PERSONNEL—Manager: Edgar B. Pearce. Office Manager: Mary E. Clausen. Theatre Engineer: L. C. Webb. Air Conditioning Engineer: C. V. Mitchell.
AREA SERVED—Florida, Cuba, the Bahamas.

*UNITED THEATRE SUPPLY CORPORATION, 2408 Grand Central Ave., Tampa 1. Telephone: 8-5189. PERSONNEL—President and Treasurer: Ray Busler. Secretary: Edna L. Worth. Counter Man: S. W. Smith. AREA SERVED—Florida, South Georgia, Cuba, the Bahamas.

GEORGIA

DIXIE THEATRE SERVICE AND SUPPLY COMPANY, 1010 N. Slappey Drive, Albany. Telephones: HE 2-2846—(Emergency Night) HE 2-2317. PERSONNEL—President and General Manager: J. O. McClung. Vice-President: L. W. McClung. Engineer: W. C. McClung. Service: Buddy McClung. Sales: C. T. Arn. AREA SERVED—Georgia, Alabama, Florida, Tennessee.

CAPITAL CITY SUPPLY COMPANY, INC., 161 Walton St., N.W., Atlanta 3. Telephones: JA 1-1244—(Emergency Night) CE 3-6885; TR 2-4493. PERSONNEL—President and Manager: O. J. Howell. Vice-President in Charge of Sales: Lewis Waits. AREA SERVED—Georgia, Tennessee, Alabama, part of Florida.

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton St., N.W. Atlanta 3. Telephone: JAckson 4-8486-87. PERSONNEL—Manager: J. G. Thigpen. Salesmen: R. M. Goldsmith, R. L. McWilliams, P. D. Hug. Service Man: C. Harris. AREA SERVED—Georgia, Florida, Alabama, Tennessee.

WIL-KIN THEATRE SUPPLY, INC., General Offices: 301 North Ave., N.E., Atlanta 8. Sales Branch: 229 S. Church St., Charlotte, N. C. Telephone: EDison 3-6101, 150 Walton St., N. W. Atlanta 3, Ga. Telephone: Jackson 2-4613. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. AREA SERVED—Alabama, Florida, Georgia, Tennessee.

RHODES SOUND AND PROJECTION SERVICE, 218 E. 56th St., Savannah. Telephones: AD-3-8788—(If no answer) AD 3-1174. PERSONNEL—President: Irma F. Rhodes. Engineer and Manager: E. L. Rhodes. AREA SERVED—Georgia, Southeast South Carolina, Northern Florida.

*SOUTHEASTERN THEATRE EQUIPMENT COMPANY, 203 Luckie Street, N.W., Atlanta 1. Telephone: JA 3-0461. PERSONNEL—President and General Manager: J. B. Dumestre, Jr. Manager: J. B. Dumestre, III. Representatives: W. N. Troy, Fred Nash, Bob Elzey. AREA SERVED—Southern States.

HAWAII

CONSOLIDATED AMUSEMENT COMPANY, LTD., 1120 Bethel St., Honolulu 11. Telephone: 63571, Merchandise Department. PERSONNEL— T. A. McKee. AREA SERVED—Hawaiian Islands.

THEATRICAL EQUIPMENT AND SUPPLY COMPANY, LTD., 1055 Alakea St., Honolulu 13. Telephone: 5-7351. PERSONNEL—President and General Manager: Ray Jackson. Products Sold: Complete Theatre Equipment and Supplies. AREA SERVED—South Pacific.

ILLINOIS

ABBOTT THEATRE EQUIPMENT COMPANY, INC., 1311 S. Wabash Ave., Chicago 5. Telephones: HArrison 7-7573-74-75-76. PERSONNEL—President: Harold Abbott. Treasurer: Eleanore Abbott. Secretary and General Manager: Erwin J. Peterson. Sales Department: Spiro Charuhas. Office Manager: Elaine Korose. Counter and Shipping: Patrick Coyle. AREA SERVED—Illinois, Northern Indiana.

*AN-GAR, INC., 2831 N. Clark St., Chicago. PERSONNEL—G. C. Anders, R. W. Dassow.

MOVIE SUPPLY COMPANY, INC., 3507 North Pulaski Rd., Chicago. Telephone: COrnelia 7-3130. AREA SERVED—Entire U. S.

ANN-LEE, INC., ELECTRO CARBONS. 940 W. Belmont Ave., Chicago. Telephone DI-8-3575.

NATIONAL THEATRE SUPPLY COMPANY 1325 S. Wabash Ave., Chicago 5. Telephone: WAbash 2-8266. PERSONNEL—Manager: P. P. Rosser, Jr. Assistant Manager: E. C. Novak. AREA SERVED—Northern Illinois, Northern Indiana.

INDIANA

GER-BAR, INC., 442 N. Illinois St., Indianapolis 4. Telephone: MElrose 4-1727. PERSONNEL—B. Hopkins, M. Hopkins. S. Goddard, R. Webster, F. Leas.

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois St., Indianapolis 4. Telephones: MElrose 4-4517—(Emergency Night) OLfford 5-5825, WAlnut 6-6490, WAlnut 3-5126. PERSONNEL—Manager: B. N. Peterson. Office Manager: N. Geraghty. Salesman: W. S. Smith. Inside Salesman: J. Bommerscheim. Shipping Clerk: L. Lewis. AREA SERVED—Indiana, Kentucky.

PROJECTION EQUIPMENT COMPANY, Union City. Telephone: 661. PERSONNEL—Geo. Wenger, Joel Wenger. Products Sold: 16 & 35mm equipment.

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121-23 High St., Des Moines 9. Telephone: CH 3-6520. PERSONNEL—Owner and Manager: A. E. Thiele. Salesman: H. N. Sutton. AREA SERVED—Iowa.

KANSAS

SOUTHWEST THEATRE EQUIPMENT COMPANY, 118½ W. Douglas Ave., P. O. Box 2138, Wichita 1. Telephone: AM-2-2153 PERSONNEL—Owner and Manager: C. D. Peck. Projection Maintenance: J. O. Buckles. AREA SERVED— Kansas, Missouri, Oklahoma, Arkansas, Texas, New Mexico.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-29 S. 3rd St., Louisville 2. Telephone: JUniper 4-7559, JUniper 3-3186. PERSONNEL—Owners: W. E. Carrell, Sr., W. E. Carrell, II, J. Raymond Mattingly. Salesmen: Charles B. Wells, Jr., E. C. Barnard. Counter Man: Harry Woodson. Service Engineer: John MacDonald. AREA SERVED—Kentucky, Southern Indiana, Southern Ohio, Northern Tennessee.

HADDEN THEATRE SUPPLY COMPANY, 209 S. 3rd St., Louisville 2. Telephones: JUniper 4-0477—(Emergency Night) GLendale 2-2153 PERSONNEL—Owner: J. Stoner Hadden. Office Manager: Henry J. Uphaus. Service Department: Gene Mitchom. AREA SERVED—Kentucky, Southern Indiana, and Southern Ohio.

LOUISIANA

*HODGES THEATRE SUPPLY CO, INC., 1309 Cleveland Ave., New Orleans 13. Telephones: 524-8356—(Emergency Night) 729-3441, FAirview 8902. PERSONNEL—Manager: J. P. Magendie. Salesman: Mel Gadel. Sound Engineer & Salesman: H. J. Ballam. AREA SERVED—Louisiana, Southern Mississippi, Southern Alabama, Northern Florida.

NATIONAL THEATRE SUPPLY COMPANY, 220 S. Liberty St., New Orleans 12. Telephone: Tulane 4891. PERSONNEL—Manager: T. W. Neely. Salesman: C. A. Achee, Jr. Shipper: P. Caruso, Jr. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

SOUTHEASTERN THEATRE EQUIPMENT COMPANY OF LOUISIANA, 214 S. Liberty St., New Orleans 12. Telephone: Tulane 8661. PERSONNEL—Resident Manager: W. H. Murphy, Jr. Representative: Don Wilmoth. Office Manager: Ruth Toubman Segal.

ALON BOYD, P. O. Box 362, Shreveport. Telephone: 422-6612. AREA SERVED—Louisiana, Mississippi, Southwest Alabama.

MARYLAND

J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore 18. Telephones: BElmont 5-2747-48—(Emergency Night) CLifton 4-0757. PERSONNEL—Manager: Henry C. Dusman. Salesman: Jack Dusman. AREA SERVED—Maryland, District of Columbia, Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore 2. Telephones: MUlberry 5-8266-67. PERSONNEL—Manager: H. C. Atkinson. Service Man: L. P. Sieber. Counter Clerk: E. L. Exler. Shipping Clerk: L. Gough. AREA SERVED—Maryland, District of Columbia. Virginia.

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 16. Telephones: LIberty 2-6797—(Emergency Night) OXford 8-6855, FAirview 3-3192. PERSONNEL—President: Frank M. Gray, Jr. Vice-President: Ernest J. Comi. Treasurer: Frank M. Gray. General Manager: Ernest J. Comi. Salesmen: Don Pickering, Ken Douglass, Jr., Charles Fish, Frank W. Grabau. AREA SERVED— Massachusetts, Connecticut, Rhode Island, Maine, Vermont, New Hampshire.

MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16. Telephones: LIberty 2-9814—(Emergency Night) GRanite 2-7885, BElmont 5-2870. PERSONNEL—Owner: P. E. Comi, Manager: William J. Cliggot. Sales and Installation: P. E. Comi, Joseph Testa. AREA SERVED—All New England states.

NATIONAL THEATRE SUPPLY COMPANY, 37 Winchester St., Boston 16. Telephones: LIberty 2-2663—(Emergency Night) LOgan 7-7747. PERSONNEL—Manager: H. J. McKinney. Salesmen: Lawrence Cooney, George Poore AREA SERVED—New England States, except Connecticut.

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm St., Detroit.

NATIONAL THEATRE SUPPLY COMPANY, 2312 Cass Ave., Detroit 1. Telephones: WOodward 1-2447-8-9—(Emergency Night) (MAyfair 6-5702, PArkway 2-8247. PERSONNEL—Manager: C. Williamson. Salesman: J. J. Kenny, C. J. Rowston. Service Man: G. Studebaker. Shipping Clerk: F. Smith. AREA SERVED—Michigan.

*RINGOLD THEATRE EQUIPMENT COMPANY, 106 Michigan St., N.W., Grand Rapids 2. Telephones: GL 4-8852—(Emergency Night) CH 3-2413. PERSONNEL—Owner and Manager: H. J. Ringold. AREA SERVED—Michigan.

THEATRE EQUIPMENT COMPANY, 2211 Cass Ave. Telephoe WOodward 1-1122.

MINNESOTA

*NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2. Telephone: RA 2-4567. PERSONNEL—James B. Enochs. AREA SERVED—Northeastern Minnesota, Northern Wisconsin.

*AVED THEATRE SERVICE AND SUPPLY, 830 Upper Midwest Bldg., Minneapolis 1. Telephone: FEderal 6-2122. PERSONNEL—Proprietor: A. L. Aved. Products Sold: Ballantyne equipment.

*ELLIOTT FILM AND THEATRE EQUIPMENT COMPANY, 1110 Nicollet Ave., Minneapolis.
FROSCH THEATRE SUPPLY, 51 Glenwood Ave., Minneapolis 3. Telephone: FEderal 5-1166. PERSONNEL—Owner: M. E. Frosch. Manager: Henry Miller—JU 8-7889. AREA SERVED—Minnesota, North Dakota, South Dakota, Northern Iowa, Northern Wisconsin, Northern Michigan.

MINNEAPOLIS THEATRE SUPPLY, INC., 75 Glenwood Ave., Minneapolis 3. Telephones: FEderal 5-3306—(Emergency Night) SUnset 4-7575, TUxedo 1-3494. PERSONNEL—Co-Owners: C. C. Creamer, R. C. Lahti, R. E. Lundquist. AREA SERVED—Minnesota, North and South Dakota, North-West Wisconsin.

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 3. Telephones: FEderal 2-8273—(Emergency Night) WAlnut 2-4127. PERSONNEL—Manager: A. T. Crawmer. Salesman: V. J. Barrett. Servicemen: H. R. Peterson, A. Kuiper. AREA SERVED—Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

MISSOURI

MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8. Telephone: BAltimore 1-3070-1. PERSONNEL—Owners: Mrs. Maxine Peek and J. Eldon Peek. Manager: L. J. Kimbriel. AREA SERVED—Kansas, Missouri, Iowa, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th St., Kansas City 8. Telephones: BAltimore 1-9858—(Emergency Night) JAckson 3-8082. PERSONNEL—Manager: G. K. Slipper. Salesmen: W. A. Allison, W. R. Davis, Paul Fine. Store Sales: C. D. Whitney. Shipper: A. Nichols. AREA SERVED—Kansas, Westerr Missouri, Iowa, Nebraska.

SHREVE THEATRE SUPPLY COMPANY, 217 W. 18th St., Kansas City 8. Telephones: HArrison 1-7849, 1-4206—(Emergency Night) WIllow 2-1225.

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte, Kansas City 8. Telephones: GRand 1-0134—(Emergency Night) DRexel 1-2791. PERSONNEL—Manager: C. H. Badger. Sales: C. P. Pearce, J. J. Gillis. AREA SERVED—Kansas, Missouri, Oklahoma, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 3212 Olive St., St. Louis 3. Telephones: JE 1-6350-51. PERSONNEL—Manager: H. H. Hoff. Salesman John Mattler. Shipper. C. Allen. AREA SERVED—Eastern Missouri, Southern Illinois, Western Kentucky.

NEBRASKA

BALLANTYNE COMPANY, 1712 Jackson St., Omaha.
QUALITY THEATRE SUPPLY COMPANY, INC., 1515 Davenport Street, Omaha 2. Telephones: ATlantic 7253—342-4444—342-4445—342-4446—(Emergency Night) Terrace 1519. PERSONNEL—Owners: Carl and Lynn White. President: J. Robert Hoff. Manager: Carl White. Secretary: Hazel White. Sales Engineer: Edw. J. Nelson. Salesman: Wilbur Grenville. Counter Man: Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

NEVADA

STAGE SOUND AND EQUIPMENT, INC., 322 Wall St., Las Vegas, Nevada. Telephone: DU-4-2644. Complete sound and lighting equipment.

NEW JERSEY

*THEATRE SUPPLY CORPORATION, 267 Rhode Island Ave., E. Orange. Telephone: ORange 7-1023. PERSONNEL—General Manager: Louis Weiner.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. Telephones: POrter 2-1371—(Emergency Night) POrter, 3-4538. PERSONNEL—Manager: C. F. Hardwick. AREA SERVED—Eastern New Mexico, Panhandle of Texas.

NEW YORK

ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4. Telephones: HO 5-5055—(Emergency Night) 62-4306. PERSONNEL—Owners: John Bylancik, Jack McGrath. Salesmen: Ed McCaffery, John Bylancik, Ed Herrmann. Manager: Jack McGrath. Counter: A. Bonano. AREA SERVED—New York State, Vermont, Massachusetts.

NATIONAL THEATRE SUPPLY COMPANY, 962 Broadway, Albany 4. Telephones: HObart 5-5724—(Emergency Night) West Lebanon 3-6322. PERSONNEL—Manager: Ralph J. Mauro. Counter Clerk: David E. Porter. Secretary: Doris B. McGrath. AREA SERVED—Cental New Yok.

AUBURN THEATRE EQUIPMENT COMPANY, 11 North Street, Auburn. Telephone: 2-5141. PERSONNEL—Owner: Selio DePasquale. Sales Manager: Charles J. Vanderloo. Office Manager: N. Strecker. Salesmen: M. E. Dawson. Counter Man: John DePasquale. Products Sold: Everything For The Theatre.

NATIONAL THEATRE SUPPLY COMPANY, 500 Pearl St., Buffalo 2. Telephones: Washington 1736-7—(Emergency Night) Bedford 2881, Bedford 4516. PERSONNEL—Manager: G. R. George. Office Manager: Bertha Kreink. Shipping Clerk: J. Cullen. AREA SERVED—Western New York State.

CAPITOL MOTION PICTURE SUPPLY COMPANY, 630 Ninth Ave., New York 36. Telephone: PLaza 7-4510. PERSONNEL—Ben Perse, Harry Perse. Sales Engineer: Peter Braut. Counter Men: Sam Ochs, Peter Braut. AREA SERVED—Southern New York State, Pennsylvania, New Jersey, Ohio.

CINEMATOGRAPH INTERNATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 341 W. 44th St. New York 36. Telephone: Circle 6-6285 (Emergency Night) ESplanade 6-5698. SCarsdale 3-1623. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesman: Julian Norwick. Service Engineers: H. Schwartz, Joe Kelly. AREA SERVED—Entire World.

CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 18. PERSONNEL—Owner and President: Julius H. Katz. Salesman: Wallace J. Katz. AREA SERVED—New York, Northern New Jersey, Connecticut.

JOE HORNSTEIN, INC., 341 West 44th St., New York 36. Telephones: Circle 6-6285-86-87-88-89 (Emergency Night) SCarsdale 3-1623, ESplanade 6-5698, MAnhasset 7-6152. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesmen: J. Norwick, C. Scott. Service Engineers: D. Corbett, H. Schwartz. AREA SERVED—Eastern States.

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th St., New York 18. Telephone: Circle 5-6900. PERSONNEL—Manager: Allen G. Smith. Sales Manager: Bernard J. Kleid. Salesmen: H. E. Pear. S. Rindner. Shipping Clerk: A. Haines. AREA SERVED—Greater New York City, Southern New York, Northern New Jersey.

NORTH AMERICAN PHILIPS COMPANY, INC., Motion Picture Equipment Div., 100 East 42nd St., New York 17.

S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19. President: Joseph A. Tanney. Vice-President: Dominick Capano. Treasurer: J. A. Tanney. Secretary: Harriet Marks. Assistant Secretary: Jackeline Tarrer. Production Manager: William Allen. Sales Promotion Manager: Oliver E. Cain.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11. Telephone CHelsea 3-2300.

NORTH CAROLINA

CHARLOTTE THEATRE SUPPLY, 227 S. Church St., Charlotte 1. Telephones: ED 3-9369, FR 6-1452—(Emergency Night) FR 5-6578. PERSONNEL—Manager: Frank M. Strange. Sales Representative: Charles Duncan.

DIXIE THEATRE SUPPLY COMPANY, 213 West Third St., Charlotte 1. Telephones: EDison 2-4343—(Emergency Night) EDison 3-3381. PERSONNEL—Owner: J. B. Erskine. AREA SERVED—North and South Carolina.

HARRIS THEATRE SALES, INC., 315 S. Church St., Charlotte 1. Telephones: FR 5-1349—(Emergency Night) KE 7-5209. PERSONNEL: President and Treasurer: W. F. Harris. Vice-President and Secretary: J. E. Harris. Director: V. E. Jordan. S. Carolina Salesman: Dean House. N. Carolina Salesman: W. F. Harris, Jr. AREA SERVED—North and South Carolina.

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church St., Charlotte 1. Telephones: ED 2-7753, ED 2-7754—(Emergency Night) EM 6-0020, EX 9-5949, JA 3-5891. PERSONNEL—Manager: R. D. Turnbull. Salesmen: A. R. Coskrey, J. H. Dunphy, Mike Baldivid, J. K. Price. AREA SERVED—North and South Carolina.

*SOUTHEASTERN THEATRE EQUIPMENT COMPANY OF NORTH CAROLINA, 209 S. Poplar St., Charlotte 2. Telephones: 4-3093-94—(Emergency Night) 4-1804. PERSONNEL—President and General Manager: J. B. Dumestre, Jr. Manager: W. P. White. AREA SERVED—North and South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 1624 W. Independence Blvd., Charlotte. Telephone: FRanklin 5-6008-09. PERSONNEL—Owner: Phil Wicker. Manager: Dean Phillips. Office Manager: Henry Phillips. Shipping and Receiving: Donald Dennis, Fred Massey, Linda Dennis. AREA SERVED—North and South Carolina, Southern Virginia. (See separate listing for Greensboro store).

*THEATRICAL ENGINEERING COMPANY, Rt. 2 Sherbrooke Rd., Charlotte. Telephone: EMerson 6-3557. PERSONNEL—Edw. A. Rosenblatt. AREA SERVED—North and South Carolina

*THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—Manager: R. C. Saunders. Sound Engineer: Lewis Saunders.

WIL-KIN THEATRE SUPPLY, INC., 229 South Church St., Charlotte 2. Telephone: EDison 3-6101. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Branch Manager: J. C. Tipton. AREA SERVED—North Carolina, South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 215 E. Washington St., Greensboro. Telephones: 27-26165-2726166—(Emergency Night) BR 2-7281, BR 3-2128. PERSONNEL—Owner: Phil Wicker. Manager: Lawson Rankin. Office Manager: Joe Humphries. Salesmen: Kermit Clark, Jim Barhan. Shipping & Receiving: Walter Copeland, Jerry Smith. AREA SERVED—North and South Carolina, Southern Virginia.

OHIO

JONES PROJECTOR COMPANY, 2727 6th Street, Cuyahoga Falls. Telephone WAlbridge 8-2480. PERSONNEL—President: Harry P. Jones. AREA SERVED—Northern Ohio, and Western Pennsylvania.

*MID-WEST THEATRE SUPPLY COMPANY, INC., 1638 Central Parkway, Cincinnati 10. Telephone: CHerry 1-7724. PERSONNEL—President: H. B. Snook, Vice President: T. M. Fisher. Installation Supervisor: E. N. Howe. AREA SERVED—Southern Ohio, Indiana, Kentucky, and West Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 1638 Central Parkway, Cincinnati 10. Telephones: MAin 1-6580-81. PERSONNEL—Manager: James A. Conn, Salesmen: C. A. tory.
Allbright, F. Pat Conn. Shipper: R. Hunt. AREA SERVED—Southern Ohio, West Virginia, Kentucky.

NATIONAL THEATRE SUPPLY COMPANY, 2128 Payne Ave., Cleveland 14. Telephones: PRospect 1-4613-4—(Emergency Night) EDison 1-8593. PERSONNEL—Manager: M. H. Fritchle. Assistant Manager: M. H. Mutchler Salesman: Nick Lubich. Shipper: W. Van Dyke. AREA SERVED—Northern Ohio.

OHIO THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 14. Telephones: PRospect 1-6545-46—(Emergency Night) LA-4-1557. PERSONNEL—Arnold Weiss, Nick Lubich. AREA SERVED—Cleveland Exchange Territory.

*DAYTON THEATRE SUPPLY COMPANY, 4679 Richwood Drive, Dayton 39. Telephone: Oxmore 0294. PERSONNEL—Owner and Manager: Charlie D. Wall. AREA SERVED—Southern Ohio, Northern Kentucky.

TOLEDO THEATRE SUPPLY COMPANY, 3916 Secor Road, Toledo 13. Telephones: GReenwood 9-7795—(Emergency Night) GReenwood 4-6995. PERSONNEL—General Manager: Brad H. Brockway. AREA SERVED: Cleveland Territory, Southeastern Michigan, Northeastern Indiana.

THEATRE EQUIPMENT COMPANY, 1206 Cherry St., Toledo 4. Telephones: CHerry 3-8106. PERSONNEL—Orville C. Wells, Harry M. Sheroian, Joan Yaqloski, Howie Forbs. AREA SERVED—Ohio, Indiana, Michigan.

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Ave., Oklahoma City 2. Telephones: CE 2-0203—(Emergency Night) JA 8-2476, V 2-2466, JA 4-6048. PERSONNEL—Manager: Howard Nelson. Salesman: W. W. Miller. Office Manager: W. W. Miller. AREA SERVED—Oklahoma and Panhandle of Texas.

OKLAHOMA THEATRE SUPPLY COMPANY, 623 W. Grand Ave., Oklahoma City 2. Telephones: REgent 6-8691—(Emergency Night) JA 8-2471. PERSONNEL—Owners: J. Eldon Peek and Maxine Peek. Counter Man: Gordon Wortham. AREA SERVED—Oklahoma, Panhandle of Texas, West Arkansas.

OREGON

MOTION PICTURE ACCESSORIES COMPANY, Box 240, Dayton. Telephone: 6X13. PERSONNEL—Owner: James B. Dabney, Jr. AREA SERVED—Western and Coast States.

S. F. BURNS & COMPANY, INC., 915 N. W. 19th St., Portland. Telephone. CApitol 2-6437. PERSONNEL—Manager: La Vere Bell. AREA SERVED—Oregon, Washington, Idaho, Montana, Alaska.

B. F. SHEARER COMPANY, 1947 N. W. Kearney St., Portland 9. Telephones: CApitol 8-7543—(Emergency Night) BElmont 4-1406. PERSONNEL—Branch Manager: B. F. Shearer, Jr.. Counter Man: Dan Stitt. AREA SERVED—Oregon, Southern Idaho, Southern Washington.

PENNSYLVANIA

BLUMBERG BROTHERS, INC., 1305-07 Vine St., Philadelphia 7. Telephones: LOmbard 3-7240-41—(Emergency Night) MOhawk 4-4920 or 4-5368. PERSONNEL—President: Harry Blumberg. Secretary and Treasurer: Ben Blumberg. Service Men: Joe Haggerty (Night—GReenwood 3-9207), Leon Miller (Night—TRinity 7-1898), Irv Goldeberg (Night—MOhawk 4-5478). AREA SERVED—Pennsylvania, Delaware, New Jersey.

NATIONAL THEATRE SUPPLY COMPANY, 1310 Vine St., Philadelphia 7. Telephones: LOcust 7-6156-7—(Emergency Night) GReenwood 3-7678. PERSONNEL—Manager: William J. Hutchins. Salesmen: Mickey Lewis, Bud Miller. Shop Mechanic: Ed Humphry. AREA SERVED—Eastern Pennsylvania, Delaware, Southern New Jersey.

SUPERIOR THEATRE EQUIPMENT COMPANY, 311 N. 13th St., Philadelphia 7. Telephone: LOcust 3-1420. PERSONNEL—President: Jack H. Greenberg. Product Sold: Lorraine Orlux Carbons. AREA SERVED—Eastern Pennsylvania, Southern New Jersey, Delaware.

ATLAS THEATRE SUPPLY COMPANY, 402 Miltenberger St., Pittsburgh 19. Telephones: GRant 1-4281—(Emergency Night) PE. 1-6330. PERSONNEL—President and Manager: Gordon O. Gibson. Salesman: James M. Gibson. AREA SERVED—Pittsburgh Film Territory.

NATIONAL THEATRE SUPPLY COMPANY, 84 Van Braam St., Pittsburgh 19. Telephone: GRant 1-4630. PERSONNEL—Manager: T. F. McCleary. Assistant Manager: H. W. Russell. Salesmen: H. D. Putnam, C. R. Thomas. Office Manager: R. Eardley. Machinist: C. Rogal. AREA SERVED—Western Pennsylvania, Northern West Virginia.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster St., Providence. Telephone: MAnning 1-9052. PERSONNEL—Manager: H. F. Slater.

SOUTH CAROLINA

*TRIO AMUSEMENT COMPANY, 229 North Main St., Box 394, Greenville. Telephone: 2-7111—(Emergency Night) 3-2193. PERSONNEL—Owner and Manager: Ed C. Curdts. General Manager: Fred S. Curdts.

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY, 316 S. Main Ave., Sioux Falls. Telephones: ED 4-8661, ED 2-4188. PERSONNEL—Owner and Manager: E. Robbins. AREA SERVED—South Dakota, Southwestern Minnesota, Northwestern Iowa.

TENNESSEE

NATIONAL THEATRE SUPPLY COMPANY, 412-414 S. Second St., Memphis 2, Telephones: JAckson 5-6616-17-18—(Emergency Night) FAirfax 7-3975, GLendale 2-9731, BRoadway 6-3066, FAirfax 7-2389. PERSONNEL—Vice President: R. L. Bostick. Branch Manager: C. C. Bach. Salesman: C. E. Matthews. Service Engineers and Salesmen: O. D. Bland, G. C. Hale. Counter Salesman: J. R. Ferraris. AREA SERVED—Western Tennessee, Arkansas, Northern Mississippi, Southeastern Missouri.

*THEATRE AND EXHIBITORS SUPPLY COMPANY, 361 S. Second St., Memphis. Telephones: 5-8214—(Emergency Night) 34-1291. PERSONNEL—Kenneth E. Forster. AREA SERVED—Memphis Exchange Area.

*TRI-STATE THEATRE SUPPLY COMPANY, 320 S. Second St., Memphis 3. Telephones: JA 5-8249—(Emergency Night) GL2-5269. PERSONNEL—Owner: Mrs. G. L. Mitchell. Manager: R. F. Blank. Products Sold: Century Projectors, and Complete Line of Theatre supplies. AREA SERVED—Arkansas, Northern Mississippi, Western Tennessee.

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 S. Hampton Road, Dallas 8. Telephones: Whitehall 6-2235, 6-2232 (24 Hour Service.) PERSONNEL—Owner: J. H. Hardin. Manager: Joe Joseph. Salesmen: R. W. Pinkston, Joe Joseph. AREA SERVED: Texas, New Mexico, Oklahoma, Louisiana, Arkansas, Colorado, Arizona.

HERBER THEATRE EQUIPMENT COMPANY, 408 S. Harwood St., Dallas 1. Telephone: RI 7-6568. PERSONNEL—Owner: E. P. Herber. Salesman: Ed Euler. Shop Foreman: J. M. Wilson. AREA SERVED—Texas, Louisiana, Oklahoma, New Mexico, and part of Mexico.

MODERN SALES & SERVICE, INC., 2200 Young Street, Dallas 1. Telephone: RI 7-3191. PERSONNEL—President: J. H. Elder. Vice-Presidents: C. C. Hoover and Charles McKinney. Sound Service Department Manager: J. C. Skinner AREA SERVED—Texas.

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood St., Dallas 1. Telephones: RIverside 8-2135-36. PERSONNEL—Manager: J. I. Watkins. Assistant Manager: E. H. Cernosek. Salesmen: H. A. Moore, Frederic Anderson, Sam. M. Berry. Office Manager: E. H. Cernosek. Counter Clerk: V. P. Lysek. Service Man: L. H. Walters. AREA SERVED—Texas.

EL PASO THEATRE EQUIPMENT COMPANY, 2804 Catnip Drive (P.O. Box 940), El Paso. Telephone: Lynwood 8-0884. (Day and Night). PERSONNEL—Owner: M. Joe Birdwell. Secretary: Rosalind Birdwell. Products Sold: All makes new and used theatre and concession equipment. AREA SERVED—West Texas, New Mexico, Arizona, Mexico.

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1618 Austin Street, Houston 3. Telephone: CApitol 2-9906. PERSONNEL—President: Al Mortensen. Store Manager: Tom S. Vincent. AREA SERVED—Texas.

INDEPENDENT THEATRE SUPPLY, 2750 E. Houston, San Antonio 2. Telephone: Capitol 6-3508 (Day or Night)—PERSONNEL—Owner and Manager: R. A. Barron. Secretary: Mrs. R. A. Barron. AREA SERVED—Texas.

UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 264 E. First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: P. S. Gun. Salesman: L. Gerger. Products Sold: Motiograph and Ashcraft equipment, Leedhom Carpets.

WESTERN SOUND AND EQUIPMENT COMPANY, 264 East First South St., Salt Lake City 1. Telephone: EMpire 3-9974. PERSONNEL—Manager: Ned Fuller. Salesman: L Gerber. Products Sold: Century, RCA, and Strong equipment. Mohawk Carpets, Dynalite.

VIRGINIA

NORFOLK PHOTO AND MOVIE SUPPLY COMPANY, 4101 Hampton Blvd., Norfolk 8. Telephones: 5-3818 (Emergency Night) 5-1744, 3-5337. PERSONNEL—Owner: Morris Ornoff.

PERDUE CINEMA SERVICE, 220 Eugene Drive, P.O. Box 671, Roanoke. Telephone: DI 3-9940. PERSONNEL—Manager: Roscoe E. Perdue. Salesman: Nat Tanner. AREA SERVED—Western Virginia.

WASHINGTON

AMERICAN THEATRE SUPPLY COMPANY, INC., 2300 First Ave., Seattle 1. Telephones: MA 4-4572, LA 2-6662. PERSONNEL—President: R. E. W. Fairleigh. Treasurer: A. L. Hansen Sales Manager: Richard Fairleigh. AREA SERVED—Pacific Northwest and California.

S. F. BURNS & COMPANY, INC., 2319 2nd Ave., Seattle 1. Telephones: MAin 4-2515—(Emergency Night) ATwater 3-1007, LAkeview 2-7823. PERSONNEL—Manager: S. F. Burns. Salesman: Lee W. Scott. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

NATIONAL THEATRE SUPPLY COMPANY, 2330 Second Ave., Seattle 1. Telephones: MAin 2-3422—(Emergency Night) Lakeview 2-5956. PERSONNEL—Manager. W. C. Stahl. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

B. F. SHEARER COMPANY, 2318 Second Ave., Seattle 1. Telephones: MAin 3-8247—(Emergency Night) EMerson 4-2233, LAkeview 2-5956. PERSONNEL—Executive Vice-President and Manager: T. L. Shearer. Theatre Sales: W. C. (Bill) Stahl. AREA SERVED—Montana, Washington, Panhandle of Idaho, Alaska.

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY COMPANY, 506 Lee St., Charleston 21. Telephones: DI 44-413 (Emergency Night) 21-045. PERSONNEL—Owner and Manager: N. E. Merhie. Salesmen: Harold Moore, Ned Skaff. AREA SERVED—Southern W. Va., Ohio border, Kentucky, and Virginia.

LOVETT AND COMPANY, Box 1127, Clarksburg. Offices: U. S. 19, Weston. Telephones: Weston 1670—(Emergency Night) Clarkesburg MA 2-7822. PERSONNEL—General Manager: D. E. Lovett. Sales Representative: Gray Barker. Office Manager: Virginia Howell. AREA SERVED—West Virginia, Virginia, Maryland, Pennsylvania.

THEATRE SERVICE & SUPPLY CO., Box 1389 or 1019-10th St. Telephones: Ph. JA 24043 or JA 3-6971. PERSONNEL—S. T. Gallimore, Mgr. Treasurer: P. J. Sheets. Sec.: Mrs. S. T. Gallimore. Service: Blain Gallimore. Products Sold all types of theatre equipments, Spotlights—Stage curtains—35mm Sound Projectors—16mm Sound projectors—Service shop for all types of 25mm and 16mm sound projectors.

WISCONSIN

VIC MANHARDT COMPANY, INC., 3131 W. Lisbon Ave., Milwaukee 8. Telephones: DIvision 2-8344-45—(Emergency Night) Bluemond 8-4935, HIlltop 5-0415. PERSONNEL—President: Victor R. Manhardt. Salesman: Elmer J. Engel. AREA SERVED—Milwaukee Film Territory, Northern Wisconsin, Upper Michigan.

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. Eighth St., Milwaukee 3. Telephones: BRoadway 1-7333—(Emergency Night) HIlltop 5-7479, DIvision 2-8184, LIncoln 3-2405. PERSONNEL—Manager: A. J. Larsen. Office Manager: M. Anacker. Serviceman: F. J. Wagner AREA SERVED—Milwaukee Exchange Territory, Upper Michigan.

THE RAY SMITH COMPANY, 710 W. State St., Milwaukee 3. Telephones: BRoadway 1-2100—(Emergency Night) BRoadway 6-0579. PERSONNEL—Owner: Ray A. Smith. Service Man: Alex Zsebe. AREA SERVED—Wisconsin, Northern Michigan.

Supply Dealers of the Dominion of Canada

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ALBERTA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 10939-82nd Street, Edmonton. Telephone: GEneva 3-0227 PERSONNEL: Sales Service Representative: C. L. Johnson.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 731 10th Ave., S.W., Calgary. Telephone: AMherst 2-5012 PERSONNEL: Branch Manager: J. J. Zagol.

SHARP'S THEATRE SUPPLIES, LTD., 104 4th St. S. W., Calgary. Telephones: AM 2-4076, AM 2-7266. (Emergency Night) CH 3-0757, AV 9-7578. PERSONNEL—Manager: W. G. Sharp. Service Engineer: A. E. Sick. Salesman: D N. Rhodes. Products Sold: Complete theatre supplies, including Motiograph, Strong, National Carbon lines. AREA SERVED—Alberta, Saskatchewan, Eastern British Columbia.

*M. L. ADAMSON, 9921 - 113th St. Edmonton.

J. M. RICE & CO., LTD., 10029 Jasper Ave., Edmonton Telephones: GA 2-8502—(Emergency Night) GL 5-7390. PERSONNEL:—District Manager: Charles Carphin. General Manager: Mrs. Charles Carphin. Products Sold: Complete 35mm and 16mm theatre equipment. National carbons. Strong arc lamps. Stage lighting equipment. New and used theatre chairs. Concession supplies. AREA SERVED—Alberta, Western Saskatchewan, Northwest Territories, Eastern British Columbia.

BRITISH COLUMBIA

*DOMINION THEATRE EQUIPMENT CO., LTD., 847 Davie St., Vancouver. Telephone: MU 5-6634.—(Emergency Night) RE 8-3211. PERSONNEL—President: D. V. K. Fairleigh. Sales: R. E. Fairleigh. AREA SERVED—Western Canada, Yukon Territory.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 970 Davie St., Vancouver 1. Telephone: MUtual 2-1681 PERSONNEL: District Manager: Ray Townsend. Service Inspectors: G. T. New, A. Mulcahy. New Sales: R. C. Henwood, R. H. Williams. Products: Simplex, Century, Gaumont, Kalee Projection & Sound Equipment. Altec, Northern Electric, Webster, DuKane Sound Products. AREA SERVED—British Columbia, Yukon Territory.

LA SALLE RECREATIONS, LTD. (Theatre Chair Carpet & Linoleum Div.), 945 Granville St., Vancouver. Telephones: MU 5-5034, MU 5-5428—(Emergency Night) RE 3-3929, PERSONNEL—President and Managing Director: S. A. Lechtzier. Vice-President: M. R. Lechtzer. AREA SERVED—Entire Dominion of Canada.

THEATRE EQUIPMENT SUPPLY CO. New Film Exchange Bldg., 2182 W. 12th Ave., Vancouver. Telephones: REgent 8-2421. (Emergency Night) AMherst 6-5118. PERSONNEL—Owner: H. I. Howard. Counter Man: E. R. Petch. AREA SERVED—British Columbia, Alberta, Yukon.

MANITOBA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 459 Notre Dame Ave., Winnipeg. Telephone: WHitehall 2-

5795. PERSONNEL—District Manager: W. R. Mann. Sales: W. M. Tulloch. Service Inspectors: H. B. Grimes, M. Demytrie. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta.

*J. M. RICE & CO., LTD., 710 Broadway Ave., Winnipeg 10. Telephones: SPruce 5-8219—(Emergency Night VE 2-2492. PERSONNEL—President: J. M. Rice. General Manager: J. L. Rice. Sound Engineer: H. E. Kinnear. Salesman: W. Leckie. AREA SERVED—Manitoba, Eastern Saskatchewan, Western Ontario.

NOVA SCOTIA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 76 Hollis St., Halifax. Telephone: 422/4538. PERSONNEL—District Manager: C. L. Johnston. Sales & Service Inspector: G. J. Gilbert. Service Representative: W. Orr, St. John, New Brunswick. Telephone: OXford 2-6409.

ONTARIO

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 861 Bay St., Toronto 5. Telephone: EMpire 4-2438. PERSONNEL—President: Lloyd C. Pearson. Vice-President: Andrew G. Rouse. Secretary; Angus MacConn. Treasurer: L. J. Kuntz. Chief Engineer: Allison D. Turnbill. Assistant to Chief Engineer: E. J. Blaney. Merchandise Manager: Walter Raps. Supervisor Sound Department: W. K. Reason. Supervisor Projection Department: T. C. Hoad. Manager Sales and Service: W. Walterhouse. Sales and Service Inspectors: Eric A. Grant, Byron; Norman Smith, Hamilton; and Andrew Bridger, Timmons. AREA SERVED—Ontario, West of Ottawa Valley.

STRAND ELECTRIC & ENGINEERING COMPANY, LTD., 755 Yonge St., Toronto. Telephone: WAlnut 5-5108. Products Sold. Lighting Equipment and Dimmer Control Systems, Draperies and Rigging.

OTTAWA

GENERAL SOUND & THEATRE, LTD., 41 Belmont Ave., Ottawa. Telephone: CEntral 4-3571. PERSONNEL—Manager: J. Hewson.

QUEBEC

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 160 Bates Road, Montreal 26. Telephones: REgent 9-6381-5461. PERSONNEL—District Manager: P. L. Keppie. Sales: R. Bousquet, J. M. Laliberte. Technicians: J. J. Kilcullen, P. Gaillard, J. G. Cote, L. Boulanger. Quebec Office 3226 Milleret St. Quebec 10, Que. Telephone: Olympia 3-7333. Sales and Service: C. Goudreault. AREA SERVED—Provinces of Quebec and Ontario West to Ottawa Valley.

THE ROBERT SIMPSON COMPANY, LTD., Contract Division, 45 Richmond Street West, Toronto 1. PERSONNEL—General Manager, All Branches: L. E. Wicklum, R. H. Dickson Asst. Gen Mgr. Western Branches: W. C. Clarkson. Salesmen: E. W. Bryant, Toronto; S. S. Murphy, Halifax; M. Girard, Montreal; J. C. G. Hood, Winnipeg; G. Desrosier, Regina; H. Krahn, Saskatoon; R. A. Harris, Edmonton, W. C. Clarkson, Vancouver.

RCA VICTOR COMPANY, LTD., 1001 Lenior Street, Montreal 30. Telephone: WEllington 3-7551. PERSONNEL—President: J. D. Houlding. Vice President, Consumer Products: G. L. Mansour. Vice-President, Technical Products; J. Sutherland. Products Sold: 16mm movie projectors, sound equipment, closed-circuit TV. AREA SERVED: Branch offices in Halifax, Quebec, Montreal (Royalmount), Ottawa, Toronto, Winnipeg, Calgary, Edmonton, Vancouver. Distributors: A. A. Murphy & Sons, Saskatoon, Sask., W. Ouellet et Fils, Rimouski, Quebec.

SASKATCHEWAN

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 5-2614 Sixth Ave. Regina. Telephone: JOrdan 8-3800. PERSONNEL—Sales Representative: L. G. Kiefer. Service Inspector: H. L. Rodgers.

Supply Dealers of the Rest of the World

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ADEN

A. BESSE AND COMPANY (ADEN), LTD., Aden. Products Sold: Philips Projection and Sound Equipment.

AFGHANISTAN

NETHERLANDS AFGANISTAN FOUNDATION, Shar-i-Now, Kabul. Products Sold: Philips Projection and Sound Equipment.

ALGERIA

S. A. PHILIPS NORD-AFRICAINE, Immeuble Mauretania, Carrefour de l'Agha, Algiers. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, 47 Rue Michelet, Algiers. PERSONNEL—Manager: A. C. Lenoel. Products Sold: Westrex Corporation line. AREA SERVED—Algeria, Tunisia, and Morocco.

WESTREX COMPANY, FRANCE-BELGIUM, Impasse Thierry, Oran. Products Sold: Westrex Corporation line.

ARABIA

GHARABALLY LTD. (Elect. Division) P.O. Box 136, Kuwait. Telephone: 242/3. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

SALEH JAMEL AND COMPANY, LTD., Kuwait. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

ARGENTINA

CONSELEC S.A.I.C.I.Y., F. Hipolito Yrigoyen, 676, Buenos Aires. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

PHILIPS ARGENTINA, S.A., Cailla de Correo 3479, Buenos Aires. Products Sold: Philips Projection and Sound Equipment.

RCA VICTOR ARGENTINA, P. O. Box 4400, Bme. Mitre 1961, Buenos Aires. Products Sold: Theatre and Sound Equipment, Sound Recording Equipment, Theatre Television.

SOCIEDAD ARGENTINA DE IMPORTACION E.M. ETCHEGOIN, Maipu 639-641, Buenos Aires. Products Sold: Gaumont-Kalee line

WESTREX COMPANY, ARGENTINA, Rodriquez Pena 370, Buenos Aires. PERSONNEL—Manager: R. J. Hortis. Products Sold: Westrex Corporation line. AREA SERVED—Argentina, Paraguay, Uruguay.

AUSTRALIA

WESTREX AUSTRALIA PTY., LTD., Head Office ot Area: Broughton House, 181 Clarence St., Sydney, New South Wales. PERSONNEL—Manager: P. J. Buck. Products Sold: Westrex Corporation line. AREA SERVED—Australia.

WESTREX AUSTRALIA PTY., LTD., De Costa Building, Adelaide, South Australia. Products Sold: Westrex Corporation line. AREA SERVED—State of South Australia.

WESTREX AUSTRALIA PTY., LTD., 70A Stanley St., S. Brisbane, Queensland. Products Sold: Westrex Corporation line. AREA SERVED—State of Queensland.

EDITOR'S NOTE

Every effort has been made by the staff of THEATRE CATALOG to make the following listings of foreign supply dealers as accurate and up-to-date as possible. However, it has not been possible to achieve a high degree of uniformity in the entries.

With the assistance of the international manufacturers and distributors, we have been able to secure exceptionally detailed information about their outlets. Other dealer listings which have not been verified specifically for this Edition are indicated by an asterisk (*).

WESTREX AUSTRALIA PTY., LTD., 358 Lonsdale St., Melbourne, Victoria Products Sold: Westrex Corporation line. AREA SERVED—State of Victoria.

GAUMONT-KALEE THEATRE SUPPLIES, 178-A Flinders St., Melbourne C.I., Victoria. Telephones: MF 2935, MF 2936. PERSONNEL—Manager: M. Ford. Products Sold: Gaumont-Kalee, Raycophone and Cinemeccanica. AREA SERVED—Victoria.

WESTREX AUSTRALIA PTY., LTD., 24 Hunter St., Newcastle, New South Wales. Products Sold: Westrex Corporation line. AREA SERVED—State of New South Wales.

CONSOLIDATED THEATRES PTY., LTD., W.A.T.C. Building, 1 Howard St., Perth, Western Australia. Telephone: BF 2222-2322. PERSONNEL—Managing Director: R. A. Yelland. Secretary: I. E. Furby. Products Sold: Theatre Seats, Equipment.

WESTREX AUSTRALIA PTY., LTD., 447 Murray St., Perth, West Australia. Products Sold: Westrex Corporation line. AREA SERVED—State of West Australia.

PHILIPS ELECTRICAL INDUSTRIES PTY., LTD., Head Office: 69-73 Clarence St., Sydney. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Australia.

NATIONAL THEATRE SUPPLY COMPANY OF AUSTRALASIA, PTY., LTD., Film House, 251A Pitt St., Sydney, New South Wales. Cable Address: Vitavox—Sydney. Telephone: BO663. PERSONNEL—General Manager: A. L. Graham. General Sales Manager: R. C. Smith. Products Sold: Gaumont-Kalee. AREA SERVED—Australia, Tasmania.

RAYMAC SUPPLIES PTY., LTD., 230 and 270 Elizabeth St., P. O. Box 3787, G. P. O. Sydney, New South Wales. PERSONNEL—Managing Director: R. E. McIntosh Products Sold: Raymac Theatre and Sound Equipment, sole Australian agent for Lorraine Carbons, sole Austrailian agent for "Ideal" German Screens. AREA SERVED—Australia, Pacific Isles, Malaya, Ceylon.

RCA of AUSTRALIA, PTY., LTD., 221 Elizabeth St., Sydney, New South Wales. Products Sold: Theatre and Sound Equipment.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 481 Malvern Road, Melbourne, S.E.I., Victoria. Products Sold: Lighting Equipment and Dimmer Control Systems. AREA SERVED—Australia.

CANADA'S THEATRE SUPPLY HOUSE

supplying theatres from Coast to Coast with the best in

Equipment • Supplies • Service

GENERAL SOUND & THEATRE EQUIPMENT LTD.

Head Office: 861 Bay St., Toronto, Canada

Branches in all principal cities

AUSTRIA

LUDWIG PANI, Kandlgasse 23, Vienna VII/63. Telephone: B36.2.34. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

PHILIPS, G.M.B.H., Schwarzenbergplatz 2, Vienna I. Products Sold: Philips Projection and Sound Equipment.

E. SCHRACK ELEKTRIZITATS A. G., Pottendorferstrasse 25-27, Vienna XII/B7. Products Sold: RCA Cinema Equipment, 35 mm, 16mm. AREA SERVED—Austria.

SIEMANS UND HALSKE, Neubaugasse I, Vienna, Austria. Products Sold: Philips Projection Equipment.

BELGIAN CONGO

PHILIPS CONGO, S.C.R.L., Leopoldville. Products Sold: Philips Projection and Sound Equipment.

BELGIUM

ADB-ETS ADRIEN DE BACKER S.A., 275 Chaussée De Louvain, Zaventem. Telephone: 59.70.11. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems. AREA SERVED—Belgium, Belgium Congo, and Luxembourg.

BRITISH EQUIPMENT, S. A., 199 Rue Royale, Brussels. Telephones: 17.78.16, 17.39.17. PERSONNEL—Managing Director: Capt. R. H. Eliot, M.C. Technical Department: Pierre Koob. General Sales: Michael Cledes. 35mm. Sales: Maurice De Cuyper. Products Sold: Gaumont-Kalee, Bell and Howell, Ship Cinema Carbons. AREA SERVED—Belgium, Belgian Congo, Luxembourg.

BROCKLISS SIMPLEX, S.A., 211 Rue Royale, Brussels. Products Sold: National Theatre Supply Company line. AREA SERVED—Belgium, Luxembourg.

FIBROCIT, 26 Rue Masui, Brussels. Products Sold: Theatre Seats.

PHILIPS, S.A., 37-39 Rue d'Anderlecht, Brussels. Products Soid: Philips Projection and Sound Equipment.

SOCIETE ANONYME INTERNATIONALE DE TELEGRAPHIE SANS FIL, 25 Boulevard du Regent, Brussels Product Sold: RCA Cinema Equipment, 16mm and 35mm AREA SERVED—Belgium, Republic of the Congo, Ruande-Urundi.

SOCIETE BELGE INDUSTRIELLE, S.A., 14 Square Marie Louise, Brussels. Products Sold. RCA Theatre and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, Place des Martyrs 16, Brussels. PERSONNEL—Manager: G. F. Van Weyenbergh. Products Sold: Westrex Corporation line AREA SERVED—Belgium and Luxembourg.

BERMUDA

BERMUDA ELECTRIC LIGHT COMPANY, LTD., Reir St Hamilton. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

BERMUDA GENERAL THEATRES, LTD., Hurstholme. Hamilton. Products Sold: National Theatre Supply Company line.

BURNABY, LTD., Victoria Street, Hamilton. Products Sold: RCA Cinema Equipment, 16mm and 35 mm.

BOLIVIA

COMMERCIO INDUSTRIAL BOLIVIANA, S.A. Casilla de Correo 1867, 2670, La Paz. Products Sold: Gaumont-Kalee line.

'INCATUR' S.A., Casilla Correo, 460 La Paz. Products Sold: Strand Company—Lighting Equipment and Dimmer Controls Systems.

PALACIOS Y CIA., S.A., Head Office: Casilla de correo 64B, La Paz. Branches at: Oruro, Cochabamba, Potosi, Sucre, Tarija, Santa Cruz. Products Sold: National Theatre Supply Company line.

PHILIPS SUDAMERICAN, S.A., Cajon Postal 2964 La Paz, Boliva. Products Sold: Philips Projection and Sound Equipment.

S. A. C. I., Suers. de Simon F. Bedoya, Casilla 346, La Paz. Products Sold: RCA Theatre and Sound Equipment.

BRAZIL

CINE-TELEVISAO, S.A., Rua Dr. Flores 197, Porto Alegre. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

IMPORTACAO E COMERCIO DE MATERIAIS Cinematograficos Simplex Ltda., Rua de Triunfo 120 Sao Paulo, Brazil National Theatre Supply Company Line.

INDUSTRIA NACIONAL DE LUBRIFICANTES, 'INAL' S/A. Rua Barao De Paranapiacaba 40, 9° Andar, Sao Paulo. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

TECNICO COMERCIAL GATIO, LTDA., Rua Concordia 668, Recife. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

COMPANHIA BLACK (Main Office), Rua Conselheiro Nebias 263-2°, P.O. Box 4045. Telephones: 34-B771, 32-0196. Telegrams: "Gaumont." Products Sold: Sole Agent, Rank Precision Industries, Ltd.

COMPANHIA BLACK, Import-Export, Rua Mexico 11/202, Rio de Janeiro. P.O. Box 1124. Telephones 52-1672, 52-1473. Telegrams: "Rioblack" Products Sold: Sole Agent, Rank Precision Industries, Ltd.

RCA VICTOR RADIO, S.A., Caixa Postal 2726, Rio de Janeiro. PERSONNEL—Theatre Dept. Mgr.: J. Wasser. Products Sold: Theatre and Sound Equipment. Branches: S. Paulo, Recife, Porto Alegre, Belo Horizonte.

WESTREX COMPANY, BRAZIL, Rua Juan Pablo, Duarte 38, Rio de Janeiro. PERSONNEL—Manager: Jay Cuevas. Products Sold: Westrex Corporation line. AREA SERVED —Brazil.

COMPANHIA BLACK, Import-Export, Rua Conselheiro Nebias 263, 2 Andar, Sao Paulo. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

S. A. PHILIPS DO BRAZIL, Caixa Postal 8681, Sao Paulo. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY,, BRAZIL, Rua dos Guaianazes #153, Sao Paulo. Products Sold: Westrex Corporation line. AREA SERVED—Sao Paulo District

BRITISH EAST AFRICA

TWENTSCHE OVERSEAS TRADING COMPANY, LTD., Nairobi, Tanga, Mombasa, Kampala, Dar-es-Salaam, Zanzibar. Products Sold: Philips Projection and Sound Equipment.

BRITISH GUIANA

BOOKERS STORES LTD., Bookers Garage, (Radio Department), 13-15 Water Street, Georgetown (Demerara). Products Sold: Philips Projection and Sound Equipment.

CHAS. W. NASCIMENTO, 30B Murray St., Georgetown. Products Sold: Complete Sound & Projection Supplies & Service.

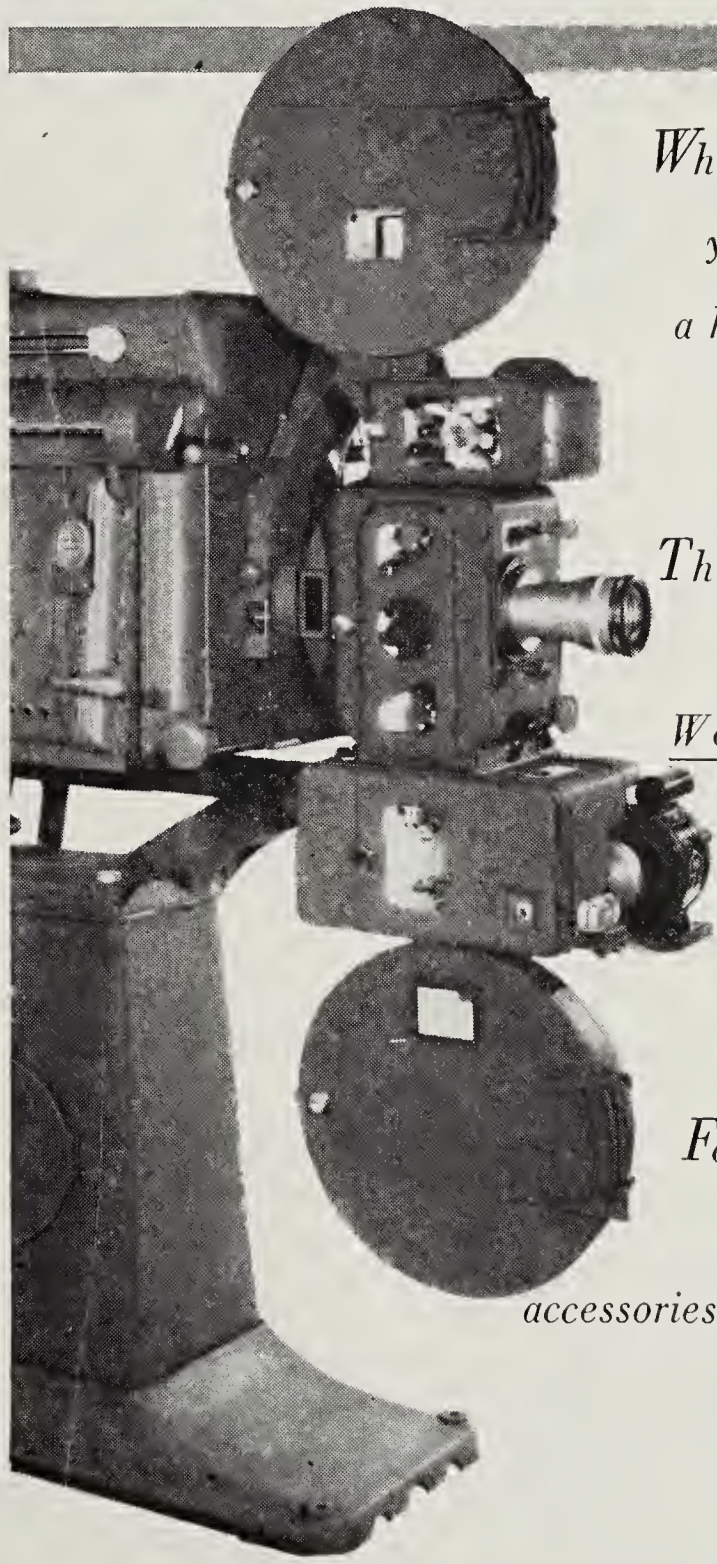
CARL VAN STERMD, Georgetown. Products Sold: Westrex Corporation line.

WIETING AND RICHTER, LTD., 40 Mundy Street, Georgetown (Demerara). Products Sold: Gaumont-Kalee line. Personel Engineer: Chas. W. Nascimento

BRITISH HONDURAS

MACMILLAN BROTHERS, Belize. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Colony of British Honduras.

WESTREX SOUND SYSTEMS



Whatever the size of your theatre, you will find in the Westrex line a high-quality sound reproducing system which exactly meets your needs.

The Westrex Economy is ideal for smaller theatres. Choose the Westrex Advanced for the highest quality in the medium-price range. And for the finest that money can buy, there is the incomparable Westrex.

For information on these systems —or on projection equipment, accessories, and service for your theatre— contact Westrex or one of its subsidiary companies.

Westrex Corporation

A DIVISION OF LITTON INDUSTRIES

Heodquarters: Section 401
540 West 58th Street, New York 19, N. Y.

Recording Equipment Deportment: Sectian 551
6601 Romoine Street, Hollywood 38, California

BRITISH NEW GUINEA

ROBERT GILLESPIE (N. G.), LTD., Rabaul. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Territory of New Guinea.

BURMA

CINE SUPPLY COMPANY, 264 Barr St., Rangoon. Telephone: South 546. PERSONNEL—Managing Partner: Vijay Kumar. Products Sold: RCA Theatre and Sound Equipment, Ross Projectors, Premier accessories. COUNTRY SERVED—Union of Burma.

G. K. THEATRE SUPPLY COMPANY, LTD., 123 Sule Pagoda, Rangoon. Telephone: S-653. Products Sold: Gaumont-Kalee, Typhoon Air Conditioning Units, Bell and Howell. AREA SERVED—Union of Burma.

TRADING COMPANY LATE HEGT AND COMPANY, LTD., 36, Barr St., P.O. Box 200, Rangoon. Products Sold: Philips Projection and Sound Equipment.

Y. M. JEE WA & COMPANY, 261 Mogul St., Rangoon. Telephone: MYona B6. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

CEYLON

CEYLON SERVICE AND SUPPLIES COMPANY, LTD., P. O. Box 89, Colombo. Products Sold: RCA Cinema Equipment, 16mm.

CEYLON THEATRES, LTD., 8 Parsons Road, Colombo.

PERSONNEL—Chairman: Sir Chittampalam A. Gardiner. Products Sold: Gaumont-Kalee, Bell and Howell, Kershaws.

UNITED ELECTRICALS LTD., P.O. Box 681, Yahala Building, Staples St., Colombo. Telephone: 5496. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

WESTREX COMPANY, INDIA, Iceland Buildings, Galle Road, Colombo 3. PERSONNEL—Depot Manager: R. H. L. Karunaratne. Products Sold: Westrex Corporation line. AREA SERVED—Ceylon.

CHILE

CORPORACION DE RADIO DE CHILE, S.A., Casilla 1407, Santiago. Products Sold: RCA Theatre and Sound Equipment.

MR. JORGE MAX VILA, Casilla 9820, Santiago. Products Sold: National Theatre Supply Company line. AREA SERVED—Chile.

PHILIPS CHILENA, S.A., Casilla 2687, Santiago. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, ANDEAN, Edificio Sud America, Bandera Esquina Augustinas, Santiago. PERSONNEL—Manager: F. C. Hayes. Products Sold: Westrex Corporation line. AREA SERVED—Chile.

CHINA (FORMOSA)

FAR EASTERN COMPANY, No. 6 Nanyang Street, Taipei, Taiwan. PERSONNEL—Manager: S. L. Woe. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

CHARLES S. JOE, International House, Section 3, Hsin Yee Road, Taipei. Products Sold: Westrex Corporation line. AREA SERVED—Formosa.

COLOMBIA

CINE COLOMBIA, S.A., Medellin. Products Sold: Gaumont-Kalee line.

J. GLOTTMANN, S.A., Carrera 13 #24-15, Bogota. PERSONNEL—President: Jack Glottmann. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment.

PHILIPS COLOMBIANA, S.A., Apartado, Aereo 4282, Bogota. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY CARIBBEAN, Carrera 5A No. 19-40, Bogota. PERSONNEL—Manager: B. A. Rivera. Products Sold: Westrex Corporation line. AREA SERVED—Columbia.

WIGHTMAN & COMPANY, LTDA., Apartado Aereo 808, Mendellin. Telephone: 115-50. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

COSTA RICA

IMPORTADORA FILMICA COMERCIAL, LTDA., Apartado Correo 939, San Jose. PERSONNEL—Owner and Managing Director: Carlos Fc. Jinesta. Owner and Manager: Charles G. Bertsch. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Costa Rica.

PAN AMERICAN TRADING COMPANY, LTD., Apartado 2018. San Jose. PERSONNEL—Owner and Manager: Francisco Pena. Products Sold: National Theatre Supply Company line. AREA SERVED—Nicaragua, Guatemala, Costa Rica.

PHILIPS DE COSTA RICA, LTD., P. O. Box 4325, San Jose. Products Sold: Philips Projection and Sound Equipment.

JOSE RAVENTOS, Apartado 1147, San Jose. Products Sold: RCA Theatre and Sound Equipment.

*DOMINGO VARGAS A., P. O. Box 3675, San Jose. Products Sold: Projection and Sound Equipment. AREA SERVED—Costa Rica.

CYPRUS

D. OUZOUNIAN, M. SOULTANIAN AND COMPANY, LTD., P. O. Box 775, Nicosia. Products Sold: Philips Projection and Sound Equipment.

A. Y. TILBIAN & SONS (Fotokine, Ltd.), P. O. Box 266, Nicosia. Products Sold: Gaumont-Kalee line.

DENMARK

BANG & OLUFSON, A.S., Alhambravej 5, Copenhagan V. Telephone: Hilda 1991. Products Sold: Philips Projection Equipment.

NORDISK KINOTEKNIK A/S, Borgergade 10, Copenhagen K. Telephone: Central 8989. Products Sold: Gaumont-Kalee, Ship Carbons, Stage Lighting Equipment, Seats, Cinemeccanica.

WESTREX COMPANY, A/A, Vesterport 481, Copenhagen. Telephone: Central 5598. PERSONNEL—Manager: C. Nygaard. Products Sold: Westrex Corporation line AREA SERVED—Denmark.

DOMINICAN REPUBLIC

CLAUDIO FERNANDEZ, Apartado B26, Ciudad Trujillo. Products Sold: RCA Theatre and Sound Equipment.

MESSRS. R. ESTEVA Y CIA C. por A., Calle el Conde 59, Apartado 663, Ciudad Trujillo. Products Sold: Philips Projection and Sound Equipment.

JOAQUIN GINEBRA, Apartado 902, Ciudad Trujillo. Products Sold: National Theatre Supply Company line. AREA SERVED—Dominican Republic.

ECUADOR

ELECTRONICA, S.A., Apartado 3509, Guayaquil. PERSONNEL—Owner and Director: Luigi Rota. Manager: Emilio Bini. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment AREA SERVED—Coast Zone of Ecuador.

PHILIPS ECUADOR, S.A., Casilla 2367, Quito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDAD RADIOTECNICA ECUATORIANA, Apartado 414, Quito. PERSONNEL—Owner and Director: Lugi Rota. Managers: Ing. Igilio Perotti, Lic. Fabián Bucheli. Products Sold: National Theatre Company Supply line and RCA Theatre and Sound Equipment. AREA SERVED—Ecuador.

EGYPT

(See UNITED ARAB REPUBLIC)

ETHIOPIA

PHILIPS (ETHIOPIA), S.A., P. O. Box 659, Addis Ababa. Telephone: 2771. Products Sold: Philips Projection and Sound Equipment.

FEDERATION OF MALAYA

(See SINGAPORE)

FINLAND

*G. W. BERG AND COMPANY, 14 Fabiansgatan, Helsinki.

PARVIS FILMI, P. O. Box 279, Helsinki. Products Sold: Gaumont-Kalee line.

OY PHILIPS AB, Box 255, Helsinki. Products Sold: Philips Projection and Sound Equipment.

FORMOSA

(See CHINA)

FRANCE

(See Separate Entry for ALGERIA)

BROCKLISS SIMPLEX, S.A., 295 Cours de la Somme, Bordeaux. Products Sold: National Theatre Supply Company line.

BROCKLISS SIMPLEX, S.A., 102 La Canebiere, Marseille. Manager: Henri Barody. Products Sold: National Theatre Supply Company line.

WESTREX COMPANY, FRANCE - BELGIUM, 3 Cours Joseph Thiedry, Marseille. Products Sold: Westrex Corporation line. AREA SERVED—Southern France.

BROCKLISS SIMPLEX, S.A., 6 Rue Guillaume Tell, Paris 17. Head Office. PERSONNEL—General Manager: Albert Gillet. Branches: Bordeaux, Marseilles, Lille, France; Brussels, Belgium. Agents: Algiers, Algeria; Casablanca, Morocco; Bienne, Switzerland. Products Sold: National Theatre Supply Company line. AREA SERVED—France, French Colonies, Switzerland, Belgium.

S. A. PHILIPS ECLAIRAGE ET RADIO, 162, Rue St. Charles, Paris 15. Products Sold: Philips Projection and Sound Equipment.

STE. DES THEATRES CINEMATOGRAPHIQUES PATHE, S.A., 6 Rue Francoeur, Paris 18. PERSONNEL—General Mgr: J. Ottoz. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Algiers, France, Belgium, and the U.S.

SPECIALTIES TIRANTY, S.A., 106-108 Boulevard Hausman, Paris. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

WESTREX COMPANY, FRANCE-BELGIUM, Head Office of Area: 120 Avenue des Champs Elysees, Paris. PERSONNEL—Manager: J. P. Winter. Products Sold: Westrex Corporation line. AREA SERVED—France.

GERMANY

DEUTSCHE PHILIPS Gm.b.H., Mönckebergstrasse 7 (24a) Hamburg 1. Products Sold: Philips Projection and Sound Equipment.

GEORGE HEINECKE, Tengstrasse 15, Munich 13. Products Sold: RCA Cinema Equipment, 16mm.

GHANA

SOCIETE COMMERCIALE DE L'OUEST-AFRICAIN, Accra. Products Sold: Philips Projection and Sound Equipment.

GREAT BRITAIN

North (Incl. Northern Ireland)

A. BUCKLEY, "Wheatcroft," Purlwell Lane, Batley, Yorkshire. Telephones: Batley 431, Morley 902. Products Sold: Zippa and Branson Change-overs; exporter of new and used theatre equipment.

*AUTOMATICKET, LTD., 29-31 Ocean Buildings, Donegal Street East, Belfast. Telephone: Belfast 23936. Products Sold: Tickets, Ticket Issuing and Recording Machines.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., 46 Howard St., Belfast. Telephone 27065. PERSONNEL—Manager: A. Reynolds. Products Sold: Gaumont-Kalee Sound Equipment and Furnishing. AREA SERVED—Northern Ireland.

RCA GREAT BRITAIN, LTD., 58 Howard St., Belfast. Telephone: 24762. PERSONNEL—Northern Ireland and Republic of Ireland Manager: N. J. Railton. Products Sold: RCA Theatre and Sound Equipment.

*BTH SOUND EQUIPMENT, LTD., 108 Renfield Street, Glasgow. Products Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 181 Howard St., Glasgow, C. 1. PERSONNEL—Branch Manager: E. Dobbing. Products Sold: National Theatre Supply Company line and Philips Projection and Sound Equipment.

G. B.-KALEE, Division of Rank Precision Industries, Ltd., 121 West Regent Street, Glasgow. PERSONNEL—Manager: Ferguson, J. Paterson. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Scotland.

*PATERSON (GLASGOW) LTD., 79 Howard St., Glasgow. Products Sold: Seating, curtains, floor coverings.

PATHE EQUIPMENT, LTD., 68 Bath St., Glasgow, Products Sold: Ross: Projection Equipment, Dawson's Seating, General Theatre Equipment and Supplies.

RCA GREAT BRITAIN, LTD., 58 W. Regent St., Glasgow. Telephone: Douglas 4712. PERSONNEL—District Manager: A. Lees. Products Sold: Theatre and Sound Equipment.

STAGE FURNISHINGS, LTD., 346 Sauchiehall St., Glasgow C. 2. Telephone: Douglas 6431. Products Sold: Strand Electric and Engineering Company line.

WESTREX COMPANY, LTD., 141 Bath St., Glasgow, C. 2. Products Sold: Westrex Corporation line.

*AUTOMATICKET. LTD., 2 Fraser Street, Liverpool. Telephone: North 2988/0844. Products Sold: Ticket Issuing and Recording Machines.

G. B. KALEE, Division of Rank Precision Industries, Ltd., 14 Tithebarn Street, Liverpool. Telephone: Central 8956. PERSONNEL—Manager: F. Jordan. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—North Wales and part of North West England.

*AUTOMATICKET, LTD., 12 New Bridge Street, Newcastle-on-Tyne. Telephone: Newcastle 25728. Products Sold: Tickets, Ticket Issuing and Recording Machines.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., 60 Blenheim Street, Newcastle-on-Tyne. Telephone: Newcastle 23088. PERSONNEL—Manager: W. Yeomans. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Northumberland, Durham, Cumberland, North Yorkshire.

RCA GREAT BRITAIN, LTD., 36 Clayton St. W., Newcastle 23039. PERSONNEL—Manager: W. Yoemans. Prod—District Manager: R. T. Wheatley. Products Sold: Theatre and Sound Equipment.

STAGE FURNISHINGS, LTD., 346, Sauchiehall St., Glasgow, C.2. Telephone: Douglas 6431. Products Sold: Complete Theatre Equipment, including Stage Lighting, Curtains, and Screens. AREA SERVED—Scotland.

WESTREX COMPANY, LTD., 1 Charlotte Square, Newcastle-on-Tyne. Products Sold: Westrex Corporation line.

Midlands

*AUTOMATICKET, LTD., Fletcher Chambers, Fore Street, Birmingham. Telephone: Midland 3784/7368. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*BTH SOUND EQUIPMENT, LTD., 10 Hospital Street, Birmingham. Products Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 27 John Bright St., Birmingham. PERSONNEL—Branch Manager: A. B. Boulton. Products Sold: National Theatre Supply Company line and Philips Projection and Sound Equipment.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., 45 Newhall St., Birmingham. Telephone: Central 5927. PERSONNEL—Joint Managers: A. L. Melson, H. E. Munslow. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—The Midlands.

RCA GREAT BRITAIN, LTD., 164 Stratford Road, Shirley, Birmingham. Telephone: Shirley Birmingham 1819. PERSONNEL—District Manager: S. J. C. Taylor. Products Sold: Theatre and Sound Equipment.

*THEATRE SEATS, LTD., 160 Cape Hill, Smethwick, Birmingham.

*N. W. TURNER & COMPANY, LTD., Station Road, Northfield, Birmingham 31. Products Sold: Theatre Seats, Carpets, Curtains.

AUTOMATICKET, LTD., 2 Park Square, Leads. Telephone: Leeds 28066. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*BTH SOUND EQUIPMENT, LTD., 67 Britannia House, Leeds. Products Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 67 Britannia House, Wellington St., Leeds. Telephone: Leeds 24509. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: National Theatre Supply Company line and Philips Projection and Sound Equipment. AREA SERVED—Yorkshire, Lincolnshire, Nottinghamshire, Derbyshire.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., 17 Wellington St., Leeds. PERSONNEL—Manager: Dennis V. Sumpter. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Yorkshire.

PATHE EQUIPMENT, LTD., 2 Britannia House, Leeds. Products Sold: Philip's and Ross Projection Equipment, Dawsons Seating, General Theatre Equipment and Supplies, Manager—G. M. Preedy.

*FRED V. SEELE, LTD., (Incorporating Provincial Cinematograph Trading Company), 7 Stainburn Drive, Leeds 17. Telephone: Leeds 68-2852. PERSONNEL—A. R. Steele. Products Sold: Projection, Sound, and General Theatre Equipment. AREA SERVED—Yorkshire, Lancashire, Nottinghamshire.

WESTREX COMPANY, LTD., Wellington Chambers, Wellington Street, Leeds 1. Products Sold: Westrex Corporation line.

ASSOCIATED ELECTRICAL INDUSTRIES, Electronic Apparatus Division (Sound Equipment Group), 4, Whitworth St., Manchester, 1. Telephone: Central 9977.

PERSONNEL: North West Area Mgr., H. L. Johnston, Esq. Products Sold:—BTH Projectors and Sound Reproducers, Mazda Xenon Lamps and Lamphouses, 16mm Projectors, Public Address Systems, Stage Amplification Equipment, Hi Fi and Stereo Reproducers, General Theatre Supplies.

AUTOMATICKET, LTD., 21 Spring Gardens, Manchester. Telephone: Blackfriars 0162/4505. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 3, The Parsonage, Manchester. PERSONNEL—Branch Manager: W. Chilton. Products Sold: National Theatre Supply Company line and Philips Projection and Sound Equipment.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., Parsonage Buildings, 4 St. Mary's Parsonage, Manchester. 3. Telephone: Blackfriars 1428. PERSONNEL—Branch Manager: Harry Mould, Divisional Engineer: Reg Folland, District Engineer: Eric Hallwood. Products Sold: Gaumont-Kalee Sound and Projection Equipment, Gaumont-Kalee Seating and all Furnishings. AREA SERVED—Part of Lancashire; part of Cheshire.

RCA GREAT BRITAIN, LTD., 274 Deansgate, Manchester. Telephone: Blackfriars 7092. PERSONNEL—District Manager: A. J. Bush. Products Sold: Theatre and Sound Equipment.

WESTREX COMPANY, LTD., 1 North Parade, Deansgate, Manchester 3. Products Sold: Westrex Corporation line.

*AUTOMATICKET, LTD., 147 Lower Parliament St. Nottingham. Telephone: Nottingham 5 1519. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*FOSTER (DECORATIONS & CURTAINS) LTD., 375 Westdale Lane West, Nottingham. Product Sold: Specialists in Theatre Decoration, Draperies, Joinery.

W. J. FURSE & COMPANY, LTD., Traffic Street, Nottingham. Products Sold: Stage Lighting, Curtains, Curtain Tracks, Color Changing Dimming Equipment.

WESTREX COMPANY, LTD., Angel Row, Nottingham. Products Sold: Westrex Corporation line.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 313/7, Oldham Road, Manchester 10. Telephone: Collyhurst 2736. Products Sold: Complete Theatre Equipment, including Stage Lighting, Curtains, and Screens. AREA SERVED—Manchester. AREA SERVED: North of England.

South (Incl. London and Wales)

*L. B. LOCKWOOD & COMPANY, LTD., Newall St., Bradford. Products Sold: Carpets, Seating, Curtains.

ANDREW SMITH HARKNESS, LTD., Station Road, Boreham Wood, Herts. Telephone: Elstree 3611. Products Sold: Perlux Screens, Matt White and Silver. AREA SERVED—Entire World.

AUTOMATICKET, LTD., Martins Bank Chambers, 4-6 The Horsefair, Bristol. Telephone Bristol 26683/5. Products Sold: Tickets, Ticket Issuing and Recording Machines and sales Registers.

AUTOMATICKET, LTD., 15 working St., Cardiff Telephone: Cardiff 23436. Products Sold: Tickets, Ticket Issuing and Recording Machines.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., 67 Queen St., Cardiff, Wales. Telephone: 20261/2. PERSONNEL—Branch Manager: R. H. Evans. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—South Wales and West of England.

PATHE EQUIPMENT, LTD., 9 Museum Place, Cardiff Telephone: Cardiff 21865. Products Sold: Ross Projection Equipment, Dawsons' seating, General Theatre Equipment and Furnishings. Phillips Projection Equip., and closed circuit TV.

RCA GREAT BRITIAN, LTD., 46 Charles St., Cardiff. Telephone: Cardiff 30194. PERSONNEL—District Manager: J. H. Welch. Products Sold: Theatre and Sound Equipment, RCA Projectors.

WESTREX COMPANY, LTD., 10 Museum Place, Cardiff. Products Sold: Westrex Corporation line.

WALTURDAW CINEMA SUPPLIES (1952) LTD., 22 High St., Kingston-on-Thames, Surrey. PERSONNEL—Directors: H. E. Driscoll, H. R. Taylor. Products Sold: Projectors, Sound Equipment, Dimmers, Dimmer Boards, Resistances.

AUTOMATICKET, LTD., Head Office: 197 Wardour Street, London, W.1. Telephone: Gerrard 3482. PERSONNEL—General Manager: S. D. Roper. Products Sold: Tickets, Ticket Issuing and Recording Machines.

BTH SOUND EQUIPMENT, LTD., Head Office: Great Newport St., London, W.C.2. Products Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 167/169 Wardour St., London, W.1. PERSONNEL—Owner: J. Frank Brockliss. Director and Manager: F. E. Durban. Products Sold: National Theatre Supply Company line and Philips Projection and Sound Equipment. AREA SERVED—All of Europe.

CHARLES H. CHAMPION & COMPANY, LTD., 60-66 Wardour Street, London, W.1. Telephone: Gerrard 9376. Products Sold: Carbons.

CINESALES, LTD., 49 Frith Street, London, W 1. Telephone: Gerrard 5457. PERSONNEL—J. Sturgeon, E. Sturgeon. Products Sold: Arc Lamps, Inductors, Film Splicers, other Theatre Equipment and Accessories.

*BTH SOUND EQUIPMENT, LTD., Head Office: Great G. B.—KALEE, Division of Rank Precision Industries, Ltd., Woodger Road, London, W12. Telephone: Shepherds Bush 2050. PERSONNEL—Manager: L. Dawson. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—London and South East England.

GENERAL BUILDING AND THEATRE EQUIPMENT, LTD., Stoll Offices, London Coliseum, London, W.C.2. Telephone: Temple Bar 1500. PERSONNEL—General Manager: Charles Pickett. Products Sold: Complete Theatre Equipment and Supplies.

*THE KINEMATOGRAPH EQUIPMENT COMPANY, LTD., 76 Oxford St., London, W.1. Telephone: Gerrard 5102. Products Sold: Projection Room Equipment, Theatre Furnishings, Seating, Draperies.

H. LAZARUS & SON, LTD., 49-51 Curtain Road, London, E.C.2. Products Sold: Theatre Seats, Carpets, Floor Coverings, Draperies, Stage Equipment. AREA SERVED—United Kingdom & Commonwealth, etc.

GEORGE PALMER, LTD., 89 Wardour Street, London, W.1. Proprietor: Frederick G. Palmer, Ltd. Products Sold: Projection and electrical equipment.

PATHE EQUIPMENT, LTD., 177 Wardour Street, London, W. 1. Telephone: Gerrard 1544. PERSONELL—Managing Director: H. P. Dawson. Products Sold: Ross Projection Equipment, Dawsons' Seating, General Theatre Equipment and Furnishings.

RANK PRECISION INDUSTRIES, LTD., Woodger Road, London W 12. G. B.-KALEE DIVISION. Head Office: Cables: Rankalee, London. PERSONELL—Home Sales Manager: M. W. Beer. Joint Export Managers: M. W. Beer, and T. E. Chilton. Products Sold: Gaumont-Kalee Projection and Sound Equipment, and Theatre Furnishings, "Ship" Carbons. AREA SERVED—Entire World.

ROBERT RIGBY, LTD., Premier Works: Northington St., London, W.C.1. Telephone: Holborn 2944. Products Sold: Premier Slide Projectors, Spot Lights, Film Splicers, Fire Shutters, Theatre and Projection Accessories, and Editing Room Equipment.

SOUND & SCENE SERVICES (LONDON), LTD., 145 Wardour St., London, W.1. Telephones: Gerrard 7238. PERSONNEL—Managing Director: S. Goldwater. Products Sold: Projectors, Sound Systems, Screens, Seating, Furnishings, Accessories.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., Head Office: 29, King Street, London W. C. 2. Telephone: Temple Bar 4444. Cables: Spotlite London. Telegrams: Spotlight Rand London. PERSONNEL—Directors: J. D. H. Sheridan, S. E. Earnshaw, H. W. Myers, F. P. Bentham, H. O. Jordan. Branches: Manchester, Glasgow, Dublin, Darlington, Bristol, Melbourne, Toronto.

WESTREX CO., LTD., Head Office of Area: 152 Coles Green Road, London, N.W. 2. PERSONNEL—Manager: H. L. Marsterson. Products Sold: Westrex Corporation line. AREA SERVED—Great Britain and Ireland.

W. W. Turner & COMPANY, LTD., 28 Newman St., London, W.1. Products Sold: Theatre Seats, Carpets, Curtains.

AUTOMATICKET, LTD., 18a London Rd. Telephone: Southampton 28491. Products Sold: Tickets, Ticket Issuing and Recording Machines.

RCA GREAT BRITAIN, LTD., Head Office: Lincoln Way, Windmill Road, Sunbury-on-Thames, Middlesex. Telephone: Sunbury-on-Thames 3101, 3107. PERSONNEL—Managing Director: C. G. Mayer, Directors: Donald MacPhail Chairman & Managing Director: C. J. Bridge, M.B.E., M. Brunet. (U.S.A.), W. H. Clarke, O.B.E., H. J. O'Dell. A.M.I.E.E., E. Schuller. (Austrian), P. A. Turnor. Products Sold: Theatre and Sound Equipment.

HACKBRIDGE & HEWITTIC ELECTRIC COMPANY, LTD., Hersham, Walton-on-Thames, Surrey. Telephone: Walton-on-Thames 28833. Products Sold: Rectifiers, Transformers, Mercury Vapor Lamps, etc.

RANK PRECISION INDUSTRIES, LTD., G. B.—Kalee Division, Export Department, Woodger Road, London, W. 12. Cables: Rankalee, London. Export Manager: M. W. Beer, T. E. Chilton.

GREECE

CHARILAOS PETROPOULOS, 51 El. Venizelou Str., Athens. Products Sold: RCA Theatre and Sound Equipment.

HELEN D. CARRA, 12, 28th October Street, Athens. Products Sold: Gaumont-Kalee line.

PHILIPS S.A. HELLENIQUE COMMERCIALE DE PRODUITS ELECTROTECHNIQUES, P. O. Box 153, Athens. Products Sold: Philips Projection and Sound Equipment.

SPYROS D. SKOURAS, 5 Santarosa St., Athens. Telephone: 21-824. Products Sold: National Theatre Supply Company line. AREA SERVED—Greece.

GUAM

W. GEORGE BOURLAND CO. P.O. Box 124, Agana. Products Sold: Philips Projection and Sound Equipment.

GUATEMALA

INSTRUMENTOS MUSICALES S.A., Apartado Postal 345, Guatemala City. Products Sold: RCA Cinema Equipment, 16mm.

PHILIPS DE GUATEMALA S.A., P. O. Box 238, Guatemala City. Products Sold: Philips Projection and Sound Equipment.

ADOLFO RIOS, 6A Avenida 15-36, Guatemala City. Products Sold: RCA Theatre and Sound Equipment.

RAMIRO SAMAYOA M., Avenida Elena 14-75, Cine Popular, Guatemala City. Products Sold: National Theatre Supply Company line. AREA SERVED—Guatemala.

E. F. TOPPE, Callejon Castillo No. 7, Guatemala City. Products Sold: Westrex Corporation line. AREA SERVED—Guatemala, El Salvador, Honduras, and British Honduras.

HONDURAS

CINEMATOGRAFICA, S. de R. L., Apartado Postal 110, Tegucigalpa. Products Sold: RCA Theatre and Sound Equipment.

OSMOND MADURO, Apartado 213, Tegucigalpa. Products Sold: National Theatre Supply Company line.

HONG KONG

ELEPHANT RADIO AND ENGINEERING, 209 Bank of East Asia Bldg., Victoria. Products Sold: Custom made equipment, RCA Theatre and Sound Equipment, National Theatre Supply Company line.

*MAITLAND AND COMPANY, G.P.O. Box 2287, 615-16 Marina House, Queen's Road, Central, Victoria. PERSONNEL—Robert Maitland. Products Sold: Theatre and Sound Equipment. AREA SERVED—Hong Kong.

PHILIPS HONG KONG, LTD., P. O. Box 2108, Victoria. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, ASIA, 401 Victory House, Wyndham St., Victoria. PERSONNEL—Manager: Y. H. More. Products Sold: Westrex Corporation line. AREA SERVED—Hong Kong, Macao, Formosa.

*MANNERS ENGINEERING, LTD., Alexandra House, Victoria.

ICELAND

SNORRI P. B. ARNAR, P. O. Box 354, Reykjavik. Products Sold: RCA Theatre and Sound Equipment and Phillps Projection and Sound Equipment.

INDIA

*CHICAGO TELEPHONE AND RADIO COMPANY PRIVATE, LTD., 94, Sri Narasimharaja Road, Bangalore 2. Telephone: 3833. PERSONNEL— Branch Manager: K. R Rangaswamy, B.E.; C. K. Vasudeva Rao, B.Sc., D.M.I.T ; P G. Narayanan, B.E. Products Sold: B. T. H. 35mm. and 16mm. Equipment.

*CINE SUPPLIES (PRIVATE), LTD., 306 Subedarchatram Road, Bangalore 9.

RAHBHAI PATEL AND SONS, Majestic Circle, Bangalore 9. Products Sold: Theatre Equipment and Accessories. AREA SERVED—Mysore State.

*THE CINE AGENCY (INDIA), 16 New Queen's Road Bombay 4. Products Sold: Zeiss Ikon, Stuttgart 35 and 16mm. Cinema and Sound Projectors and Accessories.

CINEFONES, 3, New Queen's Road, Bombay 4. PERSONNEL—Managing Partner: S. B. Agarwal. Products Sold: Theatre equipment and Accessories. AREA SERVED—Bombay Presidency.

CINECITA PRIVATE, LTD., 6/3 Madan Street, Calcutta 13. PERSONNEL—Managing Director: S. N. Agarwal Products Sold: RCA theatre Equipment. AREA SERVED—Bengal, Bihar, Orissa, and Assam.

CINERAMA PRIVATE, LTD., 432 Sandhurst Bridge, Bombay 7. Telephone: 75411. PERSONNEL— Director: Shreeprakash Agarwal. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Bombay State, Hyderabad, Madhya Bharat, Madhya Pradesh, Rajastham, Vindhya Pradesh, Bhopal.

*EASTERN ELECTRIC AND ENGINEERING COMPANY, 127 Mahatma Gandhi Road, Post Box 459, Bombay 1. Products Sold: B. T. H. 35mm. and 16mm. Equipment.

*EVERGREEN PICTURES, 15 New Queen's Road, Bombay 4. Telephone: 27553. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED—All of India.

GAUMONT-KALEE PRIVATE, LTD., Forbes Building, Home St., Bombay. PERSONNEL— Director: L. S. H. Rock. Sales Manager: S. K. Sethna. Secretary: K. R. Warerkar. Products Sold: Rank Precision Industries, Ltd. AREA SERVED—All of India.

PHILIPS INDIA, LTD., Fort House, 221 Dadabhoy Navroji Road, (P. O. Box 309), Bombay 1. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS, LTD., 9 Marine Lines, Bombay 1. PERSONNEL—Managing Director: M. A. Fazalbhoy. Products Sold: RCA Theatre and Sound Equipment, National Theatre Supply Company Line, National Carbons. AREA SERVED—India, Pakistan, Burma, Ceylon, Afghanistan.

WESTREX COMPANY, INDIA, Head Office of Area: Metro House Esplanade Road. Bombay 1. PERSONNEL—Manager: C. L. Oscar. Products Sold: Westrex Corporation line. AREA SERVED—India, Burma, Ceylon.

*CHICAGO TELEPHONE AND RADIO COMPANY PRIVATE, LTD., 25 Chowringhee. Calcutta 13. PERSONNEL—Engineers: S. D. Nag, B.Sc.; S. Bose, S. Das, B. Paul Products Sold: B.T.H. and Simon.

*EVERGREEN PICTURES CORPORATION, 11 Esplanada East, Calcutta. Telephone: 6179. PERSONNEL— Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, N. M. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED—West Bengal, Bihar, Orissa, Assam.

GENERAL RADIO AND APPLIANCES PRIVATE, LTD., 3 Madan St., Calcutta 13. Telephone: 23-6038. PERSONNEL—Managing Director: Y. A. Fazalbhoy. Branch Manager: D. V. J. Raju. Products Sold: National Theatre Supply Company line Strong Lamps and Rectifiers, International Seats. AREA SERVED— Provinces of West Bengal, Bihar, Orissa, Assam and Kingdom of Nepal.

PHILIPS ELECTRICAL COMPANY, (INDIA) PRIVATE, LTD., 7 Justice Chandra Madhab Road. Calcutta 20. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, INDIA, Lighthouse Cinema Bldg., Humayan Place, Calcutta 13. Products Sold: Westrex Corporation line.

CINEFONES (DELHI) PRIVATE, LTD., Behind State Bank of India, Chandni Chowk, Delhi. PERSONNEL—Managing Director: S. N. Agarwal. AREA SERVED—Delhi, U. P., Punjab.

*EVERGREEN PICTURES, Chandni Chouk, Delhi. Telephone: 6455. PERSONNEL—Partners N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED— Delhi, U. P., Punjab, Pepsu, Himachal Pradesh, Kashmir, Jammu.

WESTREX COMPANY, INDIA, Brampton Road, Kashmiri Gate, Delhi. Products Sold: Westrex Corporation line. AREA SERVED— India, Ceylon.

THE CINE AGENCY (INDIA), "Airways House," 9 Mount Road, Madras 2. Telephone: 8-6360. PERSONNEL—Manager Madras Branch: M. Venkataraman. Asst. Manager: V. K. Janakiraman. Sound Engineer: P. Seshan. Products Sold: Zeiss Ikan, Stuttgart 35mm equipment and accessories. AREA SERVED—Madras Presidency.

*EVERGREEN (BANGALORE) PRIVATE LTD., 15 Wescott Road, Royapettah, Madras 14. PERSONNEL— Directors: N. C. Kapadia, M. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, AREA SERVED—Madras, Tamilnad, Travancore-Cochin, Mysore.

PHILIPS ELECTRICAL COMPANY (INDIA) PRIVATE LTD., 35/4, Mount Road, Madras 2. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, INDIA, Khaleeli Mansion, 35 Mount Road, Madras 2. Products Sold: Westrex Corporation line. AREA SERVED—India, Ceylon.

PHILIPS ELECTRICAL COMPANY (INDIA) PRIVATE LTD., Delhi-Ajemere Gate Extension, New Delhi. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS LTD., Delite Cinema Bldg., New Delhi. PERSONNEL—Manager: N. Kumar Jain. Products Sold: RCA Theatre and Sound Equipment and National Theatre Supply Company line.

CINE SUPPLIES PRIVATE, LTD., 7 Rashtrapathi Road, Secunderbad 3. PERSONNEL—Managing Director: B. R. Patel. Products Sold: RCA Theatre Equipment and Accessories. AREA SERVED—Part of Andhra Pradesh.

*EVERGREEN (BANGALORE) PRIVATE, LTD., 1/D Rashtrapathi Road Secunderbad. Telephone: 6707. PERSONNEL—Directors: N. C. Kapadia, M. C. Kapadia H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla. AREA SERVED—Hyderabad and Andhra States.

INDONESIA

WESTREX COMPANY, ASIA, Djalan Banda #2, Bandung. Products Sold: Westrex Corporation line.

N.V.P.D. SOEDARPO CORPORATION, 22 Djalan Segaral, Djakarta. Products Sold: RCA Theatre and Sound Equipment.

P. T. RALIN, 34-38 Djalin Modjopahit, Djakarta, Indonesia. Products Sold: Philips Sound and Projection Equipment.

WESTREX COMPANY, ASIA, Pegangsaan Timur 19A, Djakarta 111/21. Products Sold: Westrex Corporation line. AREA SERVED—Indonesia—Manager: E. G. Dwarte.

WESTREX CO., ASIA, Rubatan #7, Surabaia. Products Sold: Westrex Corporation line.

IRAN

FIROOZ TRADING COMPANY, P. O. 1015, Teheran. Products Sold: Philips 16mm. Sound Film and Projection Equipment.

PHILIPS IRAN, LTD., P. O. Box 1297, Teheran. Products Sold: Philips Sound and Projection Equipment.

RADIO JAHAN, Kaftarian Building, Avenue Shah, Teheran. Products Sold: Gaumont-Kalee line.

RADIO SHAHAB COMPANY, Av. Naderl 720, Teheran. Products Sold: Philips 35mm. Sound Film and Projection Equipment.

IRAQ

THE BAGHDAD COMPANY, LTD., Munir Abbas Building, South Gate, Baghdad. Products Sold: Philips Projection and Sound Equipment.

THE IRAQI COMPANY FOR FILMS & CINEMA, P. O. Box 206, Baghdad. Products Sold: National Theatre Supply Company line. AREA SERVED— Iraq.

IRELAND

C. NAPIER, ASSOCIATED CINEMA EQUIPMENTS, LTD., S. Jervis St., Dublin. Product Sold: Philips Projection and Sound Equipment. AREA SERVED—Republic of Ireland and Northern Ireland.

RCA GREAT BRITAIN. LTD., 34 Lower Abbey St., Dublin. Telephone: 43842. PERSONNEL—Area Supervisor: H. W. Neill. Products Sold: Theatre and Sound Equipment.

THE STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 30 Upper Abbey St., Dublin C. 9. Telephone: 47078. PERSONEL—Irish Branch Manager: Kevin Bourke. Products Sold: Stage Lighting and Curtains, Screens, and other Theatre Equipment. AREA SERVED—Ireland.

WESTREX COMPANY, LTD., Veritas House, 7-8 Lower Abbey St., Dublin. PERSONNEL— Manager: W. H. G. Ryan. Products Sold: Westrex Corporation Line. AREA SERVED—Ireland.

ISRAEL

ISRAELECTRA, LTD., P. O. Box 1608, Haifa. Products Sold: Philips Projection and Sound Equipment.

AMPA, LTD., 16 Petah Tikvah Rd., P. O. Box 636, Tel-Aviv. Telephone: 3228. PERSONNEL—Theatre Department Manager: M. Kolari. Products Sold: National Theatre Supply Company line. AREA SERVED—Israel.

CARASSO BROTHERS, P. O. Box 364, Tel-Aviv. Products Sold: RCA Theatre and Sound Equipment.

CHEMICALS AND TECHNICAL SUPPLIES (GREEN) LTD., Cine Dept., 6 Beth Hashoeva Lane, Tel-Aviv. Telephone: 4492. Products Sold: Rank Precision Industries Ltd., Bell & Howell, Radiant Mfg. Corp., Charles H. Champion & Co. Ltd.

LANDSEAS EASTERN COMPANY, LTD., P. O. Box 2554, Tel-Aviv. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

*LEVANT X-RAY, LTD., 39 Walfson St., Tel-Aviv. Telephone: 81566. PERSONNEL—H. H. Aldor. Products Sold: Motiograph. COUNTRY SERVED—Israel.

MOSHE BASSIN ELECTRONIC ENGINERING, 6 Feierberg St., Tel-Aviv. Products Sold: Westrex Corporation line. AREA SERVED—Israel.

ITALY

PHILIPS RADIO S. P. A., Piazza IV Novembre 3, Milan. Products Sold: Philips Projection and Sound Equipment.

RCA ITALIANA, S.P.A., Via Giulio Caccini No. 1, Rome. Products Sold: RCA Theatre and Sound Equipment.

MOLE RICHARDSON (ITALIA) S.R.L., Via del Velodromo 68-74, Rome. Products Sold: Gaumont-Kalee Studio Equipment.

WESTREX COMPANY, ITALY, Piazza Margana 19, Rome. PERSONNEL—Manager: F. DeRenzis. Products Sold: Westrex Corporation line. AREA SERVED—Italy.

JAPAN

NIHON EIGA SHIZAI COMPANY, LTD., Chubo-Keizai—Kaikan Building, 3-1, Funieri—Cho, Nakamuraku Nagoya-Shi, Aichi.

NIPPON ONKYOSEKI COMPANY, LTD., 146, Oaza-Ushidate, Toyonaka-shi, Osaka-fu. Products Sold: National Theatre Supply Company line.

*NIHON EIGA SHIZAI COMPANY, LTD., 3-19, Hanazonocho, Otaru C.

CONSOLIDATED THEATRE AND TELEVISION SUPPLY CORPORATION, Nishi-2 chrome, Minami--1 jo Sapporo., Hokkaido.

NIHON EIGA SHIZAI COMPANY, LTD., 7, Minami-cho, Dori, Sendai-shi, Miragi.

NIHON DENSHI KOGYO K.K. (Japan Electronic Mfg. Corp.) 325, Sanshin Bldg. 1-10 Yurakucho, Chiyoda-ku, Tokyo, Japan. PERSONNEL: President: H. Akatsu, Managing Director: Y. Nakajima. Products Sold: Wireless Michrophones, Sound Equipment, Recording Equipments, and RCA Theatre Equipments. AREA SERVED: Far East.

NIHON DENSHI TELEVI K. K., Room 212, Sanshin Building, Yurakucho, Chiyodaku, Tokyo. Products Sold: RCA Theatre and Sound Equipment.

NIHON EIGA SHIZAI COMPANY, LTD., Head Office: 8-10 W. Ginza, Chuo-ku, Tokyo. Telephones: 571-6111,-2,3,4. PERSONNEL— Masami Vamagata. Products Sold: Matsuda Theatre and Sound Equipment.

J. OSWA & COMPANY, 5 Ginza Nishi 2-chome, Chuoko, Tokyo. Products Sold: Gaumont-Kalee line.

WESTREX COMPANY, ORIENT, Mitsubishi Higashi 7th Building. No. 2, 3-Chome, Marunochi Chiyoda-ku, Tokyo. PERSONNEL—Manager: Edgar Snow. Products Sold: Westrex Corporation line. AREA SERVED—Japan.

INDUSTRIAL DEVELOPMENT AND CONSULTANT COMPANY, Mikkatsu International Building, Room 420, Yurakvcho, chiyoda—Ku, Tokyo, Japan. Products Sold: Philips Projection and Sound Equipment.

JORDAN

MOHAMMAD O. SUWYEH AND BROTHERS, P. O. Box 502, Amman. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

TRANSJORDAN ENGINEERING COMPANY, LTD., P.O. Box 1, Amman. Products Sold: Philips Projection and Sound Equipment.

DAVID A. ARAFAT, P. O. Box 4, Nablus. Products Sold: Gaumont-Kalee line.

KENYA

ELECTRONIC AIDS (EAST AFRICA) LTD., Cargen House, Coronation Ave., P. O. Box 65-40, Nairobi. Telephone: 2-2273. Products Sold: Strand Electric & Engineering Line.

KOREA

FRINAT INTERNATIONAL, LTD., 632 Bando Building, Seoul. Products Sold: Westrex Corporation line. AREA SERVED—Korea.

KORCAD CORPORATION, P. O. Box 5, Kwang Wha Moon, Seoul. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

LEBANON

PHILIPS LIBAN S.A., P.O. Box 670, Beirut. Products Sold: Philips Projection and Sound Equipment.

WILLIAM MALLUK, P. O. Box 481, Beirut. Products Sold: National Theatre Supply Company line.

MIDDLE EAST DISTRIBUTION COMPANY, S.A.L., Managing Director, P. O Box 2407, Beirut. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

WESTREX COMPANY, EAST, Pan American Building, Place Riad Solh, Beirut. PERSONNEL—Manager: L. M. Rundlett. Products Sold: Westrex Corporation line. AREA SERVED—Near East.

N. ZABBAT, Post Box 741, Beirut. Products Sold: Gaumont-Kalee line.

LIBERIA

A. MANSOUR AND SONS, P. O. Box 207, Monrovia. PERSONNEL—Manager: F. A. Mansour. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

*OOST AFRIKAANSCHE COMPAGNIE, P. O. Box 281, Monrovia.

MALTA

P. CUTAJAR & COMPANY, LTD., 12 St. Paul's Street, Valletta. Products Sold: Gaumont-Kalee line.

GENERAL SALES COMPANY, 148/2 Britannia St. Valletta. PERSONNEL—Managing Director: John Fleri. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Malta.

A. VELLA, 14 Depiro St., Sliema. Products Sold: Westrex Corporation Line. AREA SERVED: Malta.

CHARLES A. MICALIEF AND COMPANY, LTD., 282 Kingsway, Valletta. Products Sold: Philips Projection and Sound Equipment.

MAURITIUS

ADAM AND COMPANY, LTD., P. O. Box 53, Port Louis. Products Sold: Philips Projection and Sound Equipment.

BLANCHE, BIRGER COMPANY, LTD., 12 Intendence St., Port Louis. Products Sold: RCA Theatre and Sound Equipment.

THE MAURITIUS ANGLO CHINESE COMPANY, P.O. Box 181, Port Louis. Products Sold: Gaumont-Kalee line

MEXICO

DEKSA, S.A., Tabasco #165, Mexico 7, D.F. PERSONNEL—Managing Director: W. H. Zolle. Products Sold: Gaumont-Kalee line, Theatre, Studio and Laboratory equipment and accessories, and television supplies.

EQUIPOS PARA CINES, S.A., Av. Insurgentes Sur 600, Mexico 12, D.F. PERSONNEL—President: Manuel Ampudia. Manager: Jose Desquens. Products Sold: National Theatre Supply Company line.

PHILIPS S.E.T., Apartado Postal 21420, Mexico 7, D.F. Products Sold: Philips Projection and Sound Equipment.

RCA VICTOR MEXICANA, S.A. de C.V., Avenida Cuitlahuac 2519, Mexico 17, D.F. PERSONNEL—President: Joseph P. Toole. General Manager: Paul W. Hessinger.

General Sales Manager: W. S. ROLSTON. Products Sold: Theatre and Sound Equipment. AREA SERVED—Mexico.

WESTREX COMPANY, MEXICO, Avenida Morelos 64, Mexico, D.F. PERSONNEL—Manager: P. W. Kayser. Products Sold: Westrex Corporation line. AREA SERVED—Mexico.

MOROCCO

SOCIETE MAROCAINE PHILIPS, 304 Blvd. Mohammed V, Casablanca. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, 124 Rue Du Jura, Casablanca. Products Sold: Westrex Corporation line. AREA SERVED—Morocco.

NETHERLANDS

BICKER AND VAN der ROER, Sarphatikade 4 Amsterdam. Products Sold: National Theatre Supply Company line. Lorraine Carbons.

WESTREX NEDERLAND N.V., Singel 127, Amsterdam. Products Sold: Westrex Corporation line. AREA SERVED—Netherlands.

PHILIPS NEDERLAND N.V., Eindhoven. Products Sold: Philips Projection and Sound Equipment.

NEW ZEALAND

CHARLES CARRAD, LTD., Civic Theatre Building, Bledisloe St., Auckland. Products Sold: Philips 35mm. and 16mm. Sound Film and Projection Equipment. (Sole Agency).

GAUMONT-KALEE (N. Z.) LTD., St. James Building, Queen St., P.O. Box 2191, Auckland, C. I. Products Sold: Gaumont-Kalee, "Ship" Carbons, Theatre Supplies.

WESTREX COMPANY, NEW ZEALAND, LTD., Head Office of Area: 5B Kent Terrace, Wellington. PERSONNEL—Manager: B. S. Rundle. Products Sold: Westrex Corporation line. AREA SERVED—New Zealand.

WESTREX COMPANY, NEW ZEALAND, LTD., 174 Queen ST., Auckland. Products Sold: Westrex Corporation line.

WESTREX COMPANY, NEW ZEALAND, LTD., 3 Ferry Road, Christchurch. Products Sold: Westrex Corporation line.

WESTREX COMPANY, NEW ZEALAND, LTD., c/o St. James Theatre, Moray Place, Dunedin. Products Sold: Westrex Corporation line.

PHILIPS ELECTRICAL INDUSTRIES OF NEW ZEALAND, LTD., P. O. Box 2097, Wellington. Products Sold: Philips Projection and Sound Equipment.

CHARLES CARRAD, P.O. Box 5020, Civic Theatre Building. Auckland, New Zealand. Products Sold: Philips Projection and Sound Equipment.

NICARAGUA

*AUTOMOTIVE AND INDUSTRIAL EQUIPMENT COMPANY, Apartado 323, Managua.

EQUIPOS Y ACCESORIOS, Apartado 242, Managua. Products Sold: National Theatre Supply Company line, "National" Carbons. AREA SERVED—Nicaragua.

SUCESORES DE RAFAEL CABRERA, Apartado 1267, Managua. Products Sold: RCA Theatre and Sound Equipment, RCA 16mm. Equipment.

NIGERIA

COMPANIE FRANCAISE DE L'AFRIQUE OCCIDENTALE, 7 Place d'lena, Paris 16. PERSONNEL—Nigerian Manager: Leon Morelon. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

PHILIPS (NIGERIA) LTD., P. O. Box 1136, G. P. O. Lagos. Products Sold: Philips Projection and Sound Equipment.

NORWAY

AKSJESELSKAPET PROTON, Rosenkrantzgt, 11, Oslo. Products Sold: Siemens and Halske, Klangfilm Sound Equipment.

HANS H. KNUTSEN AND COMPANY Kongensgt. 15, Oslo. Products Sold: Rank Precision Ind. Equip., Bell and Howell, Eugen Bauer, Lorraine Carbons.

NORSK A/S PHILIPS, P. O. Box 5040 Oslo. Products Sold: Philips Projection and Sound Equipment.

A/S PROTON, Rosengrautzgaten 11, Oslo. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

PAKISTAN

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulistan Cinema Building, Ramna, Dacca. PERSONNEL—Manager: Karim Kassamally. Products Sold: National Theatre Supply Company line.

WESTREX COMPANY, EAST, Head Office of Area: Attar Singh Building, The Mall, Lahore. PERSONNEL—Manager: D. V. Spankeren. Products Sold: Westrex Corporation line. AREA SERVED—Pakistan.

WESTREX COMPANY, EAST, Gulistan Cinema Building, Ramna, Dacca. Products Sold: Westrex Corporation line. AREA SERVED—East Pakistan.

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulshan-E-Nusrat Building, Victoria Road, Saddar, Karachi 3. PERSONNEL—Managing Director: A. T. Nomanbhoy. Products Sold: National Theatre Supply Company line.

FILM FACTORS, LTD., Rex Annexe, 27 Victoria Road, Karachi 2. Products Sold: Gaumont-Kalee line.

PHILIPS ELECTRICAL COMPANY OF PAKISTAN, LTD., P. O. Box 7101, Karachi. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, EAST, Karachi House, McLeod Road, Karachi. Products Sold: Westrex Corporation line. AREA SERVED—West Pakistan.

ELECTRONICS AND FILM EQUIPMENTS, LTD., Luxmi Mansion, The Mall, Lahore. PERSONNEL—Manager: Anwar Hussain. Products Sold: National Theatre Supply Company line.

PANAMA

PANAMA RADIO CORPORATION, P. O. Box 406, Panama City. PERSONNEL—President: A. Bletterman. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Republic of Panama, Canal Zone.

RODRIGUEZ Y COMPANIA, P. O. Box 6619, Panama City. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, CARIBBEAN, Avienda 5a Cuba, #32-14, Panama City. PERSONNEL—Manager: B. A. Rivera. Products Sold: Westrex Corporation line. AREA SERVED—Panama and Canal Zone & Central America.

PARAGUAY

PHILIPS DEL PARAGUAY, S.A.,Casilla de Correo 605, Asunción. Products Sold: Philips Projection and Sound Equipment.

PERU

J. CALERO PAZ, S.A., Portal de Belen 902-914, Apartado 1281, Lima. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Peru.

PHILIPS PERUANA, S.A. Apartado 1841, Lima. Products Sold: Philips Projection and Sound Equipment.

ERNESTO A. REID, S.A., Av. Wilson 1698, Lima. Products Sold: Gaumont-Kalee line.

WESTREX COMPANY, ANDEAN, Edificio Hidalgo No. 950-954, Plaza San Martin, Lima. Products Sold: Westrex Corporation line. AREA SERVED—Peru and Bolivia.

PHILIPPINES

WESTREX COMPANY, ASIA, Head Office of Area: 666 Florentina Torres, Manila. PERSONNEL—Manager: H. v. Zeppelin. Products Sold: Westrex Corporation line. AREA SERVED—Philippines.

WESTREX COMPANY, ASIA, Legaspi Street, Cebu City. Products Sold: Westrex Corporation line.

WESTREX COMPANY, ASIA, 227 Legaspi Street, Davao City. Products Sold: Westrex Corporation line.

WESTREX COMPANY, EAST, Jalandoni Int., Iloilo City, Products Sold: Westrex Corporation line.

S. M. BERGER AND COMPANY, LTD., 523 Bustos, Corner Rigal Ave., Manila. PERSONNEL—Manager: Bela Bass. Products Sold: National Theatre Supply Company line.

PHILIPPINE ENGINEERING CORPORATION, 936 Raon St., Quiapo, Manila. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS INDUSTRIAL DEVELOPMENT, INC., 544 San Luis St., P. O. Box 2205, Ermita, Manila. Products Sold: Philips Projection and Sound Equipment.

PORTUGAL

CENTRO DE COOPERACAO TECHNICA, Rua Dom Joao V, No. 2, Lisbon. Products Sold: Gaumont-Kalee line.

INSTITUTO PASTEUR de LISBOA, R. Nova do Almada 69, Lisbon. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS PORTUGUESA, S.A.R.L., Rua Joaquim Antonio de Aguiar 66, Lisbon. Products Sold: Philips Projection and Sound Equipment.

TELECTRA EMPRESA TECNICA DE EQUIPAMENTOS ELECTRICOS, S.A.R.L., R. Rodigo da Fonseca, 103 r/c, Lisbon. Products Sold: RCA Cinema Equipment, 35mm and 16mm

PORTUGUESE EAST AFRICA

ZUID-AFRIKAANSCH, HANDELSHUIS, N. V., P. O. Box 385 Beira; P. O. Box 471, Lourenco Marques; P. O. Box 111 and 124, Mocambique; Nacala; P. O. Box 124, Nampula; P. O. Box 300, Quelimane. Products Sold: Philips Projection and Sound Equipment.

PORTUGUESE WEST AFRICA

SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA" Caixa Postal 26, Benguela. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Lobito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Caixa Postal 178, Luanda. Products Sold: Philips Projection and Sound Equipment.

EL SALVADOR

MANUEL VIEYTEZ, 1A Calle Poniente No. 430, San Salvador. Products Sold: National Theatre Supply Company line.

PHILIPS DE EL SALVADOR S.A., P.O. Box 865, San Salvador. Products Sold: Philips Projection and Sound Equipment. COUNTRY SERVED—El Salvador.

RADIO ELECTRICA, S. A., La Calle Poniente No. 2 San Salvador. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

SAUDI ARABIA

MOHAMED MAHMOOD ZAHID AND BROTHERS, Jeddah. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Saudi Arabia, Yemen.

SINGAPORE

EDWARD EU AND COMPANY, LTD., 1 Orchard Road, Singapore 9. Products Sold: RCA Cinema Equipment, 35mm and 16mm.

H. A. O'CONNOR & CO., LTD., Laidlaw Building, Battery Road, P. O. Box No. 252, Singapore. PERSONNEL—Managing Director: F. Hickley. Executive Director: P. H. B. Dowson. General Sales Manager: P. J. Richmond. Products Sold: Gaumont-Kalee, "Ship" Carbons, Bell and Howell.

PHILIPS SINGAPORE, LTD., N.T.S. Building, D'Almeida Street, Singapore I. Products Sold: Philips Projection and Sound Equipment.

SHAW BROTHERS, LTD., 112/120 Robinson Rd., Singapore. Products Sold: National Theatre Supply Company line. AREA SERVED—Malaya.

MESSRS. WILLIAM JACKS AND COMPANY, LTD., Ocean Building, P. O. Box 197, Singapore. Products Sold: Philips Projection and Sound Equipment.

SOCIETY ISLANDS

ESTABLISSEMENTS DONALD TAHITI, Papeete, Tahiti. Products Sold: RCA Theatre and Sound Equipment.

SOUTH AFRICA, UNION OF

PAN AFRICAN FILM SERVICES (PTY.), LTD., P. O. Box 3243 Capetown. Products Sold: RCA Cinema Equipment, 16mm.

AFRICAN CONSOLIDATED FILMS, LTD., Head Office: Broadcast House, 170 Commissioner St., Box 4552, Johannesburg. Branches: Cape Town—26 Commercial St., Box 701. Port Elizabeth—Grand Theatre, Main St. Box 347. Durban——241 Smith St., Box 2352. Bulawayo—Palace Theatre, 11th Ave., Box 537 Nairobi—Corner Govt. Road and Queensway, Box 26B2. PERSONNEL—N. Bennett, R. H. Jameson. Products Sold: National Theatre Supply line, RCA Theatre and Sound Equipment, G. B.-Kalee. AREA SERVED—Africa, South of Equator.

ALEXANDER FILMS, (S.A.) (PTY.), LTD., 12th Floor, Philadelphia Corner, Von Wiellich & Jeppe Sts., Johannesburg. Telephone: Nos: 22-9507. PERSONNEL—Managing Director:William Boxen, Consulting Engineer: E. Marshall, Sales Manager: J. A. Mole-Floyd. Transvaal Representative: S. L. Silven: Products Sold: Complete Theatre and Drive in Equipment.

H. POLLACK AND COMPANY, LTD., 124 President St., Johannesburg. Products Sold: RCA Cinema Equipment, 35mm.

SOUTH AFRICAN PHILIPS (PTY.) LTD., P. O. Box 7703, Johannesburg. Products Sold: Philips Projection and Sound Equipment.

D. POLLOCK PTY. LTD. 705, Safric House, 36 Plein Street, Johannesburg. PERSONNEL—Manager: D. Pollock. Products Sold: Westrex Corporation line. AREA SERVED—Union of South Africa.

SOUTHERN RHODESIA

PHILIPS RHODESIAN (PRIVATE), LTD., P. O. Box B003, Belmont. Products Sold: Philips Projection and Sound Equipment.

PHILIPS RHODESIAN (PRIVATE), LTD., P. O. Box 994, Salisbury. Products Sold: Philips Projection and Sound Equipment.

SPAIN

WESTREX COMPANY, IBERICA. Head Office of Area: Avenida Jose Antonio 636, Barcelona. PERSONNEL—Manager: J. L. Monnerot-Dumaine. Products Sold: Westrex Corporation line. AREA SERVED—Spain.

RCA ESPANOLA, S. A., Avenida de America y Hernandez de Tejeda (Frente Estudios CEA, Ciudad Lineal), Madrid. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS IBERICA, S.A.E. Paseo de las Delicias 65, Madrid. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, IBERICA, Avenida Jose Antonio 66, Madrid. Products Sold: Westrex Corporation line.

SUDAN

G. & A. E. LICOS, LTD., P. O. Box 1B3, Khartoum. Products Sold: Gaumont-Kalee Theatre Equipment.

GELLATLY, HANKEY AND CO. (ENGINEERING), LTD., P. O. Box 150, Khartoum. Products Sold: Philips Projection and Sound Equipment.

SURINAM

C. KERSTEN AND COMPANY, N.V., P. O. Box 216, Paramaribo. Products Sold: Philips Projection and Sound Equipment.

SWEDEN

SVENSKA A. B. PHILIPS, Gavlegatan 16, Stockholm 6. Products Sold: Philips Projection and Sound Equipment.

SVENSK TON-FILM. Odengatan 100, Stockholm. Products Sold: RCA Cinema Equipment, 16mm. Sound Film Studio Services.

UNITED ELECTRIC COMPANY, A.S., Sveavagen 25-27, Stockholm. Products Sold: Westrex Corporation line. AREA SERVED—Sweden, Norway, and Finland.

SWITZERLAND

VICTOR FILM, LTD., Adlerstrasse 23, Bale. Telephone: 061, 41, 62, 40.
SCHWEIZER CINE SERVICE, Albanrheinweg 162, Basel. Products Sold: Westrex Corporation Line. AREA SERVED—Turkey.

JACQUES BAERLOCHER CORPORATION FOR ELECTRONIC PRODUCTS, Nüschelerstrasse 31, Zürich. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Switzerland.

PHILIPS A. G., Philips Haus, Edenstrasse 20, Zürich 3/45. Products Sold: Philips Projection and Sound Equipment.

UTILITAS A. G., Im Schilf 6, Zürich. Products Sold: Philips Sound and Projection Equipment.

SYRIA

(See UNITED ARAB REPUBLIC)

TANGIER

A. S. COHEN, Calle Mejico 78-A, Tangier. Products Sold: Gaumont-Kalee line.

U. S. PRODUCTS, INC., 5 Rue de Viques, Tangier. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

THAILAND (SIAM)

BARROW, BROWN AND COMPANY (1948), LTD., Barrow, Brown Bldg., Bangkok. PERSONNEL—Manager: G. H. Y. Grant. Products Sold: RCA Theatre and Sound Equipment.

K. K. TSAN, Capitol Theatre, 311, New Road, P. O. Box 141, Bangkok.

THE LIGHT & SOUND (THAI) COMPANY, LTD., Phayasri Square, New Road, Bangkok. Products Sold: Theatre Supplies.

PHILIPS ELECTRICAL COMPANY OF THAILAND, LTD., 287 Silom Road, Bangkok. Products Sold: Philips Projection and Sound Equipment.

VICTORIOUS COMPANY, LTD., 620 Jakaphet Road, Bangkok. Products Sold: National Theatre Supply Company line.

TUNISIA

SOCIETE TUNISIENNE PHILLIPS, 32, Bis, Rue Lavigeria, Tunis. PERSONNEL—Manager: V. R. Bernard. Technical Assistant: L. Bouissou. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, 4 Rue de Vesoul, Tunis. Products Sold: Westrex Corporation line. AREA SERVED—Tunisia.

TURKEY

NEFAN LTD., Yeni Han 6, Beyoglu, Istanbul. Products Sold: Westrex Corporation Line. AREA SERVED: Turkey.

TEKNIKA, T.A.S., P. O. Box Galata 153, Istanbul. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Turkey.

TURK PHILIPS, T.A.S., Posta Kutusu 504, Beyoglu, Istanbul. Products Sold: Philips Projection and Sound Equipment.

UNITED ARAB REPUBLIC

WESTREX COMPANY, EAST, 39 Sharia Soliman Pasha, Cairo, Egypt. (Egypt). Products Sold: Westrex Corporation line. AREA SERVED—Egypt.

THE GABRI COMPANY, 51 Ibrahim Pasha St., Cairo (Egypt). Products Sold: RCA Cinema Equipment, 16mm and 35mm.

THE GENERAL COMPANY FOR PHARMACEUTICALS, P. O. Box 600, Cairo (Egypt). Products Sold: Gaumont-Kalee line.

PHILIPS ORIENT. S.A., 23, Sharia Youssef el-Guindi, Cairo (Egypt). Product Sold: Philips Projection and Sound Equipment.

*W. A. LANCASTER AND SON, Head Office: 11 Emad-el-Din St., Cairo. Sales: 50, Abdel-Khalek Saroit St., Cairo (Egypt).

ETS. PHOTO-CINE AZAD, P. O. Box 630 Damascus, (Syria) Products Sold: Gaumont-Kalee line.

PHILIPS MOYEN-ORIENT, S. A., P. O. Box 2336 Damascus (Syria). Products Sold: Philips Projection and Sound Equipment.

URUGUAY

CINEMATOGRAFICA GLUCKSMANN, S.A., Rio Branco 1320-26, Montevideo. PERSONNEL—Owner and Manager: Bernardo Glucksmann. Products Sold: National Theatre Supply line. AREA SERVED——Uruguay.

CUFE, S.A., Colonia 1189, Montevideo. Products Sold: RCA Cinema Equipment, 16mm.

H. GARCIA AROCENA, San Jose 1202 Esq. Cuareim, Montevideo. Products Sold: Gaumont-Kalee line.

PHILIPS DEL URUGUAY, S.A., Casilla Correo 294, Montevideo. Products Sold: Philips Projection and Sound Equipment.

VENEZUELA

DUPLEX INDUSTRIAL, C. A., Apartado 1995, Caracas. Products Sold: Gaumont-Kalee line.

C. A. PHILIPS VENEZOLANA, Apartado 1167, Caracas. Products Sold: Philips Projection and Sound Equipment.

NATIONAL SUPPLY, S.A., Gorda a Aserradero 32/34, Caracas. PERSONNEL—Manager: Augusto M. Matilla. Products Sold: National Theatre Supply Company line.

STANDARD ELECTRIC, S.A., Apartado 2627, Caracas. Edif. Las Funciones: Av. Andrés Bello. PERSONNEL—Manager: José Castañeda. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Venezuela.

WESTREX COMPANY, CARIBBEAN, Edificio Karam, Officina 210, Ibarras a Pelota, Caracas. PERSONNEL—Manager: Miles Storins, II. Products Sold: Westrex Corporation line. AREA SERVED—Venezuela.

WEST INDIES

Aruba

E. DE VEER'S CHAIN THEATRES, P. O. Box 3, Aruba. Products Sold: National Theatre Supply Company line.

Cuba

IMPORTADORA ASPA, Edificio Centro Filmico, Almendares y Desague, Havana. Products Sold: Gaumont-Kalee line.

NATIONAL SUPPLY, S.A., Almendares #166, Filmcenter, Habana. Telephones: U-5237—(Emergency Night) F-379B. PERSONNEL—P. Saenz. Products Sold: National Theatre Supply Company line. AREA SERVED—Cuba.

STANDARD ELECTRIC, S.A., Almendares 16B, Filmcenter, Habana. PERSONNEL—President: Edward E. Chisholm. Products Sold: RCA Theatre and Sound Equipment.

*VINCENT VASQUEZ, Accesorios Cinematografios, Calle Almendares No. 205, Filmcenter, Habana.

WESTREX COMPANY, CARIBBEAN, Almendares 180 (Film Centro), Habana. Products Sold: Westrex Corporation line. AREA SERVED—Cuba.

Curacao, Netherlands Antilles

EL LOUVRE, S.A., P. O. Box 13B, Curacao. Products Sold: RCA Theatre and Sound Equipment.

*Listing Not Confirmed by Supply Dealer.

N. V. BIOSCOOP MAATSCHAPPIJ CINELANDIA, P. O Box 13. Curacao. PERSONNEL—Directors: Frank Brandao. Alfred Moron, Jr., Michael Herbert Pinedo. Products Sold: National Theatre Supply Company line. AREA SERVED—Curacao.

PHILIPS ANTILLANA N. V., P. O. Box 523, Willemstad. Products Sold: Philips Projection and Sound Equipment.

Haiti

SOCIETE HAITIENNE d'AUTOMOBILES, Mallenbranche, Gentil Bogat and Company, Port-au-Prince. Products Sold: RCA Theatre and Sound Equipment.

Jamaica

PALACE AMUSEMENT COMPANY (1921), LTD., P. O. Box 211, Kingston. PERSONNEL—Managing Director: J. Stuart Smeadon. Products Sold: Gaumont-Kalee, G. B., Bell and Howell.

RUEL SAMUELS, 34 Port Royal St., Kingston. Products Sold: Westrex Corporation line. AREA SERVED—Jamaica.

MESSRS. SPROSTONS, P. O. Box 139 Kingston. Products Sold: Philips Projection and Sound Equipment.

Puerto Rico

SAMBOLIN AND FIGUEROA, Santurce and Ponce. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Puerto Rico.

EDUARDO G. GONZALEZ, P. O. Box 3B71, San Juan. PERSONNEL—Owner: Eduardo G. Gonzales. General Manager: Octavio A. Costas. Products Sold: National Theatre Supply Company line. AREA SERVED—Puerto Rico.

WESTREX COMPANY, CARIBBEAN, 524 Ponce de Leon Ave., San Juan. Products Sold: Westrex Corporation line. AREA SERVED—Puerto Rico.

Trinidad

INVESTMENTS AND AGENCIES, LTD., 94-96 Henry St., Port of Spain. Products Sold: Philips Projection and Sound Equipment.

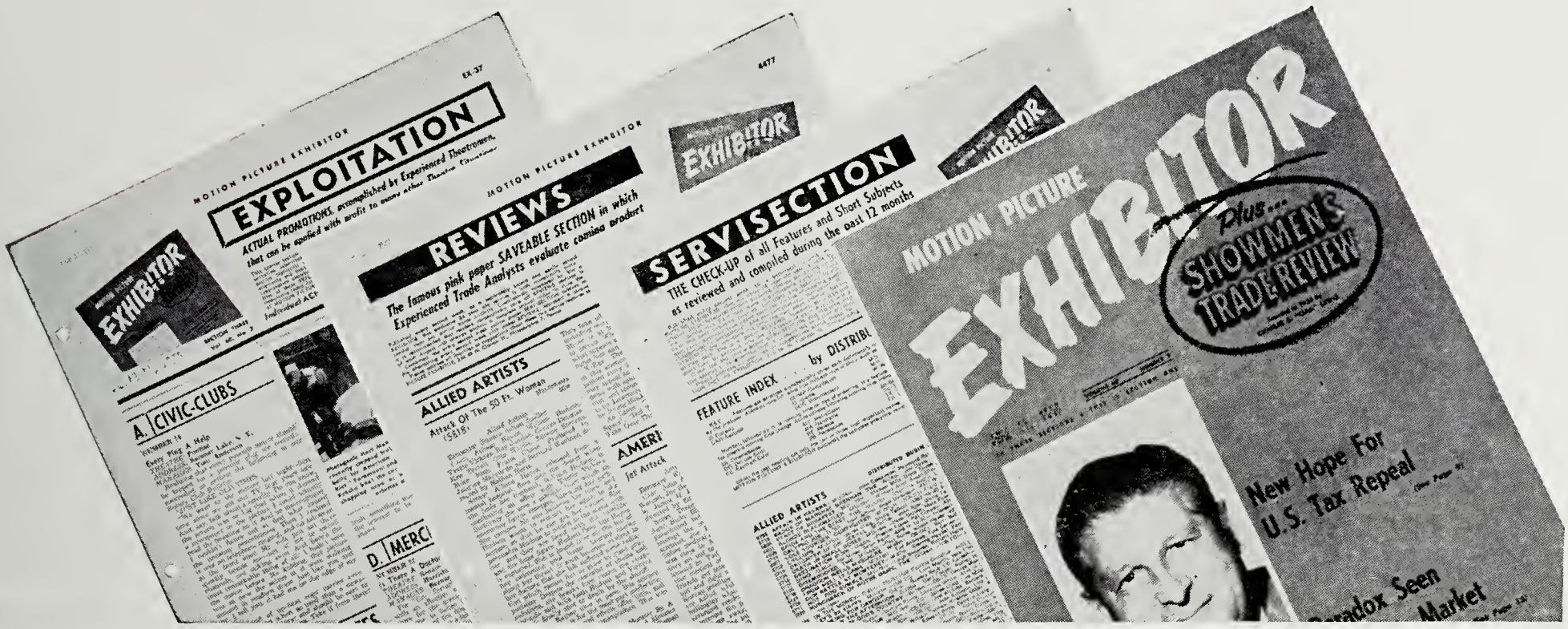
A. J. MAURITZEN & COMPANY, P. O. Box 471, Port of Spain. Products Sold.: Gaumont-Kalee seating.

NATIONAL UNION RADIO SERVICE, 9 Cornelio St., Port of Spain. PERSONNEL—Owner and Manager: J. H. Fung. Products Sold: National Theatre Supply Company line. Lorraine Carbons. AREA SERVED—Trinidad, British Guiana, Venezuela.

F. A. SIMPSON & COMPANY, 27/31 Henry Street, Port of Spain. Products Sold: Gaumont-Kalee line.

LUCKY SAMAROO AND SONS, P. O. Box 517, Port of Spain. Products Sold: RCA Theatre and Sound Equipment.

WESTREX COMPANY, CARIBBEAN, 9 Edward St., Port of Spain. PERSONNEL—Manager: E. F. Vanderhoek. Products Sold: Westrex Corporation line. AREA SERVED—Trinidad, Barbados, British, Dutch, and French Guianas; Leeward and Windward Islands.



- most **CANDID**
- most **COMPLETE**
- most **THEATRE-WISE**

of ALL Trade Paper REVIEWING and BOOKING Services.

•

MORE **Pictures Reviewed . . . *MORE* Data in Each Review . . . and *MORE* Easily Saveable for Quick Reference, either now or in the years to come.**

•

Coupled with "theatre-wise" news and views . . . these are the reasons why nearly 82* out of every 100 subscribers to M.P.E. are EXHIBITORS. (*TOPS in the field!)

PRICE SLASHED!

~~$7.50~~

Now ONLY $4.00

First come, First served!

While they last!



LAYOUTS • STYLES • CROPPING PHOTOS • ORDERING CUTS • REVERSE PLATES • THE AMUSEMENT PAGE • OFF-SET • BALANCE • HEAD-LINE WRITING • SALES LINES • TYPE FACES • COPY WRITING • COMPOSITION • SIGNS • LETTERPRESS • OFFSET • SILK SCREEN • MATS • THE AMUSEMENT PAGE • SAMP-LING • HERALDS • WINDOW CARDS • COUNTER CARDS • and 1000's OF OTHER ADVERTISING SUBJECTS. *Authored by Men who Know!*

• 236 BIG PAGES

HELP YOURSELF TO EXPERIENCE!

DO IT NOW!

MOTION PICTURE EXHIBITOR
BOOK SHOP 317 N. Broad St., Philadelphia 7, Pa.

Enclosed $..... for ..... copy(s) of
"SHOWMANSHIP IN ADVERTISING"
ship postpaid to:

NAME .....

ADDRESS .....

No COD Shipments — In Canada add 25¢ — Foreign add 50¢

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

APRIL 19, 1961 Volume 65 Number 20

IN THREE SECTIONS • THIS IS SECTION ONE



Looking not at all like a typical Variety Club barker but ready for fun in the sun is lovely Bettye Toppan, hostess for the Variety annual convention at the Fontainebleau Hotel, Miami Beach, Fla., on April 25-29.

Industry Honors MPAA's Johnston

(See Page 7)

Physical Theatre— Extra Profits Dept.

When Will It Be Available? . . . see editorial — page 5



THE SHOW OF SHOWS NOW BEING PRESOLD TO 100,000,0

American International

IN THE TRADITION OF
"20,000 LEAGUES UNDER THE SEA"
AND "AROUND THE WORLD IN 80 DAYS"
NOW—THE FANTASTIC, FABULOUS

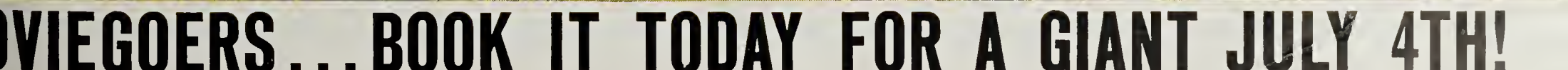
JULES VERNE'S

MASTER OF THE WORLD

IN MAGNACOLOR AND STEREOSONIC SOUND

starring VINCENT PRICE • CHARLES BRONSON
HENRY HULL • MARY WEBSTER • DAVID FRANKHAM
Directed by WILLIAM WITNEY • Produced by JAMES H. NICHOLSON
Screenplay by RICHARD MATHESON • Music by LES BAXTER





VIEGOERS...BOOK IT TODAY FOR A GIANT JULY 4TH!

THE PRIZE PACKAGE OF THE YEAR...

Available Now To Everyone, Everywhere!

RODGERS AND HAMMERSTEIN'S

THE KING AND I

IN GRANDEUR 70

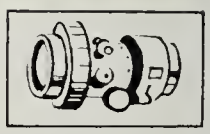
COLOR by TECHNICOLOR

20th CENTURY-FOX

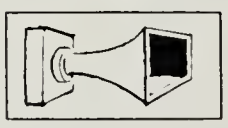
STEREOPHONIC SOUND



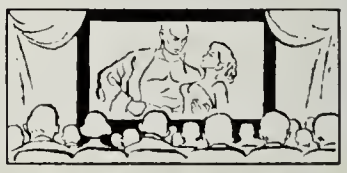
TOTAL VISUAL COMPREHENSION! True peripheral vision creating a new audience-screen rapport!



IMPECCABLE STEREO REPRODUCTION!...Sound which envelops every seat in the theatre via a unique multi-track auditory system!



ULTIMATE PARTICIPATION PERFECTION!...So genuinely alive, you are embraced and enchanted by the pure images before you!



DARRYL F. ZANUCK presents RODGERS & HAMMERSTEIN'S **"THE KING AND I"** in **GRANDEUR 70** COLOR by TECHNICOLOR starring DEBORAH KERR · YUL BRYNNER with RITA MORENO · Martin Benson Rex Thompson · Produced by CHARLES BRACKETT · Directed by WALTER LANG · Screenplay by ERNEST LEHMAN · Music by RICHARD RODGERS and Book and Lyrics by OSCAR HAMMERSTEIN II · From their musical play based on "Anna And The King Of Siam" by Margaret Landon · Choreography by JEROME ROBBINS

Contact your 20th man today!

43 Years of Service to the Theatre Industry

Founded In 1918. Published weekly by Jay Emanuel Publications, Incorparated. Publishing office 317 North 8road Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, Landan, W. 2, England. Jay Emanuel publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nanamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 Issues); and outside af the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates far twa and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 65 • No. 20

APRIL 19, 1961



WHEN WILL IT BE AVAILABLE?

As we approach the prime summer playing time, one happy fact becomes evident. Never in the history of this up-and-down industry have so many blockbusters been on their way to theatre screens at one time.

A good thought for distributors to keep in mind is that never has it been more important for the exhibitor to know what is coming and when for the big money dates.

Ed Hyman, a battler for orderly distribution of quality product to eliminate "orphan" periods says that the April-June famine may well be a thing of the past. We certainly hope so, but there are times when the feast can result in as big a stomach ache as the famine.

Regardless of his desires, his screen can only accommodate one blockbuster at a time, and the better the pictures the longer the runs. Admittedly, this is a problem much more to be desired than a shortage of product, but it can easily be seen how vital release date information has become. With every company loaded and aiming their top product at screens everywhere, intelligent booking depends on accurate release information sufficiently in advance.

For example, let us examine the titles of forthcoming top features scheduled for summer release.

From 20th-Fox—"WILD IN THE COUNTRY," Jerry Wald production with Elvis Presley, and "RETURN TO PEYTON PLACE," starring Jeff Chandler and Carol Lynley.

Warner Bros.—"PARRISH," Delmer Daves production with Claudette Colbert and Troy Donahue; Joshua Logan's "FANNY," with Leslie Caron, Maurice Chevalier, and Charles Boyer; "LAD, A DOG," from the famous story by Albert Peyson Terhune; and Joe Levine's showmanship package "THE FABULOUS WORLD OF JULES VERNE" and "BIMBO THE GREAT."

Paramount—"ONE EYED JACKS," starring Marlon Brando and Karl Malden; "BREAKFAST IN TIFFANY'S," starring Audrey Hepburn; "ON THE DOUBLE," starring Danny Kaye; "THE LADIES MAN," starring Jerry Lewis; "THE PLEASURE OF HIS COMPANY," starring Fred Astaire and Debbie Reynolds; and "HATARI," starring John Wayne.

Columbia —"PEPE," colorful treat starring Cantinflas and a host of celebrities; "GIDGET GOES HAWAIIAN," starring James Darren and newcomer Deborah Walley; "THE GUNS OF NAVARONE," starring Gregory Peck and David Niven; "TWO RODE TOGETHER," starring James Stewart and Richard Widmark.

MGM—"GONE WITH THE WIND," reissue of the modern classic; "CIMARRON," Edna Ferber's story with Glenn Ford and Maria Schell; and the Joe Levine spectaculars "MORGAN THE PIRATE" and "THIEF OF BAGHDAD."

United Artists—"THE NAKED EDGE," starring Gary Cooper and Deborah Kerr; "THE YOUNG SAVAGES," starring Burt Lancaster and Shelley Winters; "THE LAST TIME I SAW ARCHIE," starring Robert Mitchum and Jack Webb; "EXODUS," Otto Preminger's epic starring Paul Newman and Eva Marie Saint; "BY LOVE POSSESSED," starring Lana Turner and Jason Robards, Jr.; "GOODBYE AGAIN," starring Ingrid Bergman and Anthony Perkins.

Universal—"THE CURSE OF THE WEREWOLF" and "THE SHADOW OF THE CAT," an exploitable thrill-chill combination; "THE LAST SUNSET," starring Rock Hudson and Kirk Douglas; "COME SEPTEMBER," starring Rock Hudson and Gina Lollibrigida.

Buena Vista—Walt Disney's "THE PARENT TRAP," starring Hayley Mills and Maureen O'Hara, to continue the Disney surge launched by "SWISS FAMILY ROBINSON," "101 DALMATIANS," and "THE ABSENT MINDED PROFESSOR."

Allied Artists—"OPERATION EICHMANN," as timely as tomorrow's newspaper, and "ARMORED COMMAND," starring Howard Keel.

American International—"KONGA," exploitable science-fiction entry; "THE PIT AND THE PENDULUM," from Edgar Allen Poe's horror classic; and "REPTILICUS."

In addition, there are probably others overlooked here.

The point is that all these top features will be competing for playing time together, along with quite a few area saturation bookings to be set.

Come on, distributors, time's a'wastin'.

COEXISTENCE FOR SURVIVAL

We read an interview recently with new Justice Department antitrust chief Loevinger in which he stated that the government would seek stiff jail sentences for antitrust violators, particularly in price-fixing cases.

This brought to mind conditions in our own industry where the actions of one company with respect to its sales plans are quickly parroted all down the line. Let one distributor insist on 50 per cent terms, and the others do likewise. Let one object to a sliding scale in effect for many years, and the unhappy exhibitor finds the same story repeated by others. Permit one to demand double weekends and an unrealistic floor on film rental, and it is the same story elsewhere.

Coexistence and mutual respect must be learned by this industry if it is to survive.

We saw recently that a court threw out the case of a theatre that charged unlawful conspiracy in a case where distribution permitted a product split between two other exhibitors in the area. The court held that for the distributor and theatres to avoid suicidal competitive bidding by such a split was not unlawful even though a third theatre might be involved. It would take more than a split to prove conspiracy.

With so many theatres trying to move up in run at the expense of better, higher-grossing situations, this decision takes on added importance. After all, a seller still must be given some hand in the decision of who he will sell to. It's his merchandise.

With this precedent established, theatres with no right to first-run status should hesitate before racing to the courts. Perhaps now distributors will find the backbone to fight these suits instead of automatically granting undeserved moveups.

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

David E. Davis, 57, vice-president and general manager, Atlas Theatres, died in Denver of a heart attack. He became associated with Atlas at the time of the company's organization in 1935 as general manager, a post he held until his death. He is survived by his wife, two sons, a daughter, a brother, **Raymond W. Davis**, who is district manager of Fox Inter-Mountain, and four grandchildren.

Leo Jacob Greenwood, 75, star of vaudeville and the legitimate theatre and manager of motion picture theatres in Tidewater, Va., died at his Norfolk home. He had been in poor health for a number of years and was retired by Wilder Theatres. He is survived by his wife and two nieces.

R. M. Harrison, 55, assistant to H. M. Kilpatrick, Midway Drive-In, Clinton, S. C., died of a heart attack. He was a native of Bessemer City, N. C., and is survived by his mother and several children.

I. M. Hirshblond, veteran Philadelphia area exhibitor, and member of Variety Club, Tent 13, died in Toms River, N. J. Burial was in Crescent Cemetery, Camden, N. J.

August W. Joos, 44, auditor for Newtown Productions, Inc., and major motion picture productions, died after a heart attack in New York. Surviving are his widow, two daughters, his mother, and his sister.

Manny Lewis, for many years manager of the Jumbo, Philadelphia neighborhood house, and related to **Norman Lewis**, died last fortnight after a lengthy illness.

Mrs. Eleanor Dale McCarthy, wife of **Charles McCarthy**, executive vice-president, COMPO, died suddenly at their Nutley, N. J., home. In addition to her husband, she is survived by three daughters and seven grandchildren.

Wilbur D. Peck, 62, well known Houston building contractor, whose jobs ranged from home construction to the erection of Houston's first drive-in, the South Main Drive-In, died recently.

David Prince, 71, for many years in Atlanta film exchanges as district manager of Paramount, RKO, and Rank, and recently southern district manager of Lopert Pictures, died.

Harry Roadknight, 56, MOTION PICTURE EXHIBITOR shipping clerk, died suddenly last fortnight. A mass was said for him at St. Thomas Aquinas Church.

Mrs. Ann Urling, 43, wife of **W. B. Urling**, Saint Albans, W. Va., exhibitor, was killed in a traffic accident in Charleston, W. Va. A 13-year-old son was injured seriously in the accident.

NT&T Still Counting

BEVERLY HILLS, CALIF.—The annual stockholders meeting of National Theatres & Television, Inc., was to be recessed again until sometime next week, a company spokesman indicated. He said that ballots for the election of board of directors were still being tabulated. The company has 16,524 stockholders with 2,816,247 shares and each share represents 12 votes under its cumulative voting system.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., APRIL 17

Fair, Flat Rentals, Group Sale From UA

NEW YORK—The small grossing theatres of America and depressed situations will get help from United Artists in the form of fair, flat film rentals, and pictures will be sold to these theatres in groups, if requested, for substantially all of UA releases, it was indicated by spokesmen for the American Congress of Exhibitors, following a meeting with United Artists officials which had been requested by ACE.

Arthur Krim, Robert Benjamin, William Heineman, and James Velde represented UA, and Emanuel Frisch, ACE chairman, attended with the following committee: Marshall Fine, Irving Dollinger, Albert Pickus and George Kerasotes. The meeting was characterized by ACE spokesmen as "cordial and productive."

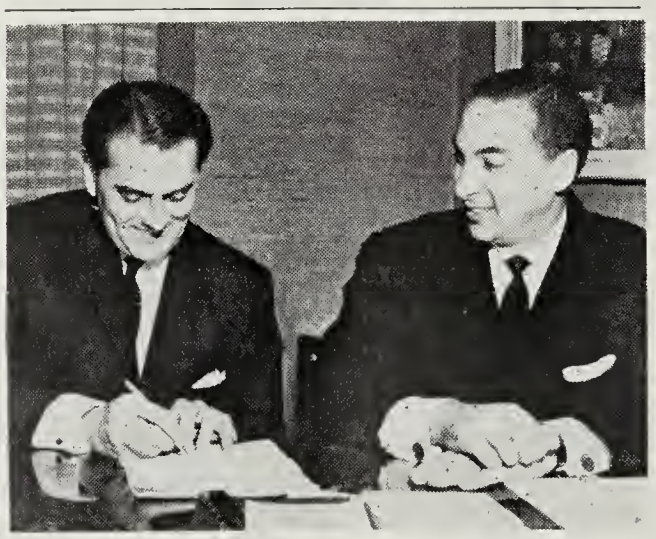
Competitive bidding, cooperative advertising and the wording of film contracts were other subjects discussed.

Group sales would apply to non-competitive areas, it was stated, and a full year's supply of product could be sold to this type of theatre to save time, effort and expense on the part of both the distributor and the exhibitor, it was agreed.

ACE spokesmen said that United Artists was more than sympathetic to this plea, and stated that they would be happy to work out a fair, flat rental plan, suggesting, however, that under the company's organized set-up of working with independent, outside producers, not every picture could be sold on a flat rental basis. They felt reasonably sure, however, that the plan could be accomplished for substantially all of their product.

In a discussion of competitive bidding, United Artists officials said that it was not the policy of their company to initiate competitive bidding.

UA executives also stated that they were in favor, in principle, of cooperative advertising and publicity plans such as the Marcus plan to promote pictures on a regional basis, and that they believed that such plans should be extended to other areas of the country in addition to the two tried.



Kenneth Rive recently signed the agreement under which the Gala Film Company will distribute Columbia productions in Great Britain. Mo Rothman, executive vice-president, Columbia Pictures International, looks on.

BROADWAY GROSSES

"Professor" Teaches Boxoffice Lesson

NEW YORK—Business was slightly better than average in the Broadway first-runs with top holiday holdovers. Radio City Music Hall was doing amazing business.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"ALL HANDS ON DECK" (20th-Fox). Paramount claimed the third week at $18,000.

"THE ABSENT MINDED PROFESSOR" (Buena Vista). Radio City Music Hall reported $100,000 for Thursday through Sunday, with the fifth week sure to hit $150,000. Stage show.

"ONE-EYED JACKS" (Paramount). Capitol announced the third week as $44,000.

"BEN-HUR" (MGM). Loew's State on reserved seat policy did $23,850 for the 74th week.

"EXODUS" (UA). Warner stated the 18th week of the hard ticket engagement would hit $50,000.

"SPARTACUS" (U-I). DeMille reported $16,000 for the road show's 28th week.

"ALL IN A NIGHT'S WORK" (Paramount). Victoria claimed the fourth session would tally $17,000.

"THE HOODLUM PRIEST" (UA). Astor reported $21,000 for the third week.

"PEPE" (Columbia). Criterion registered $21,500 for the 17th week.

"THE KING AND I" (20th-Fox). Rivoli garnered $13,000 for the fourth week.

"THE GREAT IMPOSTOR" (U-I). Palace claimed the third week at $18,000.

Pay-TV Test To Go On

WASHINGTON—Hartford Phonevision has decided to proceed full speed ahead with its plans to service the Hartford, Conn., area with pay television regardless of the lawsuit pending in U.S. Court of Appeals here that challenges the validity of its FCC license.

This means that Hartford, RKO General, and Zenith have decided to bet millions of dollars on their conviction that the three-year license granted by the FCC to conduct a public experiment of pay TV over WHCT, Hartford Channel 12, rests on solid legal grounds.

UA Ups Sumner

NEW YORK—Gabe Sumner has been named executive assistant to Fred Goldberg, United Artists' newly-appointed executive director of advertising, publicity and exploitation.

Sumner has been associated with the motion picture industry since 1950 when he joined Paramount as a special field representative on DeMille's "Samson and Delilah." He then became a member of the staff of Schine Theatres as assistant director of advertising, publicity and exploitation working out of Gloversville, N. Y.

In 1952 Sumner rejoined Paramount. He joined United Artists in 1960 as publicity manager.

Industry, Govt. Honor Eric Johnston

MPAA Prexy Sees Films Approaching Art Form As Concentration Shifts From Quantity To Quality

NEW YORK—Eric Johnston, president of the Motion Picture Association of America, was guest of honor at a dinner at the Hotel Waldorf Astoria in observance of his 15th anniversary in the motion picture industry.

Sponsored by the Council of Motion Picture Organizations, the dinner was attended by 900 persons representing all branches of the film business, Ambassadors of eight foreign countries, and several U.S. Senators and Representatives.

A feature of the evening was an entertainment in which episodes in Johnston's career were enacted or described in song. Participating in the show were Arlene Francis, who acted as master of ceremonies; Connie Francis, Howard Keel, Nancy Kelly, Gordon McCrae, Myron McCormick, Betty Madigan, Sgt. James D. Malone U.S.M.C., Terry Saunders, Connie Stevens, Martha Scott, Col. James Patrick Young, Jr., U.S.M.C., and Ray Walston. The show was produced by Morton Sunshine.

A citation extolling Johnston for his accomplishments was presented to the guest of honor by Y. Frank Freeman, president of the Association of Motion Picture Producers of Hollywood. Signed by Ben Marcus, Abe Montague, and Samuel Pinanski, who comprise the Governing Committee of the Council of Motion Picture Organizations, the citation was given as an expression of the industry's regard for the guest of honor.

The citation stated that "by his unique qualities of leadership, his great administrative ability, his wisdom and steadfast dedication to the best interests of the public, Mr. Johnston has bestowed invaluable benefits on our business." It added that he "has also devoted his great talents without stint to the performance of many delicate and important missions for the United States Government."

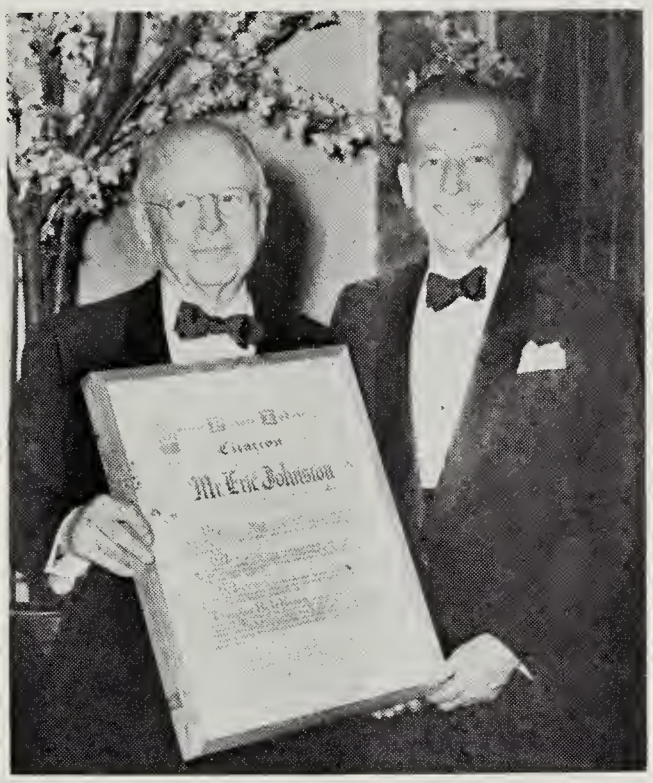
The citation was described "as a symbol of the respect, admiration and gratitude which the entire motion picture industry holds for him as an outstanding leader and a great American."

In accepting the scroll, Johnston, after recounting some of his early experiences in the motion picture industry, asserted that in the last few years "we have reached a maturity that is worth much more than the transient vitality of our youth.

"We are a selective medium today. Television is now the medium of the masses. We are making better films, because we have come from the age of mass-produced picture to the hand-produced picture. We have gone from quantity to quality—and the trip brings us closer to becoming an art form than ever before."

Praising the continued use of the industry's production code seal, Johnston pointed out that today fewer states and cities have censorship than 15 years ago.

"The recent five-four decision in the Chicago case," he said, "is a beginning for us—not an end. I predict that long before another 15 years pass, the Supreme Court will have declared once and for all that no one has the right to censor a motion picture."



Y. Frank Freeman and Eric Johnston are seen with the citation recently presented by the industry to Johnston at the New York dinner honoring him for his 15 years' association with the MPAA.

Iowa Allied Resigns

ELDORA, IOWA — Allied Independent Theatre Owners of Iowa, Nebraska and South Dakota resigned from Allied States Association of Motion Picture Exhibitors, making it the sixth unit to withdraw from the national organization.

Al Myrick, board chairman of the group, told Marshall Fine, president, Allied States, the resignation was effective at once and that the withdrawal was because "National Allied no longer represents the thousand of independent exhibitors all over America as intended." Myrick is former head of National Allied.

"Apartment" Tops Poll

NEW YORK—In Film Daily's "Ten Best" poll of 1960 conducted nationally among film critics, the results were, in the following order: United Artists' "The Apartment," United Artists' "Elmer Gantry," MGM's "Ben-Hur," United Artists' "Inherit The Wind," Warners' "Sunrise at Campobello," Warners' "The Dark At The Top Of The Stairs," Columbia's "Suddenly, Last Summer," Universal's "Spartacus," 20th-Fox's "Sons and Lovers" and Universal's "Midnight Lace."

Hollywood producers, Johnston said, constantly reach for standards of excellence comparable to the best in American fiction, theatre and art.

"The public must assume responsibility, too," he said. "The public should step up its cooperation, its selectivity. No child ever saw an unsuitable motion picture solely because of an irresponsible producer, distributor or exhibitor. Somewhere there was an irresponsible parent."

Emanuel Frisch, chairman of the American Congress of Exhibitors, presided. Among those on the dais were the Ambassadors of Italy, France, Afghanistan, China, India, Pakistan, Israel and Jordan and Senators Jacob K. Javits and Andrew F. Schoeppel of Kansas and Representatives Emanuel Celler, John V. Lindsay, and James C. Corman of California.

Barkers' Business Spiced With Fun

MIAMI BEACH—A gay French show is the top item in a revised social schedule for barkers who will attend the convention of Variety Clubs International scheduled to get underway on April 25 in the Hotel Fontainebleau.

General chairman William Scully announces that he has canceled a previously scheduled water show for the convention's opening night and substituted Lou Walter's revue, "French Dressing." This event will be held in the Can-Can room of the Hotel Carillon. The convention schedule has also been changed for Friday, April 28, with a previously scheduled luncheon dropped so that conventioneers may have added leisure time.

When international chief barker Edward Emanuel bangs his opening day gavel it is expected that a record attendance will respond. Registrations are mounting daily, it is reported. Apart from Variety's business sessions, each evening will provide a dinner, party, or entertainment. Chairman Scully said that his committee can well apply the term "fabulous" to each of the evening diversions which will be offered to barkers and their ladies.

Variety Club members are reminded that reservations can still be made through convention chairmen of the individual tents, and the Fontainebleau management is planning to house as many barkers as the hotel has rooms, though barkers are free to choose any of the hundreds of hostelries in America's famed playground.

MGM Earnings Soar

NEW YORK—MGM earned $2.65 per share for the first two quarters ended March 16, president Joseph R. Vogel reported to stockholders. This figure compares with $1.47 per share for the similar period of the last fiscal year. Accompanying the report to stockholders was a dividend check for 40 cents per share payable to stockholders of record March 17.

Total company earnings for the first two quarters amount to $6,684,000, based on 2,521,529 shares outstanding at the end of the period. Total company earnings for similar period last year were $3,739,000 based on the 2,539,988 shares then outstanding. Earnings for the second quarter of the current fiscal year amounted to $1.78 per share as compared to 76 cents per share for the corresponding period last year.

Vogel said that the new release of "Gone With the Wind" timed to the Centennial of the Civil War, is up to expectations. Throughout the world, "Ben-Hur" continues its successful presentation, with many Easter openings adding to the volume of theatres now showing the picture.

The Metro-Goldwyn-Mayer studies in California and London are continuing at peak activity.

Col. Dividend Set

NEW YORK—Columbia announces that the board has declared the regular quarterly dividend of $1.06¼ on the $4.25 cumulative preferred stock of the company, payable May 15 to stockholders of record May 1.

PARAMOUNT PICTURES TAKES GREAT PLEASURE IN ANNOUNCING THE WORLD PREMIERE OF THIS NEW PERLBERG-SEATON PRODUCTION AT THE RADIO CITY MUSIC HALL IN MID-MAY

—to be followed by important engagements in June!



GARY MERRILL co-starring CHARLIE RUGGLES

PRODUCED BY WILLIAM PERLBERG • DIRECTED BY GEORGE SEATON • SCREENPLAY BY SAMUEL TAYLOR

Based on the Broadway Play by Samuel Taylor with Cornelia Otis Skinner

TECHNICOLOR®

FRED ASTAIRE
EBBIE REYNOLDS
LILLI PALMER
TAB HUNTER



Self-Regulation Backed By Allied As Board Opposes Classification

NEW YORK—Marshall Fine, president of National Allied, in town last week for meetings with his board of directors reported at a press conference that the Allied convention will take place this year on Dec. 4-7 at the Eden Roc Hotel, Miami, Fla.

Regarding film classification, he stated that the board adopted as Allied's program the urging of theatre members to play only those films bearing a Production Code seal, and they approved self-regulation by production, exhibition, and parents, all to be guided by good taste. He still feels that outright classification is a form of censorship.

The board was addressed by Philip Harling, chairman of the committee against pay-tv, and it then endorsed the actions of ACE with regard to pay-tv, urging complete support to aid the committee. Wilbur Snaper has been named to head a coordinating committee to be aided by Adolph Goldberg, Michigan; Sig Goldberg, Wisconsin; and Jack Armstrong, Ohio.

Fine reported, too, that Columbia Pictures has agreed to reword its contract by adding the word "reasonable" to the clause that calls for reimbursement from an exhibitor in successful litigation. Prior, there was no limit to how much could be asked for in payments. Here, he declared, was an example of how discussion helped iron out a problem.

Fine further hoped that Universal would next simplify its contract clause which could be construed to include receipts from concessions despite assurances from U-I vice-president and general sales manager "Hi" Martin that this was not the intent of the company. If the intent was not there, then he could see no objection to Universal's changing the wording.

A program of group life insurance was also discussed at the meeting.

Allied States Association of Motion Picture Exhibitors opened war on 16 mm competition with the board voting to empower its committee on industry relations, of which Wilbur Snaper is chairman, to tackle the problem, which the directors view as one of "serious proportions."

The board was said to have turned its efforts to a solution of the problem when it learned that ACE had changed its mind about championing the fight against 16 mm competition.

Exhibitors were urged to furnish the committee with "specific information" on such competition in their territories, but it was made clear that the gathering of evidence will not be implemented by "a program of action" on the part of the organization, that being viewed as a job for the distributors.

Technicolor Buys Pen Plant

NEW YORK—Patrick J. Frawley, president, Technicolor, announced the purchase of the Hartley Company, Pasadena, for an undisclosed number of shares of Technicolor common, and the election of its president, Hartley Sears, as a director of Technicolor.

The Hartley Company manufactures cartridges for ball point pens and also engages in chemical research and the design and production of automated mechanisms.

Frawley also announced the election of Alfred Bloomingdale, president, The Diners Club, Inc., as a Technicolor director.

"Mr. Teas" Doesn't Please; Police Threat Ends Run

LANCASTER, PA.—A "pull the picture or get pinched" ultimatum from Chief of Police William B. Hershner, backed by District Attorney Alfred C. Alspach, ended a brief run of "The Immoral Mr. Teas" at the Fulton Art here.

Bernard Z. Schantzer, Coatesville, operator of the theatre, complied with the order and stopped showing the film.

The ultimatum, threatening prosecution under the "obscene exhibition" statute if ignored, was delivered by telephone to Schantzer, after a detail of law enforcement "reviewers" had seen the first screening of the picture at the theatre and labelled it "lewd and obscene." Police said they had acted on "complaints" of citizens.

The same picture was the subject of a court trial in Philadelphia some months ago, which resulted in an acquittal for exhibitor Edward Seretsky, operator, Abbey Art Cinema, there.

Gov. Signs N. Y. Fee Cut

ALBANY, N. Y.—The New York censor fee bill was signed into law by Governor Nelson A. Rockefeller.

Under the new law, distributors will save an estimated $100,000 to $125,000 on license fees. It increases the license fee from $3 to $3.50 per 1,000 feet or fraction of each original print licensed, but fixes a rate of $3 per print, plus $1 per 1,000 feet or fraction for additional copies of a production. The former rates were $3 per thousand feet or fraction for an original, and $2 per thousand feet or fraction for each print of a film shown in the state.

Fees are expected to more than cover costs of censor operations under the revised schedule.

UA Sets Dividend

NEW YORK—The board of directors of United Artists Corporation has declared a regular quarterly dividend of 40 cents per common share, payable June 30 to stockholders of record June 16.



Michael Carreras, left, executive producer of Hammer Films; Jonas Rosenfield, Jr., Columbia's vice-president in charge of advertising and publicity; and Jimmy Sangster, right, producer-writer of Hammer's "Scream Of Fear," examine Columbia release schedules during a home office conference in New York City. Hammer's current and future production plans for Columbia were discussed.

Davis May Win Seat As NT&T Director

HOLLYWOOD—Although no definite decision regarding the outcome of the proxy fight against management of National Theatres and Television will be made until later, it was disclosed that from a preliminary count of the proxy votes, it seems that Leonard Davis, leader of the fight, will win at least one seat on the board.

Management claimed 1,860,000 votes, representing 11,000 of the total 16,000 stockholders, while the Davis faction claimed roughly 600,000 votes, sufficient, if it is correct, to give them two seats.

Eugene Klein, NT&T head, stated, "It is within the realm of possibility that the Davis faction will be represented by at least one person on the board despite the larger number of votes culled by management."

Klein said that management will get more than 75 per cent of the votes cast, an indication of the stockholders support of management.

At the meeting held at the Fox Wilshire Theatre, holders demanded from the floor that B. Gerald Cantor, board chairman, resign. He declined. The Davis faction also asserted that Cantor was running the company for his own interests, and he was asked to explain; but this he also declined to do, saying he would answer all questions when an eastern lawsuit against him comes to trial.

Approximately 325 stockholders and legal representatives attended the meeting, presided over by NT&T director Graham L. Sterling.

Klein announced the acquisition of the assets of three community antenna television systems in West Virginia, Mississippi, and Louisiana.

The systems include the Bluefield TV Cable Co., serving Bluefield, W. Va., and Bluefield, Va.; Durfee's Inc., representing six separate systems headquartered in Man and Logan, W. Va.; Perfect Video, Inc., representing two systems in Hattiesburg, Miss., and Ferriday, La.

The combined systems serve approximately 14,000 TV homes and have a potential of 25,000 subscribers, Klein said. The purchase price of the three systems is approximately $2,000,000.

Dickstein Heads Lodge

NEW YORK—Jack Baker, director of information of the Anti-Defamation League of B'nai B'rith, was speaker at the informal luncheon of Cinema Lodge of B'nai B'rith at the Hotel Astor at which the Lodge's officers for the coming year were elected and installed.

Abe Dickstein, 20th-Fox district manager, was reelected president, and other officers of the past year were named again as well.

The 10th annual film industry golf tournament and funfest sponsored by Cinema Lodge will be held on Thursday, May 18, at the Briar Hall Golf and Country Club at Briarcliff Manor, New York. Dickstein announced the appointment of Martin Levine, Brandt Theatres executive, as chairman of this year's tournament.

WB To Film "Camelot"

NEW YORK—Warner Bros. has completed negotiations with Alan Jay Lerner, Frederick Loewe, and Moss Hart for motion picture rights to "Camelot," Broadway's current musical hit, it is announced by William T. Orr, vice-president in charge of production.

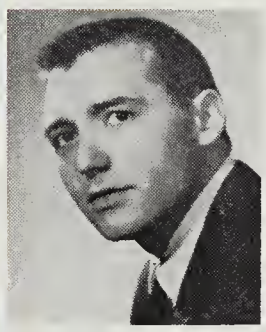
"How I Would Sell . . .

THE SECRET WAYS

U-I Spy Thriller Of "Iron Curtain" Terror And Escape

An Exclusive **SHOWMANALYSIS** Prepared by—

ROBERT B. SOLOMON, President
Solomon-Sayles Advertising, Detroit, Michigan



ABOUT THE AUTHOR • Bob Solomon has been president of Solomon-Sayles, a Detroit advertising agency for eight years. During that time, he has handled the advertising and promotion for Metropolitan Exhibitors of Detroit, a group of 40 second-run, pre-key and key neighborhood and drive-in theatres. The M.E.D. group has banded together to advertise mutual picture dates. He has handled several first-run simultaneous breaks for M.E.D., including "The Bellboy," "The Great Impostor," and now he is handling the first-run saturation break of "The Secret Ways," which opens April 19 at 27 Detroit theatres.

Successful selling of "THE SECRET WAYS," Universal's new European-filmed suspense thriller, demands a twin-pronged campaign.

One prong will be aimed at the vast action-loving audience —the teenagers and young adults who clamor for slam-bang action and tense excitement from the opening reel.

The other will be keyed to the foreign-language element—especially moviegoers of Hungarian, Polish, Romanian, Yugoslavian, and other slavic nations. The on-the-spot realism and authenticity producer-star Richard Widmark has achieved by shooting "SECRET WAYS" entirely in middle Europe offers a tremendous selling "plus."

Capitalizing on this "plus" factor can bring a real boxoffice bonanza—particularly in cities such as Detroit, where there are three-quarters of a million citizens of slavic extraction. Some are second-generation Americans. But many are newcomers who have only recently fled the Red tyranny portrayed so effectively in "SECRET WAYS."



For them, the storyline mirrors life. The intrigue, the suspense, the clashes with the border patrols, the nerve-wracking days being pursued by the relentless secret police all are recorded in the film. And it was all filmed on location in Austria, chiefly in and around Vienna—a heartbeat away from the bristling Hungarian border.

The plot has Widmark, as an American adventurer, slipping into Budapest to rescue a Hungarian underground leader before the fast-closing jaws of the Red security police can grab him. Aiding Widmark is the leader's daughter, who had escaped to Austria earlier. This role is handled by Sonja Ziemann, one of Germany's top actresses.

NEWSPAPERS

A very heavy campaign of newspaper ads in the metropolitan dailies will be augmented by an additional campaign in five papers reaching a large section of the foreign population. A teaser ad campaign beginning the Friday before the Wednesday opening will tell readers to *"Watch for the 'Curtain' to be raised, etc., etc."* The large ads will break the Sunday before opening. With the combined metro and foreign language press coverage, "SECRET WAYS" will have one of the largest advertising coverages ever afforded a Universal-International picture here.

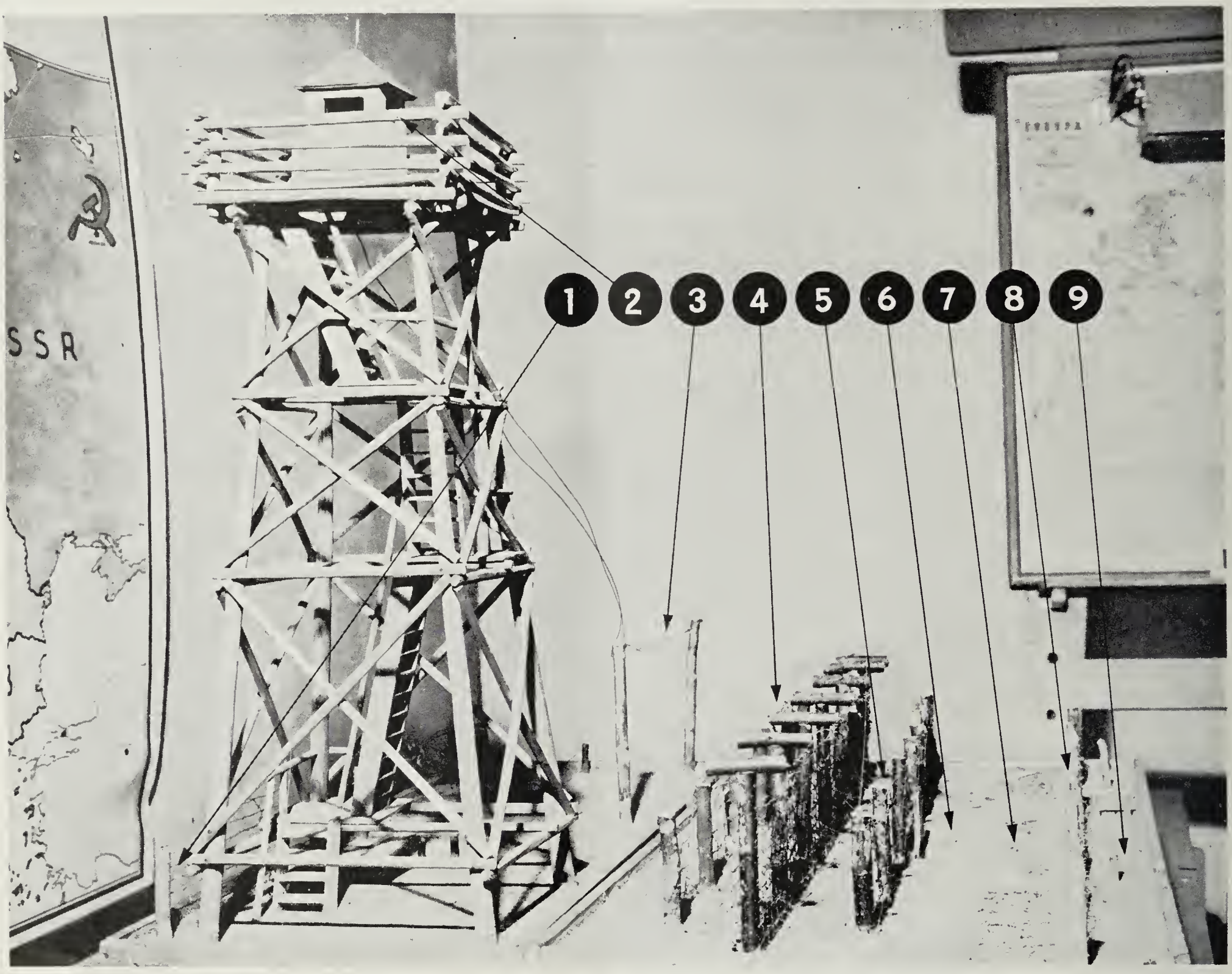
THIS AD highlights all the raw action for the film fan who likes his entertainment of the rough and ready variety.

SENSATIONAL REPRODUCTION OF IRON CURTAIN BORDER DEATH TRAP

RECREATED FOR "THE SECRET WAYS"

For Newspaper Planting · Special Herald for House to House Distribution · Photo Enlargement for Dynamic Lobby Display · Displays in Book and Department Stores

IT'S A SHOCKER and IT'S TRUE!!



1. Barbed Wire Fence—On Eastern side of Curtain to prevent escapees from reaching the West. 2. Tower—One of thousands manned day and night by Hungarian Reds who live beneath it. 3. Telephone and Power Communication between border towers on entire frontier stretching from Northern Germany to Bulgaria in South—used for Alert. 4. Main Defense—10 ft. high steel wire fence—impregnated with small mines on fence designed to maim escapees. 5. First Barbed Wire Barricade — electrically charged as are all units. 6. Manhole — leading to subterranean tunnel which goes to base of tower—used solely by soldiers guarding tower. 7. Mined area. 8. Electrified Fence. 9. Trip Wire—sets off alarm in each tower on contact, automatically releasing live dogs and guards.

In addition to the always-valuable stills and hand-out stories, a human interest campaign of stories will be used by both segments of the press. There are virtually hundreds, if not thousands, of Hungarian refugees who escaped the uprising now living in Detroit. The press has been alerted to do some "I was there" stories, as well as the possibility of good photo breaks before the play date.

RADIO

In addition to the 30- and 60-second spots which will be used at almost saturation strength for a week preceding the playdate, live personality interviews will be used. These will be kicked off with appearances by Morrie Steinman, U-I's publicist in charge of the big Detroit premiere. Following him will be Euan Lloyd, the film's associate producer, who worked on location in Europe. He is also set for talks at luncheon clubs and before Hungarian Freedom Fighter groups. Last—but certainly not least—Sonja Ziemann, one of Germany's top box-office stars and Widmark's leading lady, will fly in. Both Miss Ziemann and Lloyd will appear on several foreign-language radio programs as well as the usual interview shows.

TELEVISION

Lloyd and Miss Ziemann will appear on a half-dozen TV shows originating in Detroit, plus one across the Detroit River, originating at Windsor, Ontario's powerful CKLW-TV.

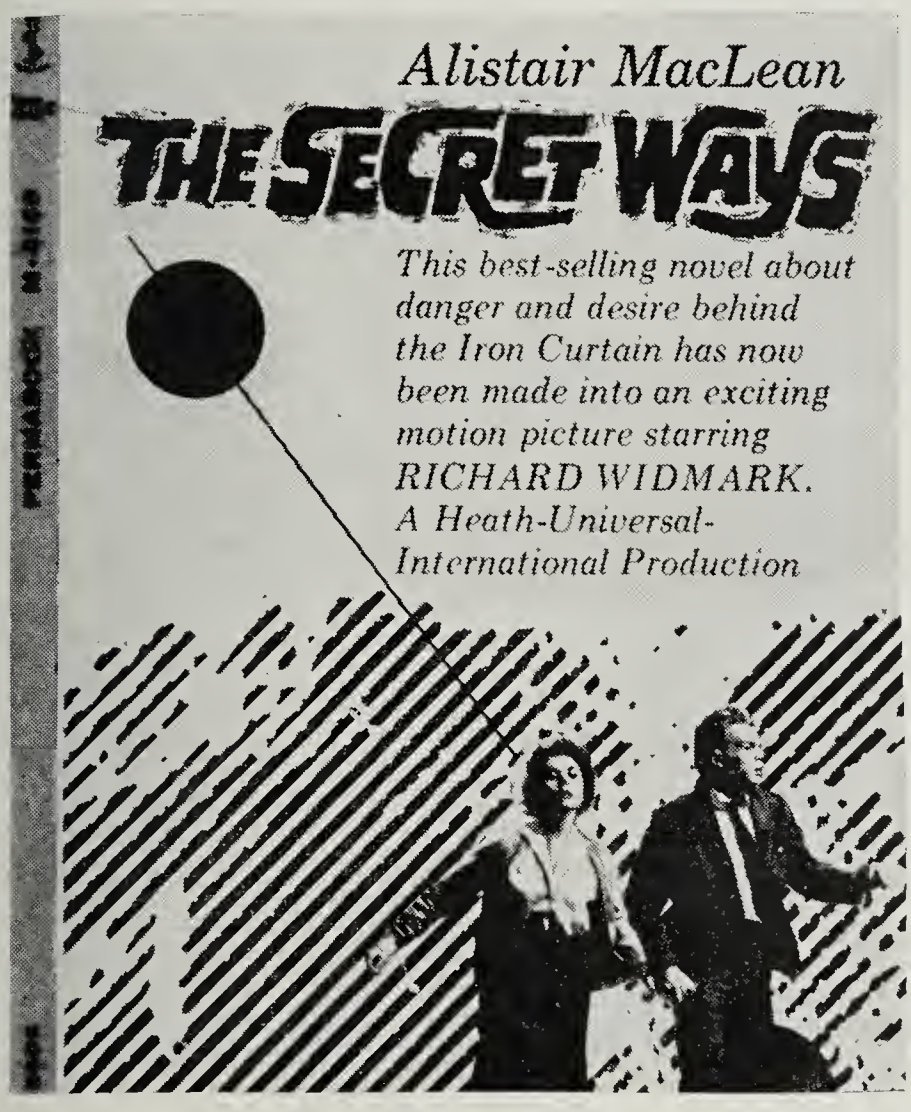
Complementing the radio schedule, a huge "spot" campaign will be in progress a week prior to opening.

Efforts are being made to have a panel of Detroit newspapermen appear on a show with Lloyd to question him about the European situation as he saw it.

EXPLOITATION

Over a half-dozen "opinion makers" screenings are being held for the leading members of the Hungarian, Polish and Austrian communities. Among them will be consulate members of the various nationalities.

A tie-up and contest is being consumated with one of the city's largest drug chains whereby they will feature a tie-in ad in the morning and evening papers during the week of the opening. In addition, the "vanishing message" card being made available by Universal for "SECRET WAYS" will be distributed. When dry, it is blank. But when wet, a message appears plugging the picture. The cards are numbered and store customers holding winning numbers to be posted at each drug store will win a pair of tickets to see "SECRET WAYS."



ABOVE, the best-selling paperback edition available for tieup purposes by enterprising exhibitors. BELOW, two European beauties, Senta Berger, left, and Sonja Ziemann, a treat for U.S. audiences.



COMING . . . in the issue of April 26
WILLIAM KANEFSKY, Manager
Studio Theatre, Philadelphia, Penna.
tells how he would sell . . .
Continental's
"SATURDAY NIGHT AND SUNDAY MORNING"

The full theatre trailer will be seen at a booth manned by the projectionists' union at a city-wide industrial union fair at Detroit's mammoth Cobo Hall. In addition, 500 free passes will be distributed. Some 1,000,000 people are expected.

The pocket book edition distributor of the novel, "The Secret Ways," Ludington News Co., has been contracted and is giving full cooperation. The firm will place streamers and/or window cards at all its locations and will also banner its delivery trucks.

A hard-cover tie-up has been arranged with the J. L. Hudson Co., Detroit's largest department store operation. Signs cross-plugging the book and the movie will be placed in a street-level window of the downtown store. The main branch of the Detroit Public Library has also agreed to post a "Read the book—See the movie" card.

Because Swiss Air has a "bit" in "SECRET WAYS," a window has been secured in one of the leading downtown banks plugging both the airline and the film.

And that's the campaign—a blend of the tried-and-true with advertising and exploitation approaches designed specifically to reach a particular section of the vast movie-going audience.

THIS AD is a more sophisticated approach for a different audience, one more interested in political significance.



New N.Y. Theatre Part Of Loew's Big Five-Point Expansion Program

NEW YORK—A new motion picture showcase theatre in Manhattan's Silk Stocking District is one of a quintet of projects in Loew's immediate expansion plans. Two new motor hotels on Eighth Avenue, New York City, a luxury resort hotel in San Juan, Puerto Rico, and a possible apartment hotel on Park Avenue, were also announced by Laurence A. Tisch, chairman of the board and chief executive officer of Loew's Theatres, Inc., to round out the company's five-point expansion program.

A 600-seat luxury theatre has been incorporated into the plans for the 40-story Tower East, city's tallest apartment building, to rise on the west side of Third Avenue between 71st and 72nd Streets, on the site of the former Loew's 72nd Street Theatre. The theatre will be known as Loew's New 72nd Street and is being designed by John J. McNamara, well-known theatre architect.

Tisch stated that the company's theatre department is seeking other sites for medium-sized theatres in promising areas.

"We plan to make the new 72nd Street operation the finest theatre of its size to be found anywhere. In projection, sound, decor, and patron comfort, it is our intention to provide only the best."

Tisch also outlined plans for the two Eighth Avenue projects: Loew's Motor Inn, on the west side of Eighth Avenue between 51st and 52nd Street, and Loew's Midtown Motor Hotel, on the east blockfront of the same avenue between 48th and 49th Streets. Both will be 11 stories high, each providing 300 rooms, in-hotel parking, a restaurant, cocktail lounge, and meeting rooms. These operations will be in addition to the 800-room Summit Hotel, opening in July on East 51st Street at Lexington Avenue, and the 2,000-room 50-story Americana of New York, rising on the east side of Seventh Avenue between 52nd and 53rd Streets.

Loew's has purchased from the IBEC Realty Company, the San Juan Hotel Corporation, and stockholders in the San Juan Apartment Corporation, a five-acre site in San Juan, Puerto Rico. The new Loew subsidiary will be known as Americana Puerto Rico, and will erect a 450-room luxury resort hotel on the site which overlooks the Caribbean.

Morris Lapidus, who is designing the Americana of Puerto Rico tells of a "floating golden bubble" public room, of a supper club with a stage sufficiently large to accommodate a Broadway musical, and of the all-glass balconied facades overlooking the pool and cabana area and the surf.

According to Tisch, Loew's is negotiating for a choice parcel of Park Avenue property upon which the company plans to build a 650-room apartment hotel. The site, he said, could not be revealed at this time.

"We are confident that the increased revenues which will begin on the day each of our new enterprises opens will greatly increase our earnings and attendant cash flow," said Tisch.

Discounting rumors that Loew's was disappearing as a theatre circuit, the thought was expressed that rather the organization was set to go the other direction and expand its theatre activities. Not only are new theatres being announced as readied for construction, but scouts are out seeking suitable locations in the greater New York area and its suburbs, after which attention will be focused on other parts of the country. The Loew Circuit presently consists of 94 theatres, and the brothers Tisch estimated that that number will not be reduced.

The trend is to smaller theatres when newly constructed or less seats when refurbished, with emphasis on better viewing and more comfort for patrons. Smaller theatres are easier to operate and maintain, and less pictures are required because they usually play longer.

Other announcements were that Loew's Yonge Street Theatre in Toronto was being remodeled as was the Palace in Memphis, with the latter to get Cinerama installations, The drive-in field would be investigated as will locations for four-wall first runs in shopping centers in suburban areas.

General D-I Expanding; To Double Volume By 1963

WILMINGTON, DEL.—General Drive-In Corporation will double its present $8,000,000 volume by 1963 and will have expanded its current bowling business to 364 lanes by the end of this year, stockholders of the theatre and bowling chain were told by Philip Smith, president.

Smith reminded shareholders at the company's annual meeting that, when the company made its public offering in June, 1960, it anticipated merely doubling its volume in five years. "Growth has been far in excess of our anticipations," he declared.

Since August, General Drive-In has opened three new bowling centers with a total of 112 lanes and has another 252 lanes under construction or scheduled for completion by the end of 1961. Its shopping center theatre program includes five already in operation and another four scheduled for completion by the end of this year.

Col. Names Zimmerman

CHICAGO—Milt Zimmerman, currently serving as Columbia Detroit branch manager, has been named branch manager of the Chicago office, it was announced by Rube Jackter, Columbia's vice-president and general sales manager. Jackter flew to Chicago from his New York home office to make the new appointment to the key post at a meeting with the staff of the Chicago branch.

Zimmerman attended the University of Minnesota and worked for the old Chicago Herald-Examiner before leaving to enter the motion picture field with Universal Pictures in Minneapolis. He then moved over to Universal's branch office in Detroit where he served as city salesman, office manager, and booker. In June, 1950, he joined Columbia Pictures as manager of the Detroit branch.

Ark. Exhibs Plan Meet

LITTLE ROCK—Bruce Young, Pine Bluff, Ark., president of the Independent Theatre Owners of Arkansas, announced the schedule of events for their 42nd annual convention to be held in the Marion Hotel, Little Rock, May 2 and 3.

TOA president Al Pickus and George Roscoe will attend and panels will concentrate on showmanship.

Court Approves Split To Avoid Bidding

NEW YORK—A precedent setting decision which was the first instance of judicial approval of "splitting of product" agreement entered into to avoid what the Court viewed as "suicidal" competitive bidding was recently rendered in the U.S. First Circuit Court of Appeals in Massachusetts in an action brought by Herbert I. Brown, Victoria, Greenfield, Mass., against Western Massachusetts Theatres' Garden in the same town.

Herman M. Levy, Theatre Owners of America's general counsel, said, "Added significance was attached to the decision in light of the fact that the distributors were parties to the 'split' and that the 'split' excluded one of three competitive theatres."

Levy also said that "as far as is known, the decision represents the first instance of a court's recognizing that competitive bidding, in the words of the appeals tribunal, 'was not always what it purported to be'."

Involved in the "split" agreement were the first-run Garden and the first-run Lawler, operated by the M. A. Shea Massachusetts Corporation. Brown, whose Victoria is also a first-run, was excluded from the agreement.

Brown filed an antitrust suit charging that "the distributors agreed with Western and with Shea to divide the bulk of the first-run product between them, thereby depriving Brown of an opportunity to obtain a supply of first-run product needed by him for the effective operation of his theatre."

Brown lost his case in U.S. District Court, and his appeal to the higher court was turned down.

The defendant distributors were not part of the trial in the lower court, having settled their differences with plaintiff Brown, and were therefore dismissed from the case. As for Shea, it "withdrew its appearance and was defaulted." The case wound up with two competitors, Brown and Western, as the ultimate parties.

Levy holds that "distributors who sincerely want to eliminate competitive bidding do well to read this decision, calling attention particularly to this thought voiced in the decision: "Of course, this is not to question that competitive bidding is one acceptable method of distributing films for exhibition . . . It does indicate, however, why a departure from competitive bidding does not in itself constitute or prove a violation, and cannot be helpful to the plaintiff unless he can rationally relate it to other conduct by the alleged conspirators."

Levy asserted that "those distributors who really want to curtail the use of competitive bidding will find comfort, help, and guidance in this decision."

According to Levy, the decision lends support to "the legal principle that a distributor, acting independently and impelled by sound business motives, may, without danger, select one of two competing theatres as its customer."

"There can be no doubt that this decision will be of great help to exhibitors in working out 'splits' with distributors; and, if they are sincere, the distributors will find it difficult to refuse to become parties to the 'split'. This does not mean, however, that this decision will apply to all situations. The principle seems established that 'splits' are valid and legal; but the facts of any particular situation have to be analyzed carefully in order to determine whether this principle will apply to these facts."

T-L Income Increases 51 Per Cent Over '59

NEW YORK—At the annual stockholders meeting here on April 27 Trans-Lux Corporation stockholders will elect 12 directors and vote on a proposed stock-option plan for officers and employees.

T-L had consolidated net income, after taxes, of $502,217 equal to 90 cents a share, in calendar 1960, according to the annual report. That was about 51 per cent over 1959 net income totaling $332,288, equal to 60 cents a share. Gross revenues from operations in 1960 totaled $6,516,091, compared with $5,672,134 in the previous year. Revenues from entertainment activities increased to $3,401,409 from $2,873,576.

Company currently operates 10 theatres, nine of which are first-run houses; distributes independently made foreign and domestic films; produces and distributes TV film series.

Board nominees are Chester Bland, Harry Brandt, Richard Brandt, Jay Emanuel, Allan Fromme, Percival E. Furber, Aquila Giles, Edison Rice, Jacob Starr, Melvin Starr, Ralph Weiner, and Milton C. Weisman.

20th-Fox To Release 22 Major Pix Through Remainder Of '61—Norris



The Duke of Edinburgh, right, shakes hands with Peter Sellers, star of 20th-Fox's "I Like Money," at the recent Royal world premiere at the Carleton, Haymarket, London. Nadia Gray, co-star of the film, is seen center.

NEW YORK—With what was termed by general sales manager Glenn Norris as "the most ambitious array of attractions that 20th-Fox has made available in any corresponding time in its history" the company will domestically release 22 major features in the eight-month, 35-week period beginning in May and running through the remainder of 1961.

Announcement of the release schedule was made by Norris following a series of meetings with the company's recently formed sales cabinet, which includes Robert L. Conn, Abe Dickstein, Thomas O. McCleaster, Peter Myers and Clayton G. Pantages. Following the meetings, the members of the sales cabinet left for key regional centers where they will conduct a series of nation-wide regional and local level sales sessions with exhibition leaders and the company's branch managers, salesmen, and bookers.

The 22 attractions, which Norris described as "the most lucrative product line-up not only for the company but for all of the nation's exhibitors in 20th history," have been strategically scheduled to provide the best possible playing time, based on the type of picture and its audience potential.

The major attractions for which Norris scheduled release dates follow:

MAY—"Return to Peyton Place" with Carol Lynley and Jeff Chandler; "The Big Show" with Esther Williams and Cliff Robertson; "The Right Approach" with Frankie Vaughan, Martha Hyer and Juliet Prowse.

JUNE—"Wild in the Country" with Elvis Presley and Hope Lange; "Snow White and the Three Stooges" with Carol Heiss and the Three Stooges; "Madison Avenue" with Dana Andrews and Eleanor Parker; "Battle at Bloody Beach" with Audie Murphy and Dolores Michaels.

JULY—"Francis of Assisi" with Bradford Dillman and Dolores Hart; "Misty" with David Ladd and Arthur O'Connell; "Voyage to the Bottom of the Sea" with Walter Pidgeon and Joan Fontaine.

AUGUST—"The Big Gamble" with Stephen Boyd and Juliette Greco; "The Hustler" with Paul Newman and Jackie Gleason; "Pirates of Tortuga" with Ken Scott and Leticia Roma.

SEPTEMBER—"I Like Money" with Peter Sellers and Nadia Gray; "Marines, Let's Go" with Tom Tryon and David Hedison.

OCTOBER—"Bachelor Flat" with Tuesday Weld and Richard Beymer; Norris announced also that in October the company will premiere an outstanding and much-publicized attraction whose identity cannot be revealed until later this spring.

NOVEMBER—"The Inspector" with Natalie Wood and Stephen Boyd; "A Star in the West" with Debbie Reynolds and Andy Griffith.

DECEMBER—"Tender Is the Night" with Jennifer Jones and Jason Robards, Jr.; "Two Little Bears" with Brenda Lee and Eddie Albert; "The Commancheros" with John Wayne and Charlton Heston.

Tax Exemption Okayed

BALTIMORE, MD.—The Maryland Senate has passed a bill permitting municipalities to exempt motion picture theatres from an increased admission tax.

Also passed was another bill, backed by Allied MPTO of Maryland, eliminating all state licenses for theatres and drive-ins.

Universal, Decca Look For Increase In Earnings For Second Half Of '61

NEW YORK—Milton R. Rackmil, president of Decca Records, Inc., and its subsidiary, Universal Pictures, stated that they individually expect this year to equal their financial results of last year.

In both instances, Rackmil forecast increased earnings in the second half of the year. First and second quarters of each company were under the comparable periods last year, he noted.

For Decca Records, whose annual meeting followed that of Universal, net earnings (including Universal) were $5,524,757, equal to $4.29 a common share, in the year ended Dec. 31, 1960, compared with $2,321,923, or $1.81 a share, in 1959.

For Universal Pictures, net earnings were $6,313,000, equal to $6.92 a share, in the year ended Oct. 31, 1960 compared with $4,698,000 or $5.02 a share, in fiscal 1959.

Rackmil, for each company, attributed much of the expected results for the second half to "the big pictures we have coming up."

"If as, and when pay TV comes," Rackmil told Universal holders, "presumably it will be another market, and we will do business. You can't fight progress. And I'll go on the basis that pay TV will come along."

To Decca holders, he said, "There's no question that we will be part of any market (pay TV) that is developed that can use motion pictures."

Rackmil informed both groups that "we have been classifying and arranging our post-1948 catalogue, and when the time is right and the money is right we propose to do something about it."

However, he added, "We do not propose to release them in bulk, but in packages, for the greatest return. Nothing made after 1956 will be included, to give our exhibitor customers five-year protection."

Universal, it was inferred, will probably handle the leasing of the 1948-56 product internally. Its pre-1948 catalogue was leased to Screen Gems which later packaged them. Currently, Screen Gems is paying about $3,000,000 a year on that leasing arrangement.

Universal stockholders, at their morning meeting, reelected seven directors including Preston Davie, Albert A. Garthwait, John J. O'Connor, Rackmil, Budd Rogers, Harold I. Thorp, and Samuel H. Vallance.

Decca Records, as of Dec. 31, 1960, held 777,985 shares of Universal common stock, or 84.317 per cent of the voting stock outstanding.

Later, Rackmil specified the inventory value was now $38,000,000 "that happens to be money in the till just the same as cash, and we're in the business to make pictures, not keep cash in the till."

Decca stockholders later unanimously reelected six directors, including Rackmil, Leonard W. Schneider, Martin P. Salkin, Garthwaite, Thorp, and Vallance.

Additionally they approved a restricted stock-option plan for Rackmil, granting him rights to buy 35,000 shares of capital stock held in the treasury at $31.60 a share.

Stockholders defeated a proposal to adopt cumulative voting (which Universal has) for Decca, as introduced by Lewis D. and John J. Gilbert. The latter of the brothers indicated a fourth attempt would be made next year.

Following the Universal meeting, the board declared a quarterly dividend of $1.0625 per share of the 4½ per cent cumulative preferred stock, payable this June 1.

The board also reelected the following Universal officers: Rackmil, president; Adolph Schimel, vice-president, secretary, and general counsel; O'Connor, Edward Muhl, David A. Lipton and Henry H. Martin, vice-presidents; Felix M. Sommer, treasurer and assistant secretary; R. M. Miles, controller and assistant treasurer; Charles H. Stineford, assistant treasurer; and Morris Davis and Anthony Petti, assistant secretaries.

Decca's board later elected the following officers of that company: Rackmil, president; Lenoard W. Schneider, executive vice-president; Louis A. Buchner, vice-president and treasurer; Milton Gabler, vice-president; Martin P. Salkin, vice-president; Samuel Yamin, secretary; Isabelle Marks, assistant secretary; and Irving E. Wiener, assistant treasurer.



The NEW YORK Scene

By Mel Konecoff

NOVELIST SLOAN WILSON and motion picture distributor Sig Shore have formed a film producing partnership, and their first picture will be made from Wilson's current best-seller, "A Sense of Values." The author's previous two novels, "A Summer Place" and "The Man In The Gray Flannel Suit," were produced and distributed respectively by Warners and 20th Century-Fox. Both were box-office successes, with "A Summer Place" having already grossed more than seven million dollars.

There is no deal for distribution of the latest, and although Shore controls distribution outlets throughout the country, he won't take on "A Sense of Values." A start will probably be made on the film shortly after the first of the year, with a major distributor probably putting up most of the money to finance the film.

Wilson, who is interested in making a good movie and not necessarily more money, is intrigued with the thought of the actual supervision of a film based on his writings. In the past, he wasn't consulted about what was put on the screen by other companies who bought his books. He received 25 per cent of the profits from "A Summer Place," and he wryly noted that the contract was longer than the novel. He eventually hoped to make a million dollars on the film, which may be why money is no longer his object. Incidentally, the contract with Shore is one-half page.

Wilson, who describes himself as a middle-aged man in the middle class living in the suburbs who likes to write about middle-aged men living in the suburbs, had no beef with Hollywood, although he did think that authors should be consulted to a greater degree regarding the filming of their works. When he went out to Hollywood, he never did get to meet any of the production people working on his film, although he was taken to lunch by Jack Warner.

DEPARTMENT OF PICTURES: American International president Jim Nicholson was in town with a print of his first personal production, "Master of the World," based on the Jules Verne story, and he thought that exhibitors these days were more interested in a film and its subject matter rather than in the maker.

He reported that A-I's plan of releasing at least one big picture a month was working out fine. About half of the films would be made here and half abroad.

He hosted a reception for exhibitors and the press following a screening of the film for exhibitors.

DEPARTMENT OF HAIL AND FAREWELL: Roger Lewis resigned last week, effective June 1, as advertising and publicity vice-president at United Artists to hit the rocky road to independent production. The thought occurs to us that he will bring a wonderful knowledge of the advertising, publicity, and distribution sides of the business to a new area, and the overall result should be one that will benefit many.

We wish him well, and we also extend our good wishes to his successor, Fred Goldberg, who should be real fine in the top advertising and publicity spot. The latter has a wonderful background and a fine talent.

ACADEMY REMINISCING: While we were awaiting the results of the latest Academy Awards, we couldn't help but think back to when only 250 persons attended the first Awards ceremony which was slighted by the local press and totally ignored by radio. The 33rd "Oscar" show is expected to reach well over 100 million people over combined radio and TV networks.

ASIDE TO JOE HYAMS: When you're next talking to the coast please find out what Mervyn LeRoy is going to do with all those wisteria, azaleas, and cherry trees after he's through with them in the scenes for "A Majority of One." The Japanese Iris we don't care about.

Long live Miracle-Gro.

ENTERTAINMENT NOTE: Myron Starr, president, Motion Picture Bookers Club, has appointed Etta V. Segall of Allied Artists and Ruth Lowenthal of Loew's Theatres as entertainment chairmen for 1961—and can these gals make with the entertainment.

Press Group Names "Best"

NEW YORK—The All American Press, an international group of multi-lingual newspapers and magazines, has announced the selections for the third annual "bests" in motion pictures released during 1960.

They are best motion picture, "The Sundowners" (Warner Bros.); best foreign language film, "General della Rovere" (Continental); best musical film, "Song Without End" (Columbia); best star actor, Burt Lancaster ("Elmer Gantry"); best star actress, Elizabeth Taylor ("Butterfield 8"); best supporting actor, Sal Mineo ("Exodus"); best supporting actress, Shirley Jones ("Elmer Gantry"); best director, William Wyler ("The Apartment"); best song, "Never On Sunday"; best newcomer—actor, Lee Kinsolving ("The Dark at the Top of the Stairs"); best newcomer—actress, Paula Prentiss ("Where The Boys Are").

Md. Censors Ban Two

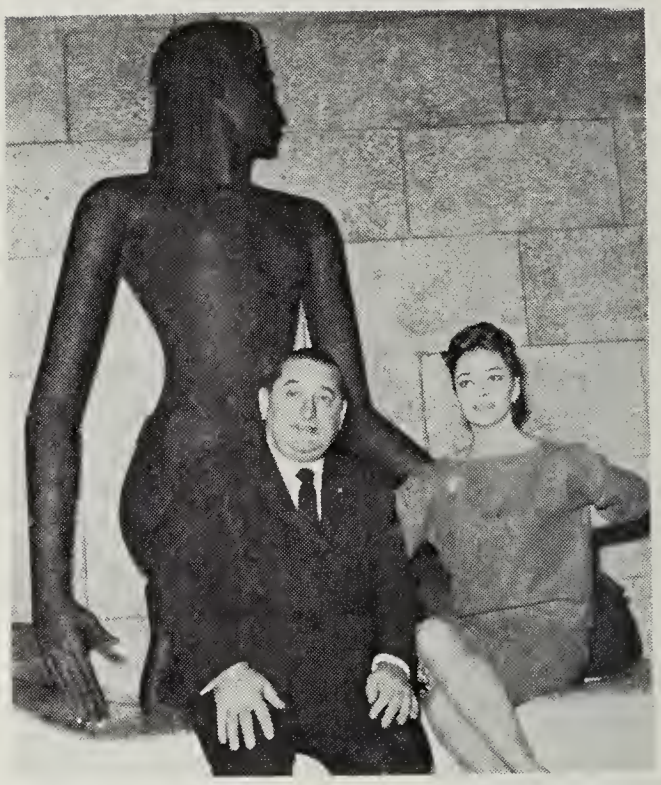
BALTIMORE, MD.—For the first time in six years, the State Board of Motion Picture Censors has branded two films dealing with nudity as obscene and forbade their exhibition in Maryland.

The banned films are "The Immoral Mr. Teas" and "Shangri-La." Revisions were suggested in "Career Girls On A Naked Holiday."

Meyers Heads Ill. Allied

CHICAGO—Sam C. Meyers, vice-president of Allied Theatres of Illinois who had been filling the post of president left vacant by the death of Jack Kirsch, was elected president of the group at a board meeting.

Others named to office included Jack Clark, Mayer Stern, and Richard Balaban, vice-presidents; Howard Lubiner, secretary; and Ronald Kuhlman treasurer.



Joseph E. Levine and Pier Angeli are seen in Rome on one of the sets of Titanus-Embassy production of "The Last Days Of Sodom and Gomorrah."

Nine Pix Highlight Embassy Schedule

NEW YORK—Embassy Pictures Corp. has nine features ready for release, before the cameras in Europe, or in preparation, headed by the company's "Two Women," the next attraction at the Sutton here.

"Two Women," the Italian government's official entry into the 1961 Cannes Film Festival, stars Sophia Loren in the Vittorio De Sica dramatization of Alberto Moravia's best-selling novel.

The nine-picture lineup also includes "The Fabulous World of Jules Verne," winner of the Grand Prize of the Brussels Film Festival, and "Bimbo The Great." Both pictures will be released by Warner Bros. in June.

Also, "Morgan The Pirate" and "Thief of Baghdad," starring Steve Reeves, which MGM will release this summer, and "Wonders of Aladdin," starring Donald O'Connor, which MGM will release late this year.

Currently before the cameras in Morocco is the multi-million dollar spectacle, "The Last Days of Sodom and Gomorrah," being directed by Robert Aldrich. Ready to begin production in New York and Hollywood this summer is "Boys' Night Out," a comedy starring Kim Novak, which Phoebe and Henry Ephron are writing.

Completing the Embassy Pictures lineup is "The Passionate Thief," starring Anna Magnani, Ben Gazzara, Fred Clark, and Toto.

Return Of The "Clan"

NEW YORK—Frank Sinatra's Essex Productions announced its next motion picture venture, "Badlands," a $3 000 000 Technicolor and Panavision western starring Sinatra, Dean Martin, Peter Lawford, Sammy Davis, Jr., Joey Bishop, Buddy Lester, Henry Silva, and Doug McClure. It will be produced by Sinatra from a script by W. R. Burnett on location in Kanab, Utah, this summer for United Artists release.

"Badlands" will reunite the all-star cast that so successfully turned "Oceans 11" into one of last year's boxoffice hits. As they did during filming of "Oceans 11," Sinatra and the rest of the cast will be playing night club dates in Las Vegas during shooting of "Badlands."



LONDON Observations

by Jock MacGregor

WITH THE BOX OFFICE clicking merrily thanks to good product and the fine, unseasonable weather of the past 10 weeks which has drawn Britishers back to the cinemas, an enormous fillip has been given to production. Associated British and 20th Century-Fox have within days of each other announced imposing line-ups.

To launch the ABPC program, C. J. Latta invited the trade press to lunch in the board room at the Elstree Studios. Following introductory remarks stressing the fact that the corporation's studios had had their busiest year ever without stopping, their greatest successes at home and abroad, and that during the current fiscal year which has just started they would be even busier, he introduced the heads of departments to reveal their own success stories and their plans.

First came Macgregor Scott to tell of sales successes. Following hot on the heels of "The Long and the Short and the Tall," Tony Hancocks "The Rebel" has soared to the heights and can well establish a new record for a London release. The tv teaser plug, "It's 'Ancock not Hitchcock," has apparently really caught the imagination.

"The Rebel" has been taken for release in America by Walter Reade, who flatly refused to see it here as he claims that his enthusiasm for some pictures which he has seen with European audiences has not been shared by his staff. Instead, he said he would just tell them about the business it is doing. Irving Wurmser saw it alone in the projection room and was not convinced, so he sneaked it in a New Jersey theatre, chosing a dud evening when there were only 300 in the audience. The unknown Tony Hancock electrified them and will now make a personal appearance tour in connection with the openings in September.

From Toronto where Nat Taylor reports big business with "Operation Bullshine," through Karachi, on to Bombay and Singapore, to Auckland, New Zealand, Mac had a success story all the way. "School for Scoundrels" will bring back the biggest gross ever for an ABPC picture from the American market, and now Elliot Hyman's Seven Arts Productions has completed the biggest individual deal to take 17 Elstree pictures including Charles Drake's "Sands of the Desert" for theatrical distribution in the U.S.

Studio chief Jimmy Wallis, who in an aside mentioned that his executive team must be the smallest in the world for any studio of comparable size, announced 10 productions finalized for shooting during the current year. These include six comedies and four dramas. The settings will include Japan, the South Seas, South Africa, and Jamaica. Casting director Robert Lennard believes that he has a big discovery in Elke Sommer who will be seen for the first time in Richard Todd's "Don't Bother to Knock." He is of the opinion that the public will now accept a continental sex star in a big way.

T-L Shifts Oken

NEW YORK—Murray Oken has been appointed eastern division manager of Trans-Lux Television Corporation, it was announced by Richard Carlton, vice-president in charge of sales.

Oken formerly was western division manager, heading up the Hollywood office. Prior to that he was midwest division manager.

SHOWMEN'S CHOICE FOR THIS and EVERY YEAR

For The BEST SPECIAL TRAILERS

42 Years of Experience have taught us the "know-how" of making Special Trailers . . .

You Can't Beat filmack

Let us prove it to you.

1327 South Wabash Avenue Chicago 5, Illinois

David E. BRODSKY *Associates*

THEATRICAL INTERIOR DECORATORS

242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.

PAINTING • DRAPERIES • MURALS

STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.

240 N. 13th STREET • PHILADELPHIA 7, PA.

Theatre Installations and Maintenance

Lewis Exits UA Post; Goldberg To Succeed

NEW YORK—Roger H. Lewis, vice-president in charge of advertising, publicity, and exploitation for United Artists, has resigned from that post effective June 1 to enter independent production, it was announced by Max E. Youngstein, United Artists vice-president.

Youngstein stated, "Roger Lewis has been with this company almost from the time the new management took over. His contribution to the success of its advertising and publicity activities is well known and widely respected. We are sorry to see him go and we wish him well."

Fred Goldberg has been named executive director of advertising, publicity, and exploitation. Prior to his new assignment, Goldberg served for two years as UA's director of advertising, publicity, and exploitation.

Entering the motion picture industry in 1946 at Paramount, Goldberg served as assistant exploitation manager, trade paper contact, syndicate contact, New York newspaper contact and promotion manager. Goldberg moved in 1953 to RKO Pictures where he assumed the position of assistant publicity manager. He later served as advertising, publicity, and exploitation manager at the I.F.E. Releasing Organization, and as vice-president of Norton and Condon. Goldberg subsequently became head of the New York office of Blowitz and Maskel. In 1958 he came to United Artists as executive assistant to Roger H. Lewis, then national director of advertising, publicity, and exploitation. Later, Goldberg was promoted to the post of director of advertising, publicity, and exploitation.

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

Service Is Our Job . . . Please Help Us To Serve You.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.



CANADIAN Highlights

By Harry Allen, Jr.

CROWDED THEATRES greeted the first commercial Sunday films in Ontario. They were screened in four northern Ontario screens this past week, and hundreds of residents in Cochrane and Timmins jammed the houses. Despite a warm, bright sunshine which pushed temperatures up into the high forties, the theatres had waiting lines even before they opened at 1.30 p.m.

Toronto's City Council will deal with the draft bylaw authorizing Sunday films in the city on April 24. The bylaw has been called for by the city fathers. Both Odeon and Famous Players Canadian Corp., Ltd., have said they plan to open their theatres in the city just as soon as the new bylaw is passed.

Timmins was the first Ontario municipality of 14 Ontario towns to authorize Sunday films. The one theatre in Cochrane, where movies were authorized just after they were in Timmins, reported heavy attendance on the first open Sunday. The majority at the first show were children. Frank Colameco of Mascioli Enterprises, owner of the three theatres, and partners of Famous Players Canadian Corp., said the crowds for the afternoon performances were above the weekday normal.

JOHN J. FITZGIBBONS, president of FPPC, says in the company's annual report that Sunday films should be beneficial to the company, although it will involve additional operating costs. The net profit for the company in 1960, dropped about 17.7 per cent to $1,857,251, equal to $1.07 per share. Decline was attributed by Fitzgibbons to absorption of preliminary expenses and operating losses of the Telemeter system. A subsidiary, General Sound and Theatre Equipment, Ltd., also incurred a loss during the year. A falling off in theatre receipts was also noted in 1960.

Fitzgibbons reported further progress in 1960 in eliminating unprofitable operations. At year-end, the company and affiliates operated 298 regular and 42 drive-in theatres out of 1,447 regular and 232 drive-in theatres in Canada. Operating results of the Kitchener and Quebec City TV stations were the best in history, Fitzgibbons says. The company's working capital dropped to $8,546,524 at Dec. 31, 1960, from $10,354,770 a year earlier, reflecting additions to fixed assets and the excess of dividends paid over 1960 earnings. Current assets are seven times current liabilities, the president says.

THE DECISION by the country's two largest theatre circuits to eliminate theatres which no longer hold profit possibilities is closing theatres across the country. On April 2, Famous Players assumed full operation responsibilities in two communities where Odeon was formerly active, and on that day, Odeon did the same in two places where Famous Players had been represented. This pattern will continue in other places where and when warranted. Affected by the moves are Victoria, Port Arthur, and Fort William, Kingston, and Moncton. Fewer features will be needed for each city, meaning that the remaining theatres are to be the destination of more of the high-quality productions.

Famous Players is operating in Victoria and Moncton. In Victoria, where Odeon's Plaza will close, FP will operate the Capitol, Royal, and Odeon. In Moncton, where Odeon just closed the Empress, FP will run its Paramount and the Capitol, which had been under the Odeon banner. Odeon is operating in Kingston, where Famous Players has closed the Grand and turned over the Capitol as an addition to the first-named firm's two houses, the Biltmore and Odeon. At the Lakehead, FP's Lake in Fort William has been closed, leaving its Capitol in that city and its Paramount, Port Arthur, to Odeon operation, along with the latter's own Odeon, Fort William, and Odeon, P rt Arthur.



MGM Plans Release Of Post '48s To TV

NEW YORK—Plans for the orderly release of selected post '48 features to television were finalized at the three-day conference of MGM-TV sales managers at the home office. With official approval by Joseph R. Vogel, MGM president, complete details are being readied for announcement at the forthcoming annual convention of the National Association of Broadcasters.

Vogel told the meeting: "The list of attractions you have chosen and the preparations you are making for their release to the television audience represent a further important step by our company in the field of tv. When one examines the selected post '48 MGM features and sees the powerful star appeal, the great stories, and the high quality of MGM production, it is obvious that the eyes of the tv industry as well as the public will be on us."

The MGM-TV division sales conference, under the supervision of Richard A. Harper, director of syndicated feature sales, was timed so that full plans could be outlined at the NAB meeting which will be held in Washington, D. C., at the Sheraton Park Hotel from May 7 to May 10. In addition to the choice and distribution planning of the selected post '48 MGM features, there were discussions covering syndication of MGM-TV series, market analysis, the continued special handling of selected short subjects and other matters.

In attendance, in addition to Vogel and Harper, were Robert O'Brien, vice-president and treasurer; Benjamin Melniker, vice-president and general counsel; John Burns, vice-president in charge of sales; Jason Rabinovitz, director of tv business affairs; Sol Schreiber, director of operations; Lou Israel, master booker for MGM-TV; Si Seadler, MGM's eastern advertising manager; Charles Alsup, western tv sales manager; Paul Mowrey, eastern tv sales manager; and Richard Yates, southern tv sales manager.

General Film Activity Up

HOLLYWOOD—General Film Laboratories, the film processing division of Pacific Industries, Inc., San Francisco, turned out more footage of completed film for motion picture and television use in its Hollywood facilities in the first three months of 1961 than in any previous three-month period.

William E. Gephart, president of General Film, said the Pacific Industries division here processed approximately 25 per cent more film in the most recent three months than in the same period of 1960.

He described the increase as being part of the generally brighter outlook in the entertainment industries, with both color and black and white film usage increasing.

AB-PT Declares Dividend

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced that the board of directors declared the second quarterly dividend of 25 cents per share on the outstanding common stock and 25 cents per share on the outstanding preferred stock of the corporation, payable June 15 to holders of record on May 19.

Farinacci Joins BV

NEW YORK—Anthony S. Farinacci has been appointed legal assistant to Joseph Laub, Buena Vista secretary and legal adviser, by Irving H. Ludwig, Buena Vista president.

In This Issue:

Proper Interior Lighting *Pages PE-5, 6*

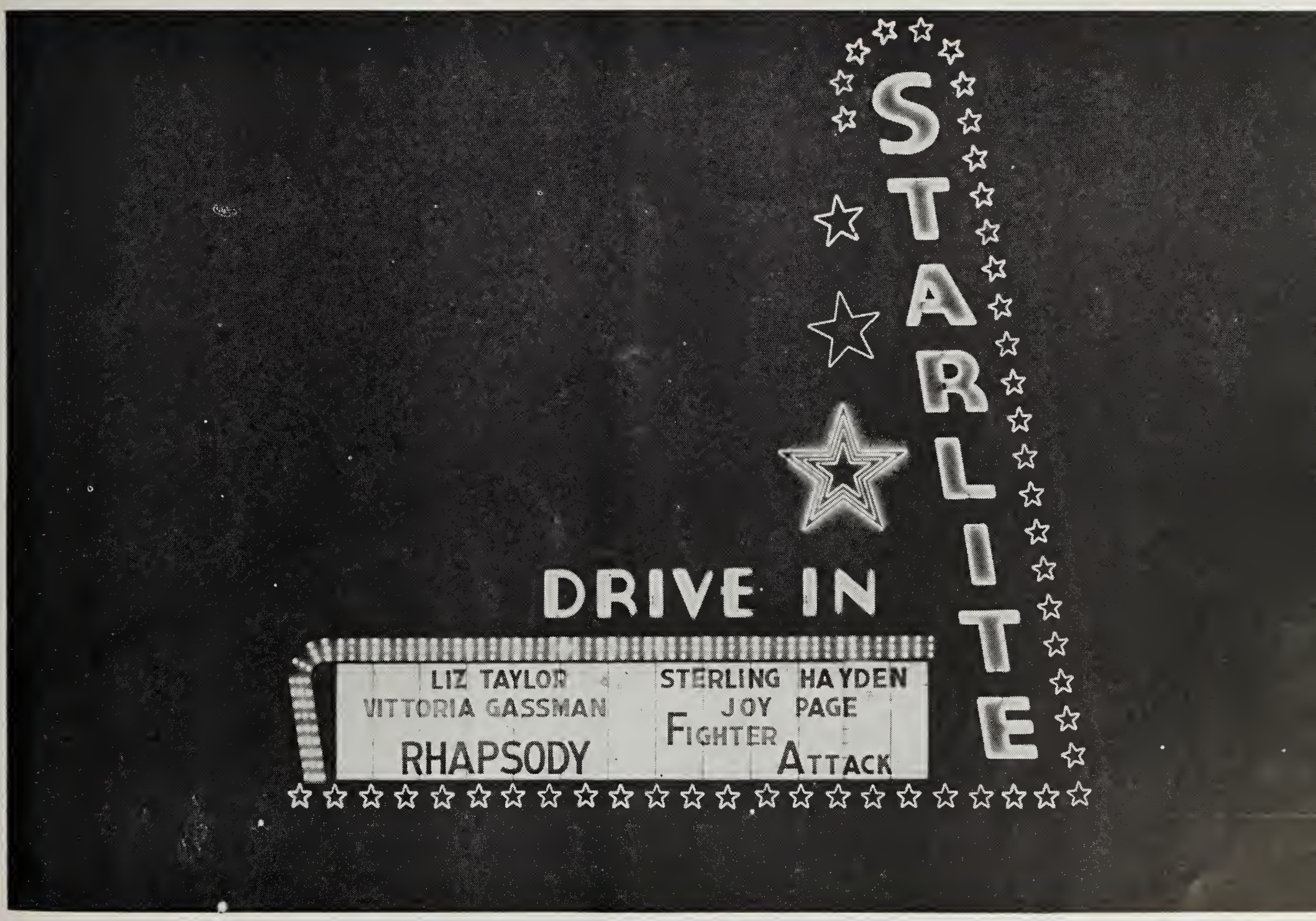
Showmanship Boosts Concession Profits *Page PE-8*

ABC Acquires Ballantyne *Page PE-10*

Water Treating In Air Conditioning *Page PE-11*

New Products *Page PE-12*

PHYSICAL THEATRE • EXTRA PROFITS



A splendid example of effective entrance lighting and theatre identification is shown in the above photo of the Starlite Drive-In, Rochester, N.Y. Lighting is equally important in setting the proper mood for an indoor theatre as it is for the drive-in.

Volume 16 Number 4
April 19, 1961

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

put a salesman at every car...



FREE INTERMISSION TAPES

SELL YOUR REFRESHMENT SERVICE!

Sparkling musical tapes to help you take full advantage of the profit-laden pre-show and intermission periods! A full hour of hit tunes, punctuated with appetizing sell on all your food items, plus two 15-minute intermission segments. Pre-tested for two years and proved to pull customers! New tapes issued monthly! Get yours now!



See your representative for Coca-Cola. Or write: Mgr., Theatre and Concessions, Dept. S-T, P.O. Drawer 1734, Atlanta 1, Ga.

ANOTHER EXAMPLE OF THE YEAR-ROUND MERCHANDISING SUPPORT YOU RECEIVE FROM THE COCA-COLA COMPANY.

COPYRIGHT © 1960 THE COCA-COLA COMPANY. "COCA-COLA" AND "COKE" ARE REGISTERED TRADEMARKS.

EDITORIAL

Creating An Image

What is the big word on Madison Avenue these days? What word more than any other brings a smile to the face of an enterprising public relations executive? Don't rack your brain. We'll tell you.

The magic word is "image." Men have an image, companies have an image, products have an image. What the public thinks something is becomes a great deal more important to the image-makers than what it really is.

At the risk of falling into the grey flannel trap, we would like to discuss an "image" also; we would like to discuss the theatre image.

We deal in smiles and tears, shadows on a screen, escape, and entertainment. How we package it is of vital importance. You depend on the producer and the distributor to keep your screen alive. You depend on your suppliers and service men to keep your operation going. You can depend on no one but yourself to keep your "package" attractive. The theatre is your package.

What do your customers want from a theatre? There is the first important question. Obviously, they want something they can't get at home. If that were not the case, they would stay in the living room in front of the unblinking tv eye.

Analyze the more successful new theatres and remodeled houses, and you will see that an applicable phrase might well be "lush simplicity." This goes for furnishings, chairs, decor, appointments, refreshments, refreshment area, the works.

Lush because it must be more than another place to sit down. A visit to the theatre must be an occasion. It should be a dress-up time, a group fun time. There is an audience mood required to put any entertainment across successfully, and as much of anything else it is the physical theatre that will create that mood.

Simple because we are a people that have come to question the ornate. Heavy design, florid with "gingerbread" trimmings does absolutely nothing to make a visitor comfortable. After all, what are our customers other than visitors? Are they likely to be more comfortable in a warm and beautiful home or in a museum? That is why the trend in remodeling some of our larger theatre "museums" is to a reduced seating capacity with an eye in every case to patron comfort and convenience.

This atmosphere of lush simplicity must begin outside the theatre and lead the patron to his seat and into the show without a jarring note.

Carpeting, lights, incidental music, lounge areas, appointments, seats, refreshment area, all must be part of a harmonious whole. Here truly is where your show begins, and whether or not your patron will want to return may very well be decided long before the hero clutches the heroine at the final fadeout.

Are you doing all you can to insure their return? Are you doing all you can to create the proper "image" for your theatre? Remember, it matters little what you are. It matters most what they think you are.

And thus Madison Avenue too contributes to better theatre management.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

STRIKE!



YOUR seats are OUR business. A complete rehabilitation job is right down our alley . . . and after we're through, you strike it rich in more and happier patrons. Say goodbye to worn, lumpy seats . . . say hello to bigger BO!

NOW AVAILABLE

The NEW "VINYL-foam" Seat Cushion

More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

WRITE, WIRE OR PHONE
ALPINE 5-8459

MANUFACTURERS
Foam Rubber & Spring Cushions, back and seat covers.

DISTRIBUTORS
Upholstery fabrics and general seating supplies.



THEATRE SEAT SERVICE CO.
A Division of
MASSEY SEATING CO.
160 Hermitage Avenue
Nashville,
Tennessee

Changeable Letters
STANDARD or BALLOON
Attraction Boards Available. Write for Literature and Prices.
The BALLANTYNE CO.
1712 Jackson St. Omaha 2, Nebr.



The BIG Difference is Here

Never before has there been so powerful a projection arc,
AND you can now—

SAVE ONE THIRD ON CARBONS

New joined positives eliminate all stubs.

The Strong JETARC

35 mm and 70 mm

PROJECTION LAMP

Double the light of 16-1/2" reflector lamps. 51% more light than f 1.7—f 1.8 lens lamps.

BRINGS INDOOR THEATRE QUALITY PROJECTION TO LARGEST DRIVE-INS!

Strong's Exclusive Lightronic System automatically maintains the correct arc gap length and the position of the positive crater at the EXACT focal point of the reflector. Evenly distributed screen light of constant intensity, and unchanging color is maintained without manual adjustments. It's standard . . . costs nothing extra.

Send for details.

THE STRONG ELECTRIC CORPORATION

21 CITY PARK AVENUE • TOLEDO 1, OHIO

New Developments In Interior Theatre Lighting

Use Of Color Lighting Increases As Reflector Lamps Are Improved

PHYSICAL THEATRE

Vol. 16, No. 4 April 19, 1961

Although theatre owners were among the first to use spot and floodlamps when they were introduced in 1938, the rapid advances and changes in the past 10 years have made it all but impossible for most operators to keep up with all the latest products and developments.

The purpose of this article is to offer a thorough analysis on reflector and spot lighting units currently available for interior use and some of the advantages and disadvantages of the various units. Each type is presented in terms of its application to a specific part of the theatre.

There is also current data showing how effective lighting can help direct traffic in and around indoor theatres, as well as emphasizing concession and lounge areas. Special attention is paid to the use of colored lamps, and how they may best be used in the motion picture theatre.

An operator can consider lamps and lighting as tools which if used alertly can be a definite asset to the theatre.

Reflector Advantages

Reflector lamps are self-contained spotlighting and floodlighting units. The major advantages of these lamps are compactness, convenience, long life, and a protected reflector. When a reflectorized lamp is replaced, its reflector and lens are also automatically replaced. Despite the many advantages however, of reflectorized lamps, there are some theatres where the adjustability of beam size obtained with conventional spotlighting equipment is needed.

Reflector lamps have bulbs that are formed by blowing the glass into molds. After frosting, a silver coating is evaporated on the inside surface of the bulb. Spotlight bulbs are frosted lightly, while floodlamp bulbs are more heavily frosted. Both the spot and flood lamps provide a soft edge beam of light.

A different type of reflector lamp are those that are heat-resistant. They're similar to the conventional reflector lights in appearance and light distribution. They are more expensive however, because of the difficulty in working the glass in the manufacturing process. There are several advantages involved in using this glass. They will withstand greater thermal shock, and are also able to stand greater strain when used to support louvers or colored accessories. Reflector lamps are not built to support accessories. A better practice is to use devices that will support accessories separate from the lamp. These can be fastened to the socket or lamp housing.

Better Color Lamps

Another recent development are reflector color lamps. Similar to conventional reflectorized lamps with a built-in reflector, they have a permanent baked-on color filter. They represent an important advance in the field of colored lighting as they form a balanced compatible group. They are available in six colors, including four—red, yellow, green and blue—that are highly saturated and are considered basic colors. There are also two lighter tints, pink and blue-white. The four basic colors are equally spaced as to hue, and will form complimentary pairs. On the other hand, the two tints will produce either warm or cool light.

It is apparent that a great variety of colors and effects can be obtained with combinations of the six colors from the reflector colored lamps. Mixtures of two colors can be used to produce intermediate hues. If two colors are used from opposite directions on a three-dimensional object they will not only combine to produce a third color, but they will also cause interesting shadow effects behind it.

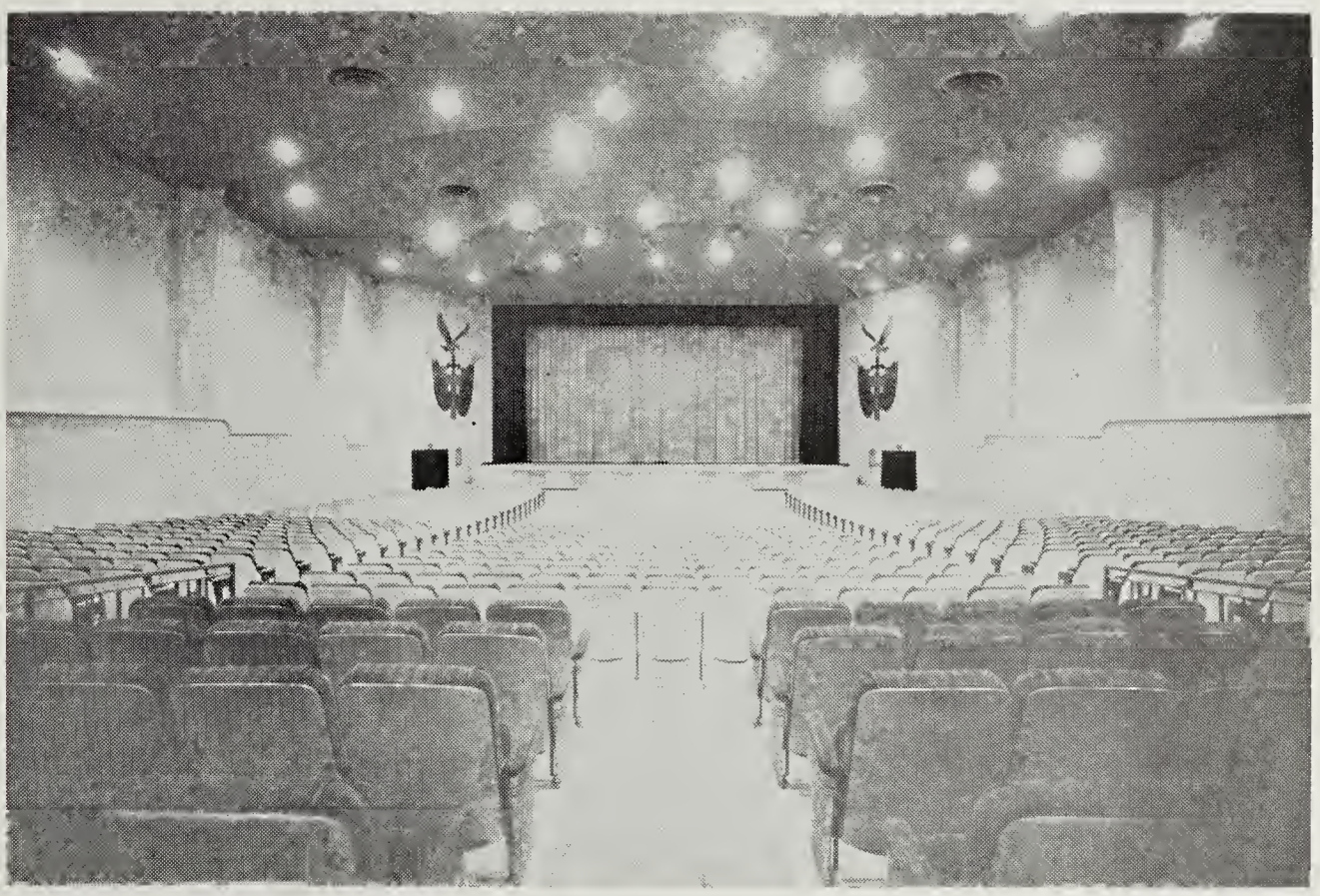
As can be seen, there are unlimited uses for reflector color lamps in the future.

General Lighting

The best way to provide general illumination for theatre lighting is with downlights. These lamps, to reduce glare, should be shielded to 45 degrees. To obtain even lighting over the entire floor area, space the units so that the distance between them is not more than two-thirds their mounting height.

In a remodeling project, downlights can help divert attention from an unsightly ceiling. A lightly colored ceiling is also important to reduce contrasts and create pleasant surroundings. Reconditioning existing cove lighting equipment is the least expensive method when the ceiling is still in good condition. Spots of color from reflector lamps can create a new effect in supplementing a smooth brightness pattern of cove lighting installations. Textured or sculptured ceilings can be dramatized by aiming lamps to a grazing angle on their surfaces. If there's space, these lamps can be mounted into existing coves, although many newer types of wall units are now available.

A colorful and pleasing touch may be added by focusing a downlight on planting boxes,



The orchestra section of the new Howard Hodge Theatre, Midland, Texas. The interior lighting here serves a dual purpose. Ceiling lights provide effective and tasteful lighting, while the star effect creates an esthetic appeal. Almost all the new and remodelled theatres have plain lighting of this type in contrast to the former more gaudy ceiling decorations such as chandeliers.

LIGHTING

(Continued from page 5)

or by creating a silhouette effect placing a light in the box itself. Lighted walls also add to a pleasant cheerful effect and add to the impression of spaciousness. Another method of lighting vertical surfaces is to use reflector lamps in small decorative wall brackets. A third method is to use a 75 watt downlight and a 150 watt lamp or a reflector color lamp aimed up at a small mobile or other artistic designs. Paintings are usually lighted uniformly, but this can be varied by additionally emphasizing specific areas to create an added interest. Posters and other displays can also be lighted in this fashion. Modelling sculpturing or other decorative elements with reflector color lamps while at the same time accenting them with a beam of light from a spotlight add a dramatic motif to an area.

Concession Lighting

Another important area is the snack bar. Here supplementary lighting on feature displays will attract the attention of patrons. It's a proven fact that higher levels of illumination will increase the size of a sale, as well as the frequency. Most of this lighting is fluorescent, but incandescent lights are needed to give the merchandise extra sparkle and life. Projector and reflector lamps concealed in the front of the canopy will direct light downward onto the top of the counter. Side lamps are especially of value here as they require little depth for recessing. Spotlights, in adjustable housings, can be mounted further back into the canopy and aimed at the back bar displays. If there is no canopy in the snack bar, the same lighting effects can be achieved by mounting flood and spotlamps on the ceiling.

Color is also of importance here. The combination of a yellow and white reflector lamp inside the popcorn cabinet, brings out the rich golden hues of the popcorn, in addition to keeping the popcorn warm. Planned lighting also helps the staff serve patrons more efficiently.

As the patron leaves the snack bar, it's a good idea to use a path of light to lead him to the auditorium. Individually controlled louvered spotlamps at the head of each aisle have ben used successfully for this practice.

Reflectorized lamps can be used in the auditorium as well. Several recent installations have used a different method of lighting quite effectively. Spot lamps are recessed in the ceiling. Instead of being aimed straight down, the lamps are angled five to 10 degrees toward the stage. Because of this angle, the light won't shine in the patrons' eyes, or cause any other distractions. In addition, the front row of lights is adjusted so that no direct light will shine on the screen.

Prevent Glare

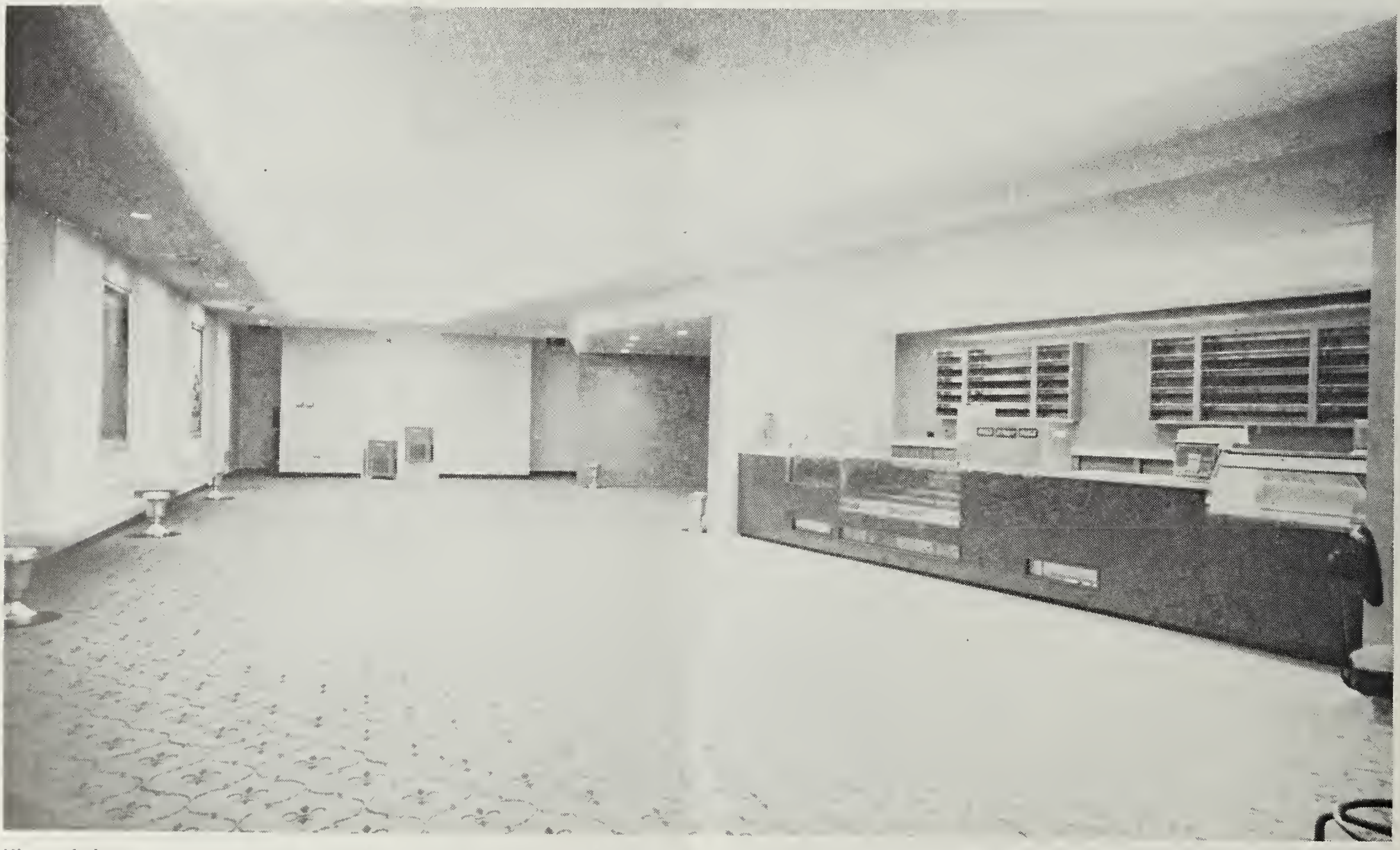
A good practice is to control the downlights by a dimmer. There are three reasons for this. First, the lights can be brought up gradually so that the patrons are not immediately subjected to the lamps full intensity. Second, the level of illumination can be adjusted to provide ample illumination during the show for safe moving about by the patrons.

Varied methods of color modeling can be achieved in the auditorium as well as in the lobby by utilizing reflectorized lamps. Managers in the small theatres especially are using colored lights during intermission to light the stage curtains, along with the curtains on the side walls. One way to do this is with a three color system with lamps on six inch centers. It's best to keep the lamps at least 18 inches from the curtains to insure a smooth lighting effect.

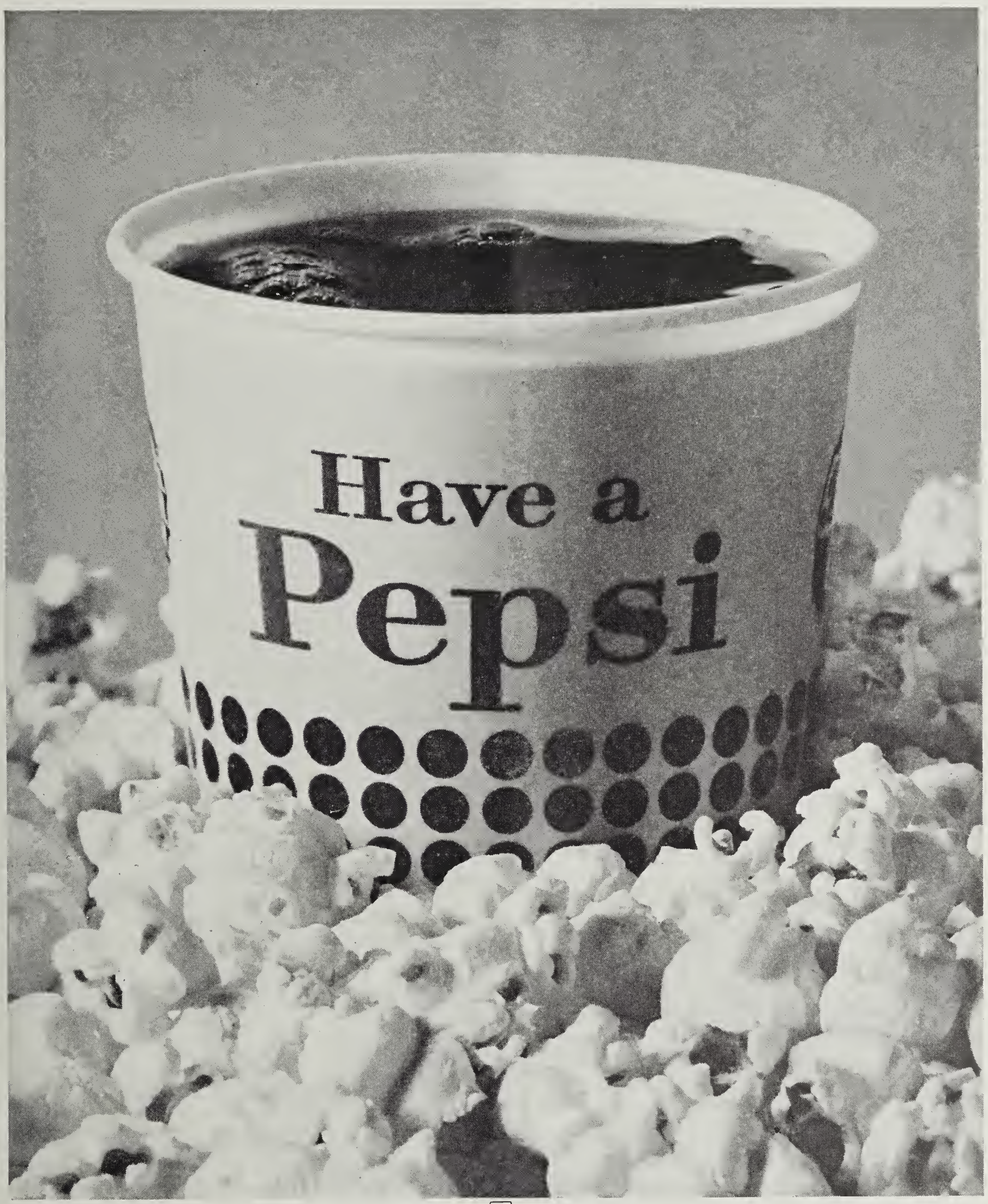
Another method is to use these colored lamps as footlights. Quite frequently, additional shielding is necessary, but this can be done by combining an adjustable socket extension and a reflector color lamp to provide more efficient and economical lighting than the older dipped or natural colored lamps. Such a combination can also be used for trough type border lights. Reflector lamps may be used with other types of lighting but it's always wiser to consider the economics of any situation before making a change.

Although reflector lights have a longer effective light and are more convenient, in many cases it's still far more economical to use regular lamps with reflectors and roundels or gelatine.

Lighting for such diverse purposes as fly-loft work or portable work lights for janitors shouldn't be overlooked. One west coast theatre uses a unique system for janitorial work. A bank of lamps is placed in the aisle, and aimed along the floor under the seats thus making it easy to see and work. Many maintenance men are using lamps either in clamp-on sockets or on a small portable stand. Equipment of this type is a boon for providing the necessary light to repair seats and carpets and all of the many other types of maintenance that must be done to make the theatre as attractive as possible.



View of the Howard Hodge Theatre, Midland, Texas. Fluorescent lighting gives an efficient and neat appearence to the concession area, while the entire lobby is brightly and effectively illuminated. The design of the ceiling lights avoids an ostentatious effect, and strives instead for a clean and simple appearance. The smaller lights in the center background provide ample guidance into the seating area.



PROFITZAPOPPIN!

Profits pop 'way up when you sell Pepsi and popcorn! Your Pepsi-Cola bottler will show you how to make the most of these two money-makers. Call him today!

"Pepsi-Cola" and "Pepsi" are trademarks of Pepsi-Cola Company, Reg. U.S. Pat. Off.

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theaters, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

April 19, 1961

Imagination, Hard Work Key To More Concession Profits

Virtually every theatre operator realizes the importance of the concession business. However just realizing the importance of this fact isn't enough to increase profits. A thorough comprehensive plan to exploit all the possibilities of concessions is necessary to earn top profits.

Showmanship A Must

Both the motion picture industry and concession merchandising grew and now thrive under one key word. This word, showmanship, is simply the art of exploiting wares to as many potential customers as possible. With competition as rugged as it is for the customer's entertainment dollar, all forms of showmanship are certainly worthwhile be it gimmicks, campaigns, or anything that arouses the public's curiosity. As long as a promotional idea boosts profits without violating good taste, it can be said to be successful.

Today, unfortunately, showmanship is most conspicuous by its absence. But with just a little imagination and brainpower, showmanship pays big dividends.

No matter how the theatre owner decides to solve this dilemma, there are certain basic factors that both an owner and concessionaire can exploit to increase concession sales and profits. In an era when patronage is at best stable, and operating costs are constantly rising, refreshment profits become more and more important, and in many cases mean the difference between an overall profit and loss.

Obviously, the basic factor in showmanship is bringing in the customer. Getting the finest pictures available is the best solution but there is always a time when the feature is just plain mediocre, at best. With carefully planned showmanship however, it's possible even in such cases to make a profit. With good pictures, an effective concession merchandising campaign can add substantially to your profits as well.

Catch The Patrons Eye

The most important point is in attracting the patron's attention at the point of sale. As he enters the theatre there is a period of at most a few seconds in which his eye will or will not be drawn to the concession stand. This decides whether or not you'll make a sale, for if he sees the concession and it makes no impression on him, or he misses it all together, he must be written off as a potential concession customer.

Colorful, well lit, and attractive displays will always prove the best means of attracting customers to the stand.

Location Important

The proper location of the refreshment stand is especially important to efficient merchandising. Even if the theatre uses only vending machines, they must be located in the most conspicuous part of the theatre, where they're passed by as many people as possible. The center of the standee area is almost certain to realize 100 per cent business potential.

Supervision of the operation is almost as important. All sales personnel must be trained in such areas as courtesy, cleanliness and neatness, stocking of merchandise, stand display and cooperation with other theatre employees.

A complete training program is called for rather than a few casual moments of instruction during the slow parts of the day.

As previously stated, courtesy is the most important factor for concession employees. Such stock phrases as "may I help you," and "thank you" establish friendly relations between customer and employee. From the actions of the customer when this policy is followed, it can easily be said that such politeness is appreciated.

Helpful Suggestions

Almost all customers who are undecided when they approach the concession area will appreciate suggestions. Of course, there should never be even a hint of high pressuring, but rather just the mention of some of the products handled.

Employees who present an appearance of cleanliness and neatness are a definite asset to increased sales. On the other hand, sloppy employees can chase as much business away as if they were to suddenly close the stand at the peak of operation.

Stocking the stand is of course important. Improper and insufficient stocking is a sure way to lose sales. Again an attractive appearance pays dividends. A huge mound of popcorn, obviously freshly prepared will certainly attract more buyers, than a half or less than half filled warmer, which might even hold last night's remains.

High stacks of candy serve the same purpose, appearing much newer than just a few pieces on display.

Active salesmanship is the final aspect to consider. Aggressive promotion along with the already mentioned attractive display will surely draw customers, and in turn boost your concession profits.



This brightly colored and well illuminated concession stand brightens the Granada, Reno, Nevada. The unusual and imaginative mural in the background is a pastoral scene with contemporary coloring. Attached to the mural are numerous samples of the concession products.

New Coke Cup Set; Jumbo Glass Offered

ATLANTA, GA.—A cup design for Coca-Cola is receiving good dealer and consumer acceptance in the market place.

Created by Hodgman-Bourke, Inc., it features sparkling stars and trademark imprints —Coca-Cola on one side, Coke on the other —in red against a white background.

Available in all sizes, it is designed for any operation—manual, dispensing or vending, pre-mix or post-mix.

The Coca-Cola Company also announced it is adding a new 16-ounce jumbo glass to its family of distinctively-shaped glasses bearing its famous trademark.

The new container was unveiled at the 1961



annual spring meetings of the Fountain Sales Department just concluded in Washington, Chicago, and San Francisco.

The design of this newest glass lends itself to a variety of uses as a container for Floats, as well as Coca-Cola in the jumbo size. This versatility of use was accomplished by enlarging the opening at the top of the glass to accommodate the easy placement of a scoop

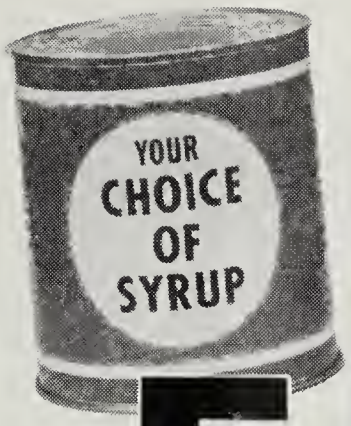


of ice cream.

A company official said the 16-ounce container is being added after extensive test marketing indicated strong consumer demand for such a size drink.

The jumbo glass will be available shortly through regular supply sources for fountain glassware.

The attractive new designs in cups and glasses are expected to give impetus to sales in theatres and drive-in concessions during the forthcoming hot summer months, when the normal demand for drinks is on the upswing. The more attractive the container, as in all packaging, the more sales. This has been proven in the merchandising of many items, and should also prove true with soft drinks.



This Can Be Your Most Profitable Promotion!

ONE GALLON FOUNTAIN

SYRUP OF YOUR CHOICE

FREE!

WITH EACH CASE OF . . .

Castleberry's®

PIT-COOKED

BARBECUE



YOU BUY DURING CASTLEBERRY'S

"Sandwich 'N Free Drink" Spectacular

MARCH 15 thru MAY 31, 1961

YOU ALSO GET A

FREE!

CUSTOMER-PROMOTION KIT

Specially Designed To Get Them Out Of Their Cars And Into Your Consession To Buy And BUY!



Full-Color Film Trailers On Castleberry's Barbecue Sandwiches Also Available To Theatre Concessions!

MAIL COUPON NOW FOR FULL DETAILS!

Castleberry's Food Co.
Box 1010, Augusta, Ga.
Gentlemen: Please rush full details of your "Sandwich 'N Free Drink" Spectacular to:

NAME: _____

FIRM NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____

MY DISTRIBUTOR'S NAME: _____

DISTRIBUTOR'S ADDRESS: _____

ABC VENDING ACQUIRES BALLANTYNE

NEW YORK—ABC Vending Corporation announced acquisition of the assets and business of the Ballantyne Company of Omaha, 50-year-old manufacturer of electronic, sound, projection and restaurant equipment.

The acquisition was effected in exchange for 9,000 shares of ABC Vending common stock.

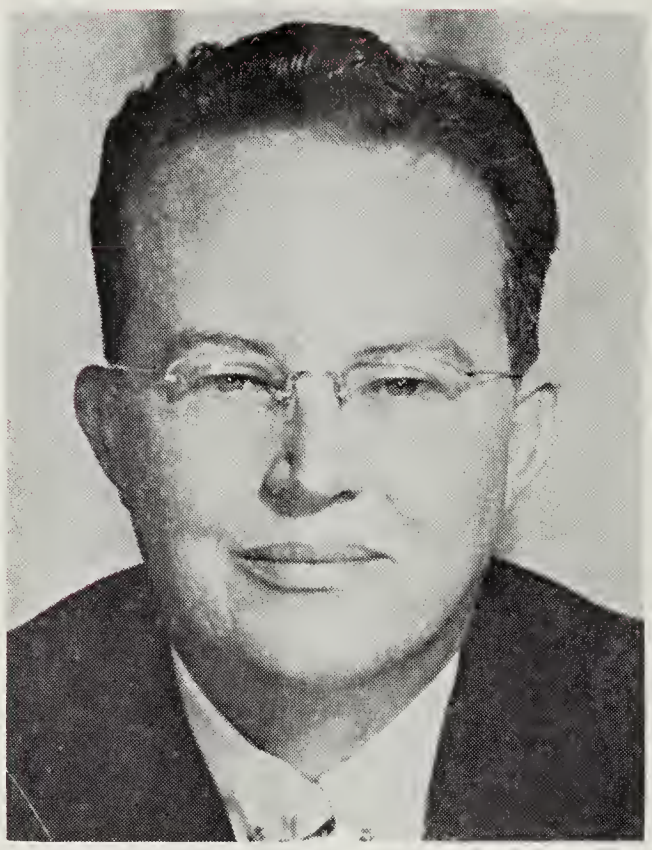
A new organization, utilizing the purchased assets and liabilities and to be operated as a wholly-owned subsidiary of ABC Vending will be known as Ballantyne Instruments and Electronics, Inc.

"This acquisition and the incorporation of Ballantyne Instruments and Electronics, Inc., marks the entry of ABC Vending into the dynamic field of electronics," Benjamin Sherman, board chairman of ABC Vending, said.

"With a 50-year background and experience in manufacturing, the new ABC Vending subsidiary is ideally equipped to handle civilian and military electronic and missile contracts."

With the recent acquisition of 13 Gladieux Corporations which conduct mass feeding operations in the midwest and northeast, and the acquisition of the Greenfield-Mills restaurant chain, ABC Vending entered the industrial, institutional, and restaurant fields on a large scale early this year.

As an important operator in industrial and institutional feeding and vending, a sizable restaurant operator, and the nation's largest theatre concessionaire, ABC Vending will be in a position to utilize products manufactured by its new subsidiary, Sherman explained.



J. ROBERT HOFF

Ballantyne Instruments and Electronics, Inc., will be managed by J. R. Hoff, a veteran in the Ballantyne organization. Hoff, who presently directs operations of the Ballantyne Corporation is a son-in-law of S. R. Ballantyne, founder of the original corporation. Hoff, an attorney, was formerly president of the Theatre Equipment and Supply Manufacturers Association.

First New Theatre For N.Y. East Side

BROOKLYN, N.Y.—A new ultra-modern air conditioned motion picture theatre, the first to be constructed on the lower east side of New York in the past 25 years, will be erected on Grand and Norfolk Streets in the center of the Seward Park Housing development. This is the latest undertaking of one of the largest builders in New York City—United Housing Foundation, sponsored by the International Ladies Garment Workers Union.

The theatre will contain 600 seats appointed with the latest equipment and furnishings and will occupy an area of 7500 square feet. A gigantic CinemaScope screen approximately 50 feet wide will be the viewing area. There will be a 50 foot lounge with a color television set permitting patrons to see any special features on the air such as the Academy Awards and other newsworthy events. Tea and coffee will also be served free of charge in the lounge.

The exhibitors will be Irving and George Hattem, Morton and David Sanders, who presently operate a chain of Spanish and American theatres as well as theatre concessions in the New York City area.

Groundbreaking ceremonies are planned for the middle of April, and completion is expected sometime in September. Building and equipment will cost approximately $350,000.

Architects collaborating on the project are Herman Jessor and William Kohn.

These *Cretors* Machines Mean More Concession Profits!

POPCORN MACHINES
- Automatic (4 models). Standard (6 models)
- Giant gas or electric popping units (5 models)

POPCORN WARMERS
- Low cost counter model

AUTOMATIC CARAMELCORN MACHINES
with or without display cabinet

CARAMELCORN MIX
- Pure Caramelcorn Mix containing 93 score butter. Over 1 year shelf life—no rancidity—no refrigeration.

PERFECTION CANDY FLOSS MACHINES
- The Cotton Candy Machine with several exclusive features.

COCONUT OIL HEATER & DISPENSER
- Fits any 50-pound pail of coconut oil

SEE YOUR *Cretors* DEALER

The Cretors name is your GUARANTEE of the finest in concession equipment!

Cretors and Co.— SINCE 1885
10 POPCORN BUILDING
NASHVILLE, TENN.
FACTORY:
CHICAGO, ILL.
MANUFACTURERS OF THE OFFICIAL WEIGHT VOLUME TESTER FOR THE POPCORN INDUSTRY.

WANT FURTHER INFORMATION ON
PRODUCTS
ADVERTISED IN THIS ISSUE

Please Check:
- ☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex Projection Lamps, 12 Phase Rectifiers
- ☐ **BALLANTYNE CO.,** The Dub'l-Cone In-Car Speakers, Attraction Boards, Changeable Letters
- ☐ **CARBONS, INC.,** Lorraine Carbons
- ☐ **CASTLEBERRY'S FOOD CO.,** Pit-Cooked Barbecue
- ☐ **COCA-COLA CO., THE,** Coca-Cola
- ☐ **CRETORS AND CO.,** Concession Equipment
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL THEATRE SUPPLY,** Projection and Sound Equipment.
- ☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco 70/35mm Projectors
- ☐ **PEPSI-COLA CO.,** Pepsi-Cola
- ☐ **PRESSWELD, INC.,** "Track Rabbit" Midget Cars
- ☐ **RINGSDORFF CARBON CORP.,** Diamond Carbons
- ☐ **STRONG ELECTRIC CORP., THE,** Jetarc Projection Lamps, Red Arrow Selenium Rectifiers

WANT FURTHER INFORMATION ON
NEW PRODUCTS
SHOWN IN THIS ISSUE

LIST ITEMS _____

ISSUE OF APRIL 19, 1961

Name .....

THEATRE .....

ADDRESS .....

CITY, STATE .....

MOTION PICTURE EXHIBITOR
317 N. Broad St., Philadelphia 7, Pa.

Water Treatment Vital Factor In Air Conditioning Maintenance

Air conditioning systems are subject to severe corrosion of the parts that come into contact with water, such as the cooling towers, refrigerant condensers (including evaporative condensers), heat exchangers, air washers, piping and pumps. In addition, the corrosion products may clog spray nozzles and impair the efficiency of heat exchange apparatus. As dissimilar metals are commonly used in the assembly of such systems, galvanic action accelerates the corrosion.

Natural waters are corrosive to metals because they contain oxygen and carbon dioxide in solution. Moreover, spray water absorbs acidic impurities from the large volumes of air that are passed through cooling towers, evaporative condensers and air washers. The air contains carbon dioxide that is present in the exhaust from automobile engines and the sulphur dioxide that is present in the flue gas discharged from smoke stacks. These impurities make the water very corrosive.

One of the most widely used and effective treatments for the prevention of corrosion in non-potable water is to feed sodium chromate to the water, which prevents corrosion by forming on the metal a thin passivating film. The chromate will also act to some extent as a slimicide to inhibit organic growths on the water contacted surfaces. These growths impede heat transfer, and may impart an odor to the water, which preveents corrosion by persistent, special slimicidal agents must be included in the water treatment.

To maintain the desired concentration of chemicals in the circulating sprayed water at all times it is necessary to feed the chemical solutions continuously in small amounts, rather than to dose intermittently. This can be accomplished by connecting to the circulating water system a proportioning feeder by means of which the chemical solution is introduced in a continuous small stream whenever water is being circulated.

If the water is hard—contains large amounts of calcium and magnesium salts—scale formation may also be a problem in cooling towers and evaporative condensers where the continual evaporation increases the concentration of these salts in the water. To minimize scale formation, the blowdown or bleed-off from the cooling water circuit is regulated to hold within certain limits the concentration of calcium and magnesium compounds, and the water may be treated with surface-active materials such as certain of the polyphosphates, to increase the solubility of the scale-forming salts.

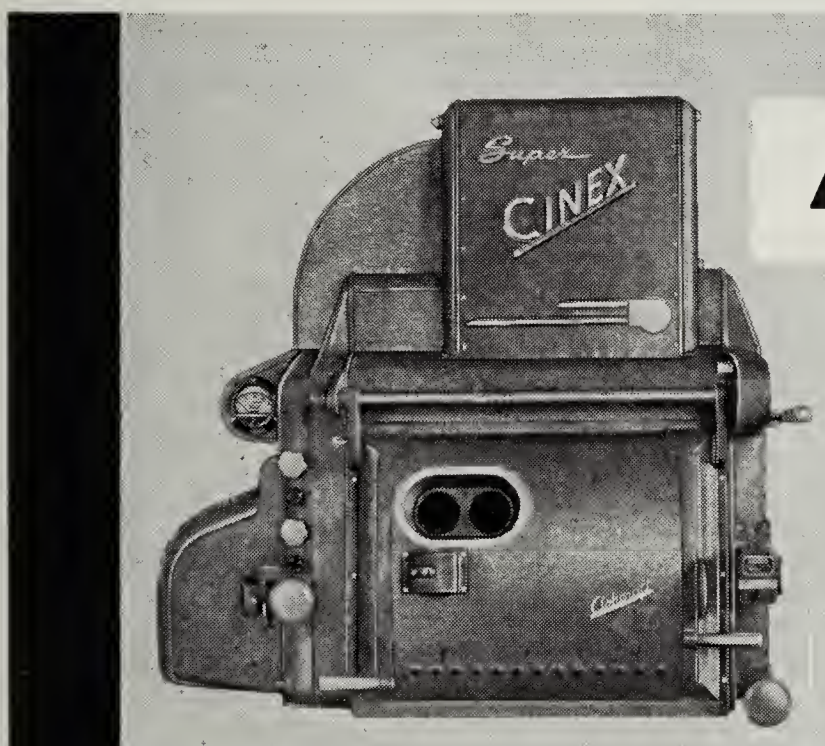
It is sometime thought that no treatment is needed for water in a closed chilled water circulating system because it is supposed that the same water stays in the system all the time and once its corrosive effect has been expended, no further action takes place. Actually, it has been found that there may be large amounts of water lost from such systems through leakage at the packing glands of the circulation pump or elsewhere, and these require feeding into them corresponding amounts of makeup water. The makeup water contains dissolved corrosive gases. Suitable chemical treatment is, therefore needed to counteract the effect of the impurities, and the chemicals should be fed in amounts proportional to the entry of makeup water to the system.

The water circulating systems of refrigerating plants are similar to those of air conditioning systems, as they include refrigerant condensers, cooling towers, piping and pumps; and the same water-caused troubles that arise in air conditioning systems also arise in refrigerating systems.

Water service companies are available to assist you in solving water problems in air conditioning and refrigerating systems. One example of this type of company is Water Service Laboratories of New York, Philadelphia and Washington, D.C., which serves the East Coast from New England to Virginia.

NBC Buys Century Systems

NEW YORK, N.Y.—Larry Davee, President of Century Projector Corporation announced today the sale of three Century Projector and Transistor Sound Systems to the National Broadcasting Company for their screening rooms at Rockefeller Center. The systems are being installed by Capitol Motion Picture Supply Company of New York.



ASHCRAFT

. . . the world's finest motion picture light and power source!



• The great Ashcraft Super-Cinex Arc Lamp • Ashcraft high reactance 12 Phase Rectifier

■ ASHCRAFT Super-Cinex projection lamps and ASHCRAFT 12 phase high reactance rectifiers are the world's finest and most widely used light and power source for professional motion picture projection. ■ This distinction has been earned because ASHCRAFT equipment is designed and built to surpass the demanding standards of the theatre owners and projectionists the world over. ■ When you consider ASHCRAFT arc lamps and rectifiers for your theatre, you can be assured there is no finer, more dependable source of light and power available . . . anywhere.

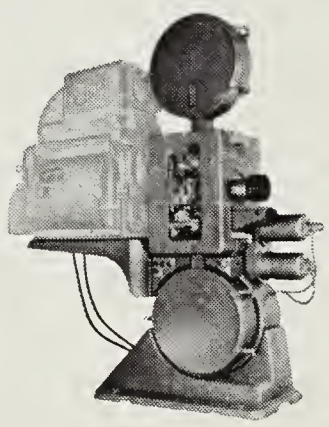
C. S. ASHCRAFT MANUFACTURING CO., INC.
36-32 38th STREET LONG ISLAND CITY 1, N.Y.

Problem

How to project a bright, sharp picture on a huge outdoor screen 400 or 500 feet away from the projection booth?

Answer

70mm and Norelco Universal 70/35mm Projectors



There's a big difference between 35mm and 70mm projection. This difference is especially apparent at a drive-in theatre where it is vital to get the maximum amount of light on the screen.

The larger aperture of the NORELCO 70/35 allows 3 or 4 times as much light to pass through. And the picture is far sharper, too, because the larger film image is blown up only a fraction as much.

Projectionists are reporting runs as high as 2000 per 70mm print; and that complete conversion from 70mm to 35mm takes less than 4 minutes. No wonder the NORELCO Universal 70/35mm projector is the most widely used, most thoroughly proven 70mm projector in the world.

See your favorite theatre supply dealer today.

Write for new descriptive brochure

Norelco®
UNIVERSAL
70/35mm PROJECTORS

NORTH AMERICAN PHILIPS CO., INC.
Motion Picture Equipment Division
100 E. 42 St., New York 17 • OX 7-3600

NEW PRODUCTS

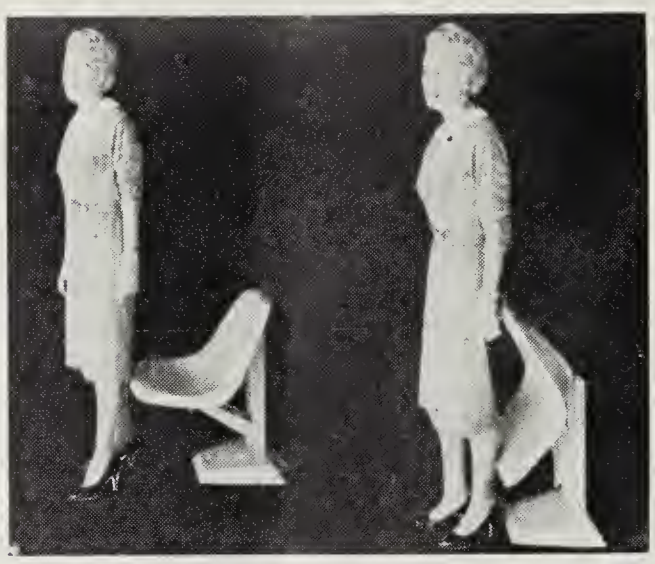
. . . that have Theatre interest

Contour Tilt-Up Chairs

GARDENA, CALIF.—An advance in stadium and auditorium seating—contoured individual tilt-up plastic chairs—has been announced by Pacific Seating Corporation. The new Contours (patent pending) are available at less cost than traditional spectator seating, yet provide a new degree of comfort, beauty, and ease of maintenance.

Molded of rigid one-piece fibreglass-and-nylon plastic, Contours are available with or without arms and in a variety of colors.

An exclusive new tilt-up feature creates wider aisles for more rapid and pleasant passage. Nine inches are added to the aisle



when the Contours are placed in the tilt-up position. Only slight pressure from the spectator's leg is required to lift the seat.

The durable, weatherproof Contours are cleaned in a fraction of the time required by ordinary chairs. Their long-lasting molded-in colors eliminate the frequent painting jobs required by wooden seating.

Contours are available for attachment either to stadium risers or to interior floors.

Sliding on a fully enclosed nylon roller, the tilt-up system has no side openings to catch draped clothing or careless fingers. Thick rubber pads cushion the action at either end. A life-time counter balance arrangement insures quiet, foolproof action.

All styles of the Contours are available with padded seats or padded-seats-and-back at slight additional cost. These extra-comfort cushions are molded from resilient plastic foam and bonded to a molded fibre-board base which is secured to the chair shell by two threaded inserts. The cushion is covered with U.S. Rubber Company Naughyde in matching or complementing colors and is easily removed for off-season storage.

New Polishing Pads

BRYN MAWR, PA.—A new development in floor maintenance is being introduced by Bryn Mawr Products Co., who originated Rugged Runners and the Super-ReJuvenate Color System for faded carpet and upholstery.

Rugged Hi-Lustre Polishing Pads are precut circles in sizes to fit every floor machine from 12 to 22 inches in diameter. These double-duty pads do the work of both steel wool and lambs wool pads by removing scuffs and buffing floors in one operation. The working surface is a rugged blend of





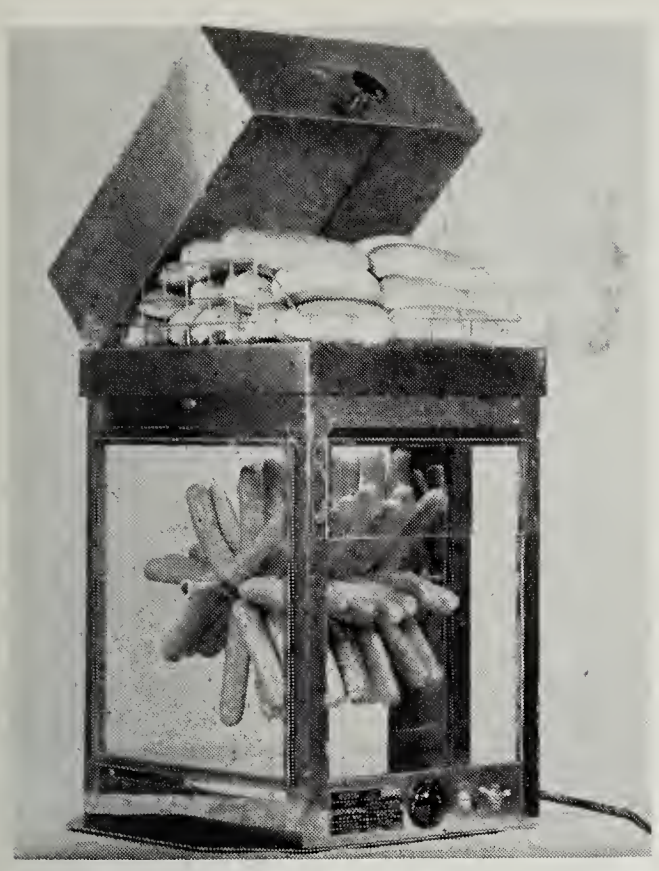
30 percent virgin nylon and 70 percent virgin wool. The nylon content creates static electricity that gets off scuffs and hardens floor finishes, and the resilient wool provides the polishing action. These pads have a non-slip vacuum-grip backing that clings tenaciously to brushes and driving pads so the polishing pads won't slide or creep. Being a rigid, stable disc, the problem of creasing and curling is eliminated. The pads have all-around overlocked edges that won't ravel and that keep the pad and backing permanently joined.

These pads have been throughly tested in restaurants, bowling alleys, hospitals, hotels and numerous institutions and have proved to give superior results with all kinds of floor finishes . . . waxed, waxless, and hard-to-shine polymer finishes, as well as giving the best possible shine on untreated, unfinished floors, as in bowling alleys. They leave no swirls, overlap marks or highlighting, won't cake or powder, and the loop pile construction prevents matting, eliminates residue, and cleans easily.

Faster Hot-Dog Cooker

COLUMBUS, OHIO—Indoor and drive-in theatres can look forward to a substantial increase in hot dog sales, using the new Glenray Silent Salesman, the machine that barbecues hot dogs in their own juice. The original hot dog machine holds 56 regular franks, provides more eye appeal, and steams buns in a removable, easy to clean warmer.

Franks are ready faster, too, through new infra-red heating tubes, barbecueing from inside out making hot dogs juicier and improving their appearance. The Silent Salesman also features built in moisture return



to prevent soggy buns. The bun drawer holds 36 regular buns.

One motor operates the Silent Salesman at a cost of about two cents an hour. Glenray's new UL approved fire prevention base allows safe usage at all times for full capacity operation. The all glass sides help sales by displaying the juicy franks to the consumer. Space needed for the Silent Salesman is only 18 inches deep, 17 inches wide and 36 inches high, with the bun warmer lid up.

The Silent Salesman is a product of Greer Enterprises, Inc., Box 35, Quincy, Michigan.

Defroster Clears Driveways

An exclusive new electric metal-sheathed defrosting element for clearing snow and ice from asphalt, macadam, and concrete surfaces, has been introduced by Edwin L. Wiegand Company, Pittsburgh 8, Pa.

The new heating cable, named Chromalox Thermwire "Snow-Bar" will withstand the 300 degrees F. temperatures present when installed in hot-pack asphalt.

It can be imbedded in driveways, walks and steps of commercial and industrial buildings and residences. Or it can be placed on present asphalt, concrete or gravel surfaces and covered with a layer of the surfacing material. Any of these surfaces can be kept free of snow build-up automatically by simply pressing a switch putting "Snow-Bar" in operation. Low in operating cost, this saves the trouble and expense of snow shoveling or mechanical clearance throughout the winter season. Average operating cost is 15 cents an hour for clearing wheel tracks of a 50-foot driveway.

The cable is available in 24-foot, 400 watt lengths and 40-foot, 675 watt lengths, both operating on 240 volts. These are formed into 36″ diameter coils that can be shaped to almost any heat pattern desired or preformed into 10′ x 18″ or 6′ x 18″ sections. Each has 10-foot leads for electrical connection. They can also be used in conjunction with the other types of cable.

New Screens By Hurley

Hurley Screen Co. announces the new SuperGlo screen which is pearl coated and non-lenticulated. SuperGlo has improved wide angle light reflection with a very hard, almost indestructible projection surface. A 16 gauge Matte white screen, "MW-16," has also been added to the Hurley line.

EPRAD'S NEW D-I CAR COUNTER

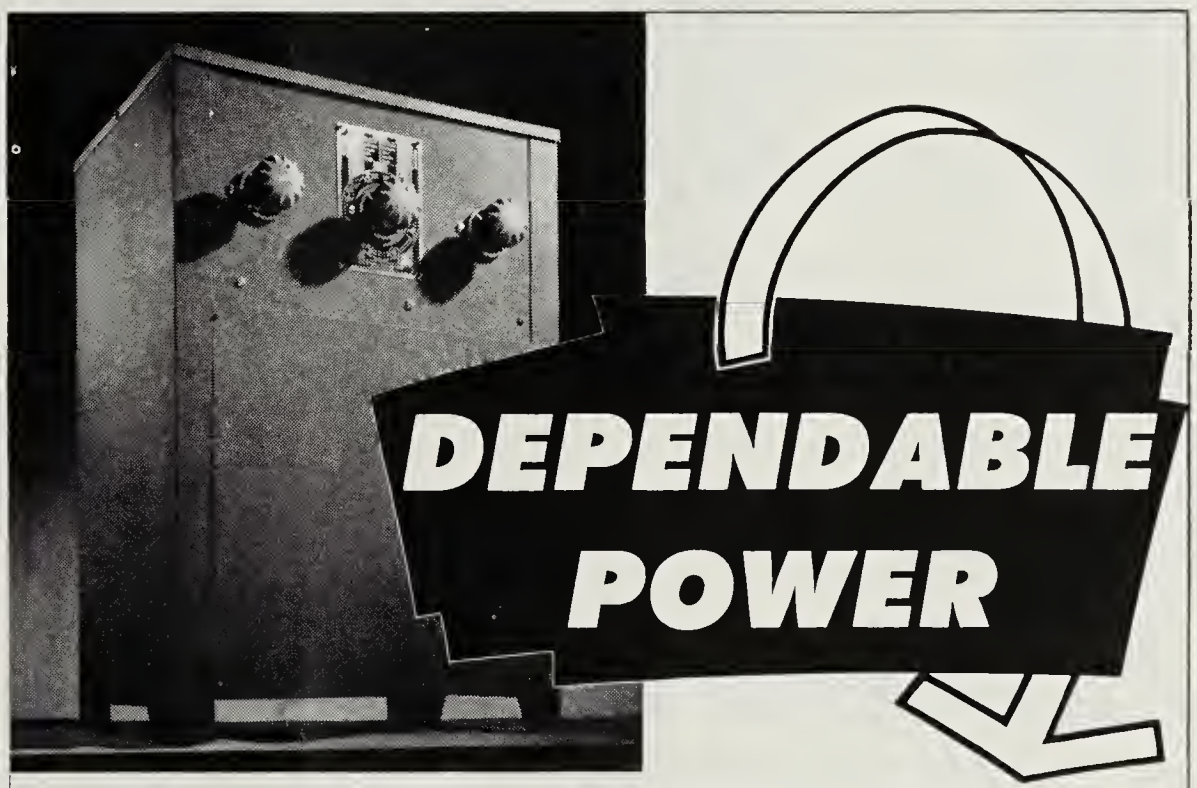
Eprad, Inc., has announced a new all electric car counter called the "Watch-Dog" at a theatre price of $149.50 per lane, according to Jim McSorley, marketing manager of the Toledo, Ohio manufacturer of theatre equipment.

"It is low cost, easy to install and foolproof and is a necessity for a complete receipts-control system, he stated. The "Watch-Dog" does just what a car counter should do, count cars accurately. It only counts when a car passes over the heavy-duty electric treadle, and is not controlled by the cashier or any other employee.

"The Watch-Dog is all electric for dependability and trouble free operation. It does not contain tricky electronic gadgets or troublesome pneumatic devices. Its simple basic design, plus high quality parts make it completely accurate."

The rugged tamper proof cabinet has a special key-lock. All parts, including the precision counting machine and transformer, are plate-mounted inside and nothing is exposed to tampering.

The heavy duty treadle operates electrically when a car passes over it. The electric circuit is low voltage (24 volts) for complete safety and the circuit is encased and sealed in thick high-grade tire rubber which is jacketed in galvanized steel anchor plate. There is one treadle and one counting mechanism per lane. The Watch-Dog is available in two, three and four lane models. Installation is easy and complete. Instructions and prints come with the car counter.



Strong RED ARROW FULLY GUARANTEED
Selenium Rectifiers

Designed specifically for efficient use with angle or coaxial trim high intensity projection lamps.

The glass insulated transformers withstand 150° F. higher temperatures than cotton insulated, permitting emergency operation of two lamps on one rectifier.

The selenium stacks are full size, and damp-proofed for trouble-free operation in wet climates and protection in winter storage.

3 rugged 8-point dial switches afford means of adjusting amperage during lamp operation and compensating for line phase unbalance.

Heavy-duty fan. Line control relay.

5 MODELS:
3-PHASE—
60 to 100 Ampere
90 to 135 Ampere
120 to 180 Ampere
SINGLE PHASE—
70 to 90 Ampere
90 to 135 Ampere

THE STRONG ELECTRIC CORP.
21 City Park Avenue · Toledo 1, Ohio
Please send literature on Strong Rectifiers.

NAME_____
THEATRE_____
CITY & STATE_____
NAME OF SUPPLIER_____

QUALITY
SERVICE
VALUE

N.T.S

America's
headquarters
for all
theatre equipment
and supplies

NATIONAL THEATRE SUPPLY COMPANY

Kni-tron Publishes Catalog Free to Theatremen

A 66 page free catalog is available from Kneisley Electric Company, consisting of 12 sections, which will give theatre purchasing agents the same specifications about Kni-tron equipment as is available to supply dealers.

Descriptive catalog pages of all products, and general specifications, including schematics, are furnished on each model of tube type, selenium, and silicon rectifiers of which there are now a total of twenty-nine (29) ranging from 30 amperes through 180 amperes.

Complete instructions on conversion of various models of rectifiers, from selenium to silicon, are included, as well as conversion of gas-filled rectifiers and exciter lamp supplies to silicon with Sil-Tubes.

There is a host of other detailed information in this catalog, including list prices of all products which would be invaluable to your purchasing department.

Theatremen interested in obtaining a copy of the catalog should direct requests to The Kneisley Electric Co., 2501-9 Lagrange St., Toledo 3, Ohio.

New Sizes For Savorol

NASHVILLE, TENN.—Blevins Popcorn Company announced immediate distribution of two new and smaller selling sizes for its patented seasoning, Savorol.

The new packages, designed for concessionaires of small and medium sales volume, will come in one-pound, eight-ounce rounds, 12 to a case; and in 25-pound plastic-lined containers.

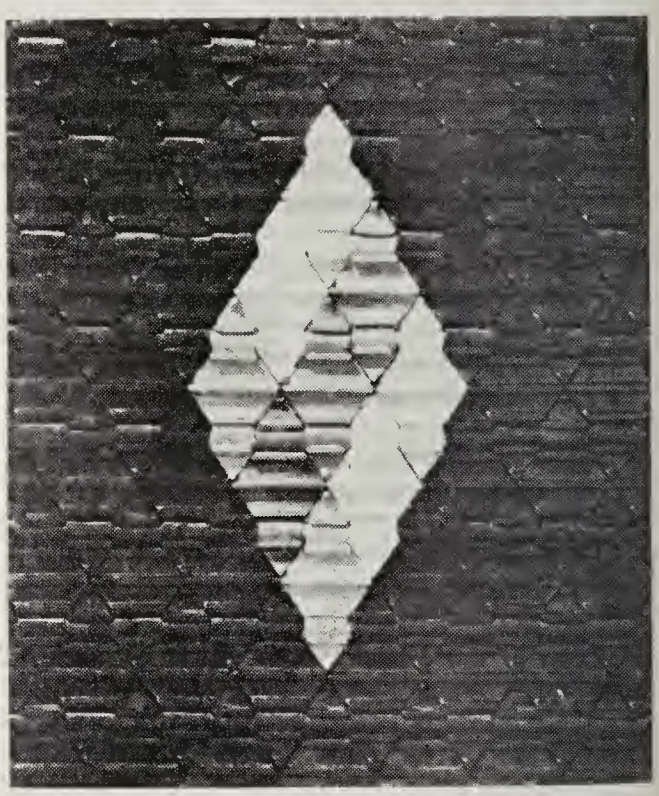
Rufus Harris, sales manager for Blevins' Bee-Hive Division, said the new sizes will be sold in addition to larger existing packages.

Floor Mat Links Provide Stability

TOLEDO, OHIO—Development of an unusual link for floor mats which permits an interlocking fabrication that provides for the first time stability of dimension in all directions, has been announced by American Mat Corporation. The link, which is produced of vinyl plastic, is molded, rather than extruded, so as to result in extreme uniformity.

The links are woven on a non-rust steel network which is secured to a two-inch plastic border reinforced by steel rods at the ends.

The links are extremely durable, odorless, grease-resistant, and not subject to cracking or checking. Being non-porous, dirt cannot become imbedded.



Known as the Sentinel entrance mat, it presents a non-slip surface for sure-footing under all conditions. Even the tiniest heels cannot catch in the opening. The mat hugs the floor so as to prevent skidding.

The new design of the rib of the link affords superior cleaning qualities. Dirt, mud, grit, and snow are stopped at the door.

The mat is quickly cleaned and rolls for ease of handling. It is available in any size or shape.

There is a choice of any combination of 10 new colors and for the first time in any mat, three marbleized polychrome colors. The mat can be personalized by incorporating name, trade-mark or emblem in the design.

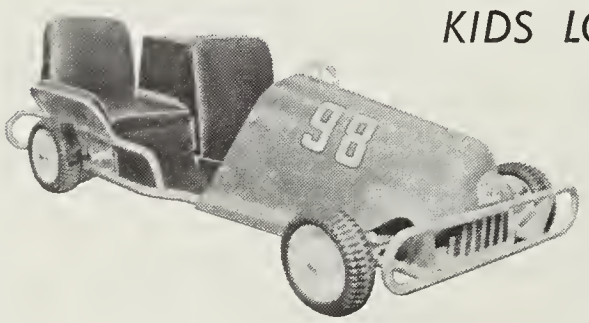
LaVezzi Brochure Ready

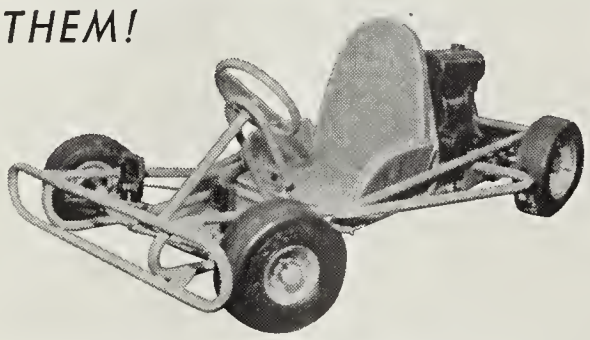
CHICAGO—Of special interest to designers, engineers, and original equipment manufacturers working with tapes and films actuated by driving perforations is the new Brochure SP-52 released by LaVezzi Machine Works.

This informative eight-page bulletin illustrates, diagrams, and describes the many different types and sizes of sprockets available from LaVezzi stock and ready for immediate delivery.

Also, there is a section devoted to special sprockets made to buyer's specifications for those whose requirements are unusual.

PLUS BUSINESS for DRIVE-INS — DAY or NIGHT
WITH THE "TRACK RABBIT" MIDGET CARS
KIDS LOVE THEM!





SUPERVISED DAYTIME RACING
RACES FOR AWARDS AND TROPHIES CAN BE HELD DURING DAYLIGHT HOURS. YOUR PROFITS INCLUDE THE SALE OF CARTS, RACING HELMETS, GOGGLES, ETC., PLUS REFRESHMENTS FOR SPECTATORS, ENTRY FEES, ETC.

BIG PROFITS IN CONCESSION RIDES
WHAT YOUNGSTER COULD RESIST DRIVING ONE OF THESE MIDGET RACERS AROUND THE TRACK! SPECIAL CONCESSION MODEL WITH BUILT-IN SAFETY FEATURES AVAILABLE. MOM OR POP CAN DRIVE THE 3-7 YEAR OLD.

TRACKS ARE SPRINGING UP ALL OVER THE COUNTRY. PUT ONE IN AT YOUR DRIVE-IN OR ELSEWHERE AS A RENTAL TRACK OPERATION. TRACK PLANS, CARS, AND COMPLETE INFORMATION (INCLUDING AN INSURANCE PACKAGE) AVAILABLE TO HELP YOU SET UP A MONEY-MAKING ATTRACTION.

WRITE—WIRE OR PHONE

PRESSWELD, INC. • SEBRING, OHIO

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples

Lorraine ORLUX Carbons
CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

Trampoline Verdict Goes to American

A hotly contested, two year court battle over use of the word "trampoline" ended April 5, 1961 in a decision favoring American Trampoline Co., Jefferson, Iowa, over Nissen Trampoline Co., Cedar Rapids, Iowa. In a United States District Court ruling, Judge Roy L. Stephenson declared the term "trampoline" was "generic and in the public domain and cannot be exclusively appropriated for trademark usage." Stephenson further decreed the trademarks "Nissen Trampoline" and "Tramp" are invalid and canceled.

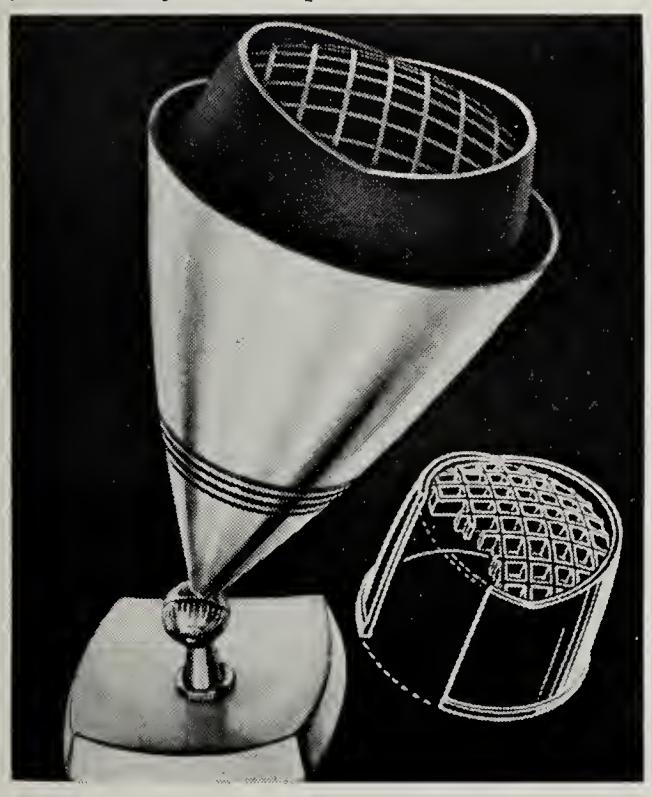
The case was originally filed by Nissen on March 17, 1959. Nissen claimed trademark and patent infringement, and unfair competition by American. In their counter-claim, American contended that Nissen's trademark was fraudulently obtained and asked damages. Testimony was introduced in court from over forty individuals including coaches, athletes and former vaudeville performers like Joe E. Brown concerning use of the word.

In addition to ruling the term "trampoline" as generic, Judge Stephenson also found American had not infringed Nissen's patent and had not competed unfairly. The two companies are the largest manufacturers of trampolines in the world. Other trampoline manufacturers who have shied away from using the word trampoline are now permitted free use of the word by Judge Stephenson's decision.

Stonco Develops Louvers

KENILWORTH, N.J.—A new floodlight louver announced by Stonco Electric Products Company is engineered for positive 45 degree cut-off in any direction to completely conceal lamp brightness from view. The result prevents annoying glare from motorists or passers-by, and eliminates side and back spill-light, so objectionable in architectural installations. The new full-shielded louver fits in all Stonco decorative outdoor bullets using any standard PAR-38 or R-40 medium base reflector lamp.

It is precision die-cast in one deep-contoured piece to provide ample open-air space for efficient lamp cooling. Installation is quick, and once secured the strong, all-aluminum construction, finished in durable non-reflective camera-black paint, guards against vandalism, abuse or weathering. For rich, full color, louvers are available with permanently weatherproof lenses.



New Anti-Static Screen Offered By Technikote

BROOKLYN, N.Y.—Technikote Screen Corporation announces their new XR-171 Pearlescent Anti-Static screen at no extra cost. Leonard Satz, formerly an owner of the old Raytone Screen Corporation which is no longer in existence, states that the new screen has been carfully tested all over the world for at least one year with great success. It was sold at extra cost for important premieres such as "Ben-Hur" and "Exodus." Perfect uniformity of surface without "panel effect" is assured from edge to edge.

The anti-static surface is hard, tear-proof and has greatly improved wide-angle distribution of light. By actual test it will repel dust and dirt and therefore will stay cleaner longer.

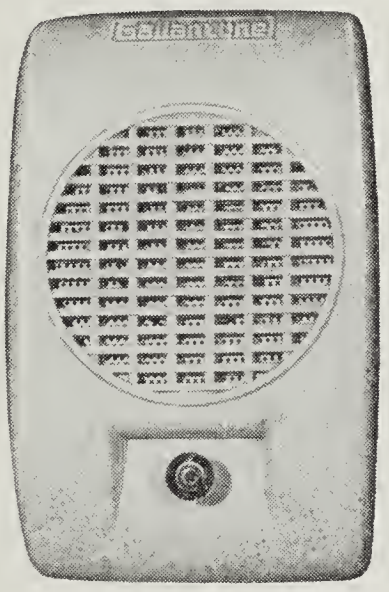
Norelco's 70/35mm Popularity Spreads

Niels Tuxen, General Manager of the Norelco motion picture division of North American Philips Company announced that the recent installation of Norelco Universal 70/35 projectors in the North Star Drive-In in Denver and the Mann Theatre in Minneapolis, bring the total number of U.S. theatres having Norelco 70mm equipment to 125.

Commenting on the release of pictures on 70mm, Mr. Tuxen pointed out that of a total of 100 nominations in 20 major Academy Award categories other than documentaries and shorts, 18 of the candidates are from 70mm releases. Production schedules for 1961 show excellent promise of greatly improved 70mm percentages.

Ballantyne Dub'l Cones

TIME TESTED! PROVEN!



"200 Dub'l Cone speakers in use 8 years without any trouble at all." says Marvin Sands
Operator of the Star-Lite Drive-In Theatre
RD #5, Tunkhannock, Pa.

"After 7 seasons with Dub'l Cones we've had no maintenance costs, only 4 speakers needed reconing." says H. A. Anderson
Operator of the Bel-Air Drive-In Theatre
St. Ansgar, Iowa

Famous Ballantyne Dub'l Cones are unequalled. Protected from shock, pressure, weather and water. Permanently positioned magnet. No shifting—no voice coil drag. Die-cast aluminum case with reinforced grill openings, removable hanger clip, and enclosed volume control. Construction gives exceptional fidelity in range and reception. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker. Equipped with perforated aluminum speaker guard.

F SERIES



Here's economy overflowing with quality at the lowest price ever for so much. Die-cast aluminum case. Reinforced speaker grill. Calibrated air chamber gives fidelity of range. Plug-in connectors for simplified servicing — done in a matter of seconds. Equipped with perforated aluminum speaker guard.

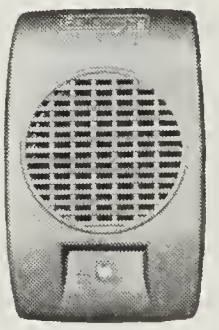
O SERIES—Has all the features of the "F" Series plus a powerful 1.47 oz. magnet. Equipped with perforated aluminum speaker guard.

Z SERIES



New Ballantyne "Z" Series Dub'l Cones with drop-in outer cone and perforated aluminum speaker guard are amazingly low priced. Plenty of other features, too — plug-in terminals permit simplified post servicing, two screws to loosen, repair or replace without special tools — no soldering, no glue, and in a matter of seconds. Die-cast aluminum case with reinforced speaker grill.

W-E SERIES



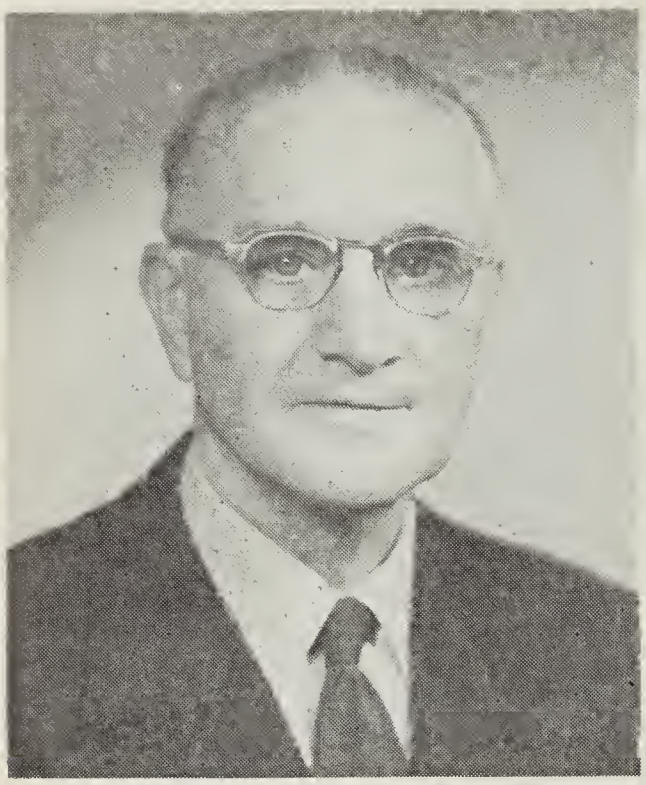
Full size die-cast aluminum case equipped with perforated aluminum speaker guard and calibrated air chamber. .8 oz. permanently positioned magnet — no shifting of magnet, no voice coil drag. Continual top performance. Shock rubber cushion mounting. Tamper-proof reinforced grill. Plug-in wiring for servicing right at post.

E SERIES — Tops in single cone speakers. 1.47 oz. magnet. Equipped with perforated aluminum speaker guard.

The Ballantyne Company

1712 JACKSON ST. OMAHA, NEBRASKA

Strong's Brown Mourned



TOLEDO, OHIO—Harold E. Brown, 67, former vice-president of Strong Electric Corporation, died March 29 in his home following illness of over a year. He had retired from business early in 1960.

Brown joined Strong Electric as office manager in 1935, coming from General Electric Supply Company, and was elected vice-president in charge of sales in 1954.

He is survived by a wife; Edna, two daughters, and a son.

Continental Names Rapp

NEW YORK—Melville B. Rapp, executive vice-president of APCO, Inc., has been named vice-president and a member of the board of directors of APCO's new parent company, Continental Vending Machine Corporation. Rapp is the director of sales for the complete line of vending equipment manufactured by both companies.

Rapp, a veteran leader in the vending industries, is a member of the executive committee and board of directors of both the National Automatic Merchandising Association and the National Association of Concessionaires. He is also a member of the National Association of Tobacco Distributors, the American Bottlers of Carbonated Beverages, the New York and National Sales Executives Clubs, the American Arbitration Society, the National Better Business Bureau and the American Management Association. Rapp is also active as chairman of the Automatic Merchandising Division of the United Services Organization.



MAY WE BE OF HELP?

√ Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.

ADVERTISING ACCESSORIES
- ...Attraction Board
- ...Banners, Flags
- ...Display Cases, Easels
- ...Letters, Silhouette
- ...Marquees
- ...Marquee Letters
- ...Poster Frames
- ...Posters, Heralds
- ...Signs
- Trailers

AIR CONDITIONING
- ...Air Conditioning Systems
- ...Air Filters
- ...Blowers
- ...Diffusers
- Fans

CONCESSIONS
- ...Bags
- ...Barbecue Products
- ...Beverages
- ...Beverage Dispenser, Fountain
- ...Boxes
- ...Bun Warmers
- ...Butter Dispenser
- ...Candy
- ...Coffee
- ...Coffeemaker
- ...Chocolate Drink
- ...Chocolate Drink Dispenser
- ...Concession Stand
- ...Concessionaire
- ...Canned, Prepared Foods
- ...Cups
- ...Cup Dispenser
- ...Food, Frozen
- ...Food Preparation Equipment
- ...Fountains
- ...Gum
- ...Hamburger Grills
- ...Hot Dog Machines
- ...Ice Cream
- ...Ice Cream Cabinets
- ...Ice Cream Dispensers
- ...Ice Machines
- ...Malt, Shake Machines
- ...Nuts
- ...Pizza Equipment & Supplies
- ...Popcorn
- ...Popcorn Seasoning
- ...Popcorn Warmers
- ...Popcorn Machines
- ...Refrigeration Units
- ...Soft Drinks
- Snow Cones

COIN VENDING MACHINES
- ...Candy Vender
- ...Cigarette Vender
- ...Coffee Vender
- ...Coin Changers
- ...Drink Vender, Cup
- ...Gum Vender
- ...Hot-Cold Cup Venders
- ...Ice Cream Vender
- ...Juice Vender
- ...Milk Vender
- ...Nut Vender
- ...Popcorn Vender
- Sandwich Vender

DECORATION • FURNISHING
- Carpets
- ....Carpet Cushion
- ....Curtains, Stage
- ....Curtain Controls & Track
- ....Decorators, Designers
- ....Draperies
- ....Drink Fountain
- ....Fabrics, Wall
- ....Flooring
- ....Lounge Furniture
- ....Mats, Rubber
- ....Paint
- ....Sand Urns
- ....Stage Rigging
- ....Tile
- ....Traffic Control

HEATING
- ....Fans
- ....Furnaces
- ....Heat Pumps
- ....Humidifiers
- ....Insulation, Thermal, Acoustic

LIGHTING
- ....Aisle Lights
- ....Batteries
- ....Color Wheels
- ....Dimmers, Controls
- ....Directional Signs
- ....Emergency Light
- ....Spot & Flood Lights
- ....Switchboards
- ....Transformers

MANAGEMENT
- ....Theatre Forms and Systems, Personnel Training
- ....Uniforms

PROJECTION
- ....Aperture Plates
- ....Blowers, Lamphouse, Porthole
- ....Carbons
- ....Carbon Saver
- ....Changeover
- ....Dowsers
- ....Film Cabinets
- ....Film Cement
- ....Film Coolers
- ....Film Magazines
- ....Film Reels
- ....Film Rewinders
- ....Film Splicers
- ....Lenses
- ....Motor Generator
- ....Projectors
- ....Projection Arc Lamp
- ....Projector Parts
- ....Pedestals
- ....Rectifiers
- ....Reel End Signals
- ....Reflectors
- ....Rewinds
- ....Rheostats
- ....Screens
- ....Sound Equipment
- ....Sprockets
- ....Television, Theatre
- ....Transformers

SAFETY SUPPLIES
- ....Door Hardware
- ....Exit Devices
- ....Fire Alarms
- ....Fire Extinguisher
- Fire Hose
- ....Kick-Push Plates
- ....Ladders

SANITARY SUPPLIES
- ....Carpet Cleaners
- ....Deodorants-Disinfectants
- ....Floor Cleaners
- ....Hand Dryers
- ....Mops—Brushes
- ....Soap Dispenser
- ....Upholstery Cleaner
- ....Vacuum Cleaners

SEATING
- ....Auditorium Seats
- ....Drive-In Seating
- ....Seat Covers
- ....Seat Cushion
- ....Seat Reconditioning
- ....Upholstery Material

SOUND EQUIPMENT
- ....Amplifiers
- ....Inter-Coms
- ....Exciter Lamps
- ....Microphones
- ....Pre-Amplifier Cabinet
- ....Public Address System
- ....Sound Equipment, Theatre
- ....Sound Heads
- ....Sound Service Companies

TICKET OFFICE
- ....Admission Signs
- ....Boxoffices
- ....Cash Control Systems
- ....Change Making Machines
- ....Coin Sorters
- ....Tickets
- ....Ticket Boxes
- ....Ticket Machines
- ....Ticket Registers
- ....Turnstiles

DRIVE-INS
- ....Admission Control Systems
- ....Attraction Lights
- ....Benches
- ....Directional Lights
- ....Dust Control Systems
- ....Fences
- ....Fireworks
- ....Floodlights
- ....Insect Controls
- ....Flares, Light
- ....Heater, In-Car
- ....Miniature Trains
- ....Paint
- ....Picnic Table
- ....Playground Equipment, Rides
- ....Pools, Swimming
- ....Post Lights
- ....Quarter Midget Racers
- ....Ramp Lights
- ....Screen Facing
- ....Screen Paint
- ....Screen Towers
- ....Seats, Walk-In Patron
- ....Speakers, In-Car
- ....Speaker Cords
- ....Speaker Cover
- ....Speaker Posts
- ....Speaker Repair
- ....Sweepers
- Underground Cable

Without charge or obligation, please send me additional information on above items that are checked:

Name ..... **Theatre** .....

Address ..... **City, State** .....

Check items, fill in coupons, tear off on dotted line and mail to

MOTION PICTURE EXHIBITOR
317 N. BROAD ST., PHILADELPHIA 7, PENNA.

Have you remodeled your theatre recently? Redecorated?
Put in new seats, carpets or furnishings?
New Marquee or lobby? We would like to know about it.
Just drop us a card or letter with details—photos if available.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO
VOL. 65, NO. 20
APRIL 19, 1961

AMERICAN-INT.

The Hand

61M.
MELODRAMA

601
American-International
(English-made)

ESTIMATE: Gruesome programmer holds interest.

CAST: Derek Bond, Ronald Leigh Hunt, Reed De Rouen, Bryan Coleman, Walter Randall, Tony Hilton, Harold Scott, Donald Leigh Hunt, Ray Cooney. Produced by Bill Luckwell; directed by Henry Cass.

STORY: In Burma, Derek Bond, Reed De Rouen, and Bryan Coleman are captured by the Japanese for interrogation. De Rouen and Coleman refuse to talk and Japanese commander Walter Randall cuts their right hands off. To save his hand, Bond weakens and talks. Years later, elderly derelict Harold Scott is found lying in a gutter, his hand severed, and pocket stuffed with 500 Pound notes. Scotland Yard investigates, but before they can complete things, the old man is kidnapped and murdered. Further investigation takes them to De Rouen, now a soured, drunken, one-armed citizen. He refuses to divulge anything and is later found knifed, but murmurs Bond's name as his murderer before he dies. It is proven that Bond had hired other men to have their hands amputated and sent them to De Rouen, unbalanced since the war, who had demanded that Bond lose his right hand too. Before police can reach Bond, he falls down a railroad embankment, and a train severs his right hand. The "score" has been evened.

X-RAY: This somewhat gruesome meller is brilliantly enacted by its British cast, is fast moving, and holds the interest throughout its brief running time. The abrupt ending exemplifies and illustrates "poetic justice." It should do nicely wherever English films fill the program.

AD LINES: "A Dynamic Illustration of Poetic Justice"; "An Eye For An Eye—A Hand For A Hand."

COLUMBIA

Mein Kampf

DOCUMENTARY
121M.

Columbia

ESTIMATE: Chilling documentary is grimly fascinating.

CREDITS: Narrated by Claude Stephenson; written and edited by Erwin Leiser; produced by Tore Sjoberg; a Minerva International Production.

STORY: Authentic films from Nazi files detail the rise of Hitler to power; the plunging of the world into war; and the horrors committed in the name of Naziism. Scenes from the Warsaw Ghetto and the pillage of Poland are concentrated upon and represent Nazi activity all through conquered Europe.

X-RAY: With world interest in Nazi Germany reawakened by the Eichmann trial in Israel, this well-made documentary should find a ready audience. The horrors of war and Nazi persecution are hammered home with awesome power, and the indictment is sealed by the fact that the bulk of footage is captured German stock. Scenes of death and suffering in the Warsaw Ghetto and other concentration camps are horrible beyond description, but so was war and Nazi brutality. There is a grim fascination to the rise of Hitler and his cohorts to power and the resultant abuse of that power while a cautious world permitted him to consolidate the gains that led to the final holocaust. We must never allow such a thing to happen again, says the narrator. Audiences everywhere will echo the thought, and that is the real value of this documentary. It's strong stuff and not for the squeamish.

AD LINES: "The Terrifying Rise And Ruin Of Hitler's Reich . . . Filmed In Every Gruesome Detail By The Nazis Themselves"; "The Most Shocking, The Most Powerful Motion Picture Ever Presented."

MGM

Atlantis, The Lost Continent MGM

SCIENCE FICTION DRAMA
90M.

(Metro-Color)

ESTIMATE: Good science fiction entry.

CAST: Anthony Hall, Joyce Taylor, Frank de Kova, Johnny Dall, Jay Novello, Edgar Stehli, Edward Platt, Wolfe Narzell, Berry Kroeger Buck Maffei. Produced and directed by George Pal.

STORY: Anthony Hall, a young Greek fisherman, rescues Joyce Taylor from a raft, and when she revives in the hut of Hall and his father, she reveals that she is the daughter of the King of Atlantis, a land that is unknown in Greece. He falls in love with her but refuses to take her back home. She attempts to sail alone in his boat, but he stops her in time. He finally agrees to make the trip, stipulating that if they don't find Atlantis, then she is to return with him and become his wife. She agrees. After sailing for some time, they are surprised by an underwater craft which takes them into port. She is welcomed royally, but Hall is seen as a threat by second-in-command John Dall who orders him imprisoned with others who have accidentally wandered into port. He finds that some of the slaves are used to dig up matter that supplies energy while others are used for experimentation by Berry Kroeger, who turns them into beasts of burden. Taylor is helpless to do anything about it with her father under Dall's will. Hall is given a chance for freedom if he survives the test of fire and water overcoming a huge giant. Hall survives, killing his opponent. He is given his freedom. From priest Edward Platt, he learns that Dall is planning to use the inventions of Atlantis to conquer the world, and also that Atlantis seems to be doomed as volcanic lava seems to be increasing daily. Hall hopes to stall Dall's scheme and agrees to help him while working with the slaves to sabotage his efforts. As Dall finishes his huge machine of destruction, the volcano erupts bringing destruction everywhere. Hall is able to get Taylor away as Platt prevents Dall from killing them. Platt and Dall perish as do the thousands of others in the city, while the continent explodes and sinks. Hall, Taylor, and other slaves manage to get away, and it is presumed that a happy future is in store for the lovers.

X-RAY: This entry starts off slowly but picks up speed as the story gets into Atlantis. Some of the special effects are properly horrifying as well as impressive, with the destruction of the continent particularly effective at the thrill-packed climax. The cast performs adequately, and direction and production are efficient with the film shaping up as one that should come off well as part of the program or as an exploitation special where the science fiction angles can be played up. A cast of veterans backs up newcomers Anthony Hall and Joyce Taylor. The screenplay is by Daniel Mainwaring, based on a play by Sir Gerald Hargreaves.

TIPS ON BIDDING: Higher program rates because of exploitation angles.

AD LINES: "Thrill To The Discovery Of A Lost Continent"; "An Unusual Science Fiction Thriller."

20th-FOX

All Hands On Deck

COMEDY
98M.

20th-Fox
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Light weight entertainment.

CAST: Pat Boone, Buddy Hackett, Dennis O'Keefe, Barbara Eden, Warren Berlinger, Gale Gordon, David Brandon, Jody McCrea. Produced by Oscar Brodney; directed by Norman Taurog.

STORY: All is peaceful aboard a Navy LST commanded by Captain Dennis O'Keefe and docked at the Long Beach Naval Station until a hurry call comes for Lieutenant Pat Boone to come to the motion picture theatre on shore where seaman Buddy Hackett, an Indian brave, has become upset over a picture which showed the Indians losing as usual. He tears the theatre apart. Boone, who speaks his language, is able to stop the wrecking proceedings and gets Hackett to pay for the damage. The Indian is quite wealthy because of oil lands he and his tribe own. When reporter Barbara Eden shows up to cover the event, Boone falls in love with her. Before the affair can go much further, the vessel gets its sailing orders and Boone proposes to her. She accepts at the last minute, and they set a date soon after the ship is due back. Life aboard is complicated by Hackett taking a turkey aboard as a pet, an act that is okayed by the Secretary of the Navy. With the vessel due to dock, O'Keefe gets word that Admiral Gale Gordon is due to make a surprise inspection. When he and his aides take O'Keefe and the crew to task, Eden shows up and starts talking about the owner of her paper as her uncle, the Senator in charge of naval appropriations, which cools off Gordon considerably. The violations are to be overlooked. The way now seems clear for Boone and Eden to plan their romantic future.

X-RAY: There are a couple of comic situations and some funny gags to be found here, in addition to which the "names" of Pat Boone and Buddy Hackett should help in attracting to the boxoffice those who like their film fare light and complicated only by humor, be it of the slapstick or unobtrusive variety. The entry is well mounted, adequately played, and directed and produced in fair fashion. The use of color and CinemaScope help, and the entry should do okay as part of the program with something at hand for everyone. The screenplay is by Jay Sommers. Boone sings "All Hands On Deck," "I've Got It Made," "Somewhere There's Home," and "You Mean Everything To Me".

TIPS ON BIDDING: Higher program rates.

AD LINES: "All Hands On Deck For The Song And Fun Hit of '61"; "There's Fun Breaking Loose All Over The Seven Seas"; "The Gayest Gob And Gal Get-Together Ever."

UNITED ARTISTS

The Gambler Wore A Gun

WESTERN
66M.

United Artists
(Zenith)

ESTIMATE: Average western for action spots.

CAST: James Davis, Mark Allen, Addison Richards, Merry Anders, Don Dorrell, Robert Anderson, Keith Richards, John Craig, Charles Cane, Joe McGuinn, Morgan Shaan, Boyd "Red" Morgan, Boyd Stockman, Jack Kenny, Eden Hartford, Brad Trumbull. Produced by Robert E. Kent; directed by Edward L. Cahn.

STORY: Professional gambler Jim Davis buys a ranch through the mail and travels there only to find that the seller was murdered before the deed could be recorded. The late rancher's children, Don Dorrell and Merry Anders, know nothing of the sale so Davis can't take immediate possession. The papers he has are perfectly legal, but he decides to try and help the bereaved family. He takes a job at a nearby saloon as a dealer, and discovers that a rustling gang has been using the ranch as storage for stolen cattle. Dorrell is murdered and the rustlers try to frame Davis. Marshal Mark Allen is convinced of his innocence, however, and they manage to trap the rustlers and regain rightful ownership of the ranch. Anders won't be without a home, however, as she and Davis plan to marry.

X-RAY: This average western keeps moving through its brief running time and should serve as adequate program material in action spots. The cast, direction, and production are satisfactory, and houses where westerns find continual favor can play it as well as any other. One would think that TV has all but removed the market for the low budget western, but experience teaches us otherwise. The story and performances are of the formula type, and won't tax any audience member's understanding. Screenplay by Owen Harris.

TIP ON BIDDING: Lower rates.

AD LINES: "A Deck Of Cards And A Gun Were His Life . . . Could He Give Them Up Now"; "Fast Western Action As The Gun-Slinging Gambler Seeks Revenge."

UNIVERSAL

Blast Of Silence

MELODRAMA
77M.

U-I

ESTIMATE: Better program entry.

CAST: Allen Boren, Molly McCarthy, Larry Tucker, Peter Clune, Danny Meehan, Milda Memonas, Dean Sheldon, Charles Creasap, Joe Bubbico. Produced by Merrill Brody. Direction and screenplay by Allen Boren; Alfred Crown-Dan Enright Production.

STORY: Professional gunman Allen Boren is brought to New York from Cleveland on an assignment to kill local racketeer Peter Clune. After picking up half the money, he sets out to track his quarry as to habits, contacts, and daily routine. He discovers that Clune has a mistress and he decides to kill him in her apartment. To get a gun with a silencer, he is forced to go to supplier Larry Tucker, who agrees to get him the weapon. Boren works himself up to the proper frame of mind until he hates Clune. Meanwhile, as Christmas nears, his lonely vigil is interrupted by an old friend, Danny Meehan, who knew him in his orphanage days, and he is talked into going to a party at the apartment of Meehan's sister, Molly McCarthy. He agrees to come to dinner at her apartmeqnt the next day. He tries to get romantic, and she asks him to leave. A complication arises when Tucker spots him as he is shadowing Clune and tries to shake him down for more money. Boren follows him home and kills him after a struggle. He decides to call off the killing of Clune, but he is ordered to go through with it. He tries to see McCarthy again early in the morning and surprises her with another man, who has obviously spent the night. He leaves disgusted. He kills Clune and calls for his money. He is lured to a lonely area and killed for trying to back out of his contract. He dies as he has lived—alone.

X-RAY: This entry starts off on a note of intrigue and suspense, and this is maintained throughout as interest mounts until the climax and conclusion. The film is well done in simple fashion with the thoughts and actions of the professional killer ably handled and effectively presented. The fact that the cast is unknown seems to add to stature of the film, and some of the resulting naturalness is in the entry's favor. Performances, direction, and production are good, and the photography captures the flavor of New York City in fine fashion. It should do well as part of the program after promotion and word-of-mouth get rolling.

AD LINES: "A Lonely Killer Roams The City On The Trail Of His Victim"; "A Film That Will Be Remembered For Its Stark Realism."

FOREIGN

The Fast Set

COMEDY
84M.

Audubon
(French-made) (Dubbed in English)

ESTIMATE: Strictly for the exploitation spots in censor-free areas.

CAST: Agnes Laurent, Philippe Nicaud, Dora Doll, Vera Valmont, Simone Paris, Jack Ary. Produced by Rene Thevenet; directed by Pierre Foucaud.

STORY: Innocent Agnes Laurent has fallen in love with Paris medical student Philippe Nicaud and finally gets her parents' permission to go to Paris live with her aunt, and study art. Nicaud introduces her to the fast set that he runs around with in night clubs dedicated to rock and roll music and strip tease. When Laurent finds Nicaud with an old flame, Dora Doll, she joins the strippers out of jealousy, and some compromising photos are taken by a would-be blackmailer. Nicaud and friends come to the rescue, the lovers are reunited, and are married with a rock and roll beat.

X-RAY: This should prove a natural for exploitation spots where censorship is not a problem. The girls are pretty and have considerable trouble keeping their clothes on. The Bohemian life in Paris seems to be just as pointless as the Bohemian life in this country, and the thought that rock and roll now consumes the attention of youth on an international scale is a sobering one. The nature of the film dictates its exhibition for adults only although the flimsy story, outside of a few chuckles, holds little to keep them interested. Let's face it, they'll be coming to ogle the French pastry on display, and they won't be disappointed. Cherchez la femme. This is also known as "The Nude Set."

AD LINES: "Meet The Fast Set As Sex Takes A Holiday In Paris"; "Introducing Agnes Laurent . . . A New French Sex Kitten."

They Were Ten

DRAMA
105M.

Schwartz-Sachson
(Israeli-made)
(English titles)

ESTIMATE: Interesting Israeli import.

CAST: Ninette, Oded Teomi, Leo Filler, Yosef Safra, Yosef Zur, Gavriel Dagan. Produced and directed by Baruch Dienar.

STORY: At the end of the 19th century, Palestine was part of the decaying Turkish Empire. To this wild area come nine male Jews and a woman, Ninette, who is married to Oded Teomi, one of the nine. They were driven there by the Pogroms in Russia. They are told to settle on a hill and that they must share a water well with hostile Arabs in the nearby village. Despite the aridness of the land, the primitive tools, the jealousies both without and within as Teomi's fellow pilgrims envy him his wife, they survive and make progress with their living quarters and in the fields. Several leave to find an easier life and the pioneers are forced to take firm stands against the Arabs. Through it all, a deep friendship develops between Teomi and the Arab Sheikh. Ninette dies after giving birth to a son.

X-RAY: This tale of pioneering Jews in Israel is well done, with the subject matter being different as well as interesting. It could be that art house devotees may take the entry to their bosoms. The acting, direction, and production values are good. It starts out at a leisurely pace but picks up speed and then comes through with an attention-getting climax. The screenplay is by Gavriel Dagan, Baruch Dienar, and Menachem Shulval, with the story by Dienar.

AD LINES: "A Thrilling Tale of Early Israel"; "A Tale of Courage, Devotion And Romance."

The Shorts Parade

ONE REEL COLOR CARTOON

CANNERY WOE. Warners-Merrie Melodies-Looney Tunes. 7m. Speedy Gonzales comes to the aid of the Mayor by outwitting Sylvester out of the cheese to be served at the campaign dinner. The grateful mayor promises the job of 'cheese taster' to Speedy's two lazy friends and the job of 'Chick Inspector' to Speedy. FAIR. (8706).

CAT ALARM. 20-Fox-All Purpose Cartoons. 6m. The hungry cats unsuccessfully try to get through the well-guarded gates of the mouse-town of Cheeseville; and finally devise a scheme to lure Mighty Mouse and the other mice from the town. The plan almost works, but, as usual, Mighty Mouse wins again and the cats wind up in cold storage. GOOD. (5122).

FOWLED UP FALCON. U-I-Walter Lantz Cartunes. 6m. This has to do with the sport of falconing. The falcon is sent to fetch Woody Woodpecker, who outsmarts it right out of its feathers. GOOD. (4112).

HOPPY DAZE. Warners-Merrie Melodies-Looney Tunes. 7m. Sylvester gets himself a trainer so as to become the world's champion mouse catcher. When he tries for his first mouse, however, it turns out to be a baby kangaroo and poor Sylvester's days as a professional mouse catcher are few. GOOD. (8708).

LIGHTER THAN HARE. Warners-Bugs Bunny Special. 7m. Bugs tangles with Yosemite Sam disguised as an outer space man equipped with flying saucer and accompanied

(Continued on page 4812)



EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

APRIL 19, 1961 SECTION THREE VOL. 65, NO. 20

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER B-12
Extra Children's Holiday Matinees
THEATRE: **Lyric**
ADDRESS: **Wellingborough, England**
MANAGER: **R. J. Crabb**

Periodically to coincide with "half term" and other school holidays, I stage additional children's matines in addition to my regular Saturday morning ABC Minors' Matinees and have found the town's folk here ever ready to co-operate.

For one recently I got no less than six window displays incorporating such slogans as "Catering for the children is our specialty. It is also a specialty at the Lyric Cinema". One firm even shared the cost of 4000 handbills which were distributed throughout the town on a door to door basis.

Posters were also carried for free on delivery vans. In addition there were peg board displays of program details in the foyer, posters on front of house and slides which were projected during our regular shows and children's ABC Minors' Matinees.

F | ARMED SERVICE

NUMBER F-3
When Sunk Call The Navy
THEATRE: **New Star Theatre**
ADDRESS: **Upper Sandusky, Ohio**
MANAGER: **P. W. Staggell**

For "The Wackiest Ship In The Army" I contacted our U. S. Navy recruiter who really gave me a helping hand.

First of all we had several navy booklets to give away. We also passed out for local merchants to put in their store windows, heralds, courtesy of the U.S. Navy. The Navy recruiter also put in my lobby a "Tel-A-Story" projector on U. S. Navy life and revolving picture lights which really helped. All this was put in a week before we played "The Wackiest Ship In The Army".

I then put Naval pictures on our A board and displayed them. I had posters free gratis from U.S. Navy to put on my A boards.

The Navy recruiter let me use his A board in front of our Post Office for advertising "The Wackiest Ship" with the name of theatre, playdates, etc.

I also used the front window of our local dime store to put a plastic Navy ship and airplane display, eight in all, with U.S. Navy pictures, age and some heralds on "The Wackiest Ship". Also had the name of theatre and playdates with this display.

To top all this off the Navy recruiter spent the opening day of the picture with his displays answering all questions about U.S. Navy life. Also he passed out booklets on U.S. Navy, etc.

This turned out to be the wackiest weekend in the theatre so, "When you're sunk call the Navy."



"I am guarding the theatre against Yankees" reads the sign on this Johnny Reb's back to publicize MGM's "Gone With The Wind" at the Carib, Miami Beach, Fla.

G | STUNTS-BALLY

NUMBER G-12
Comprehensive "Alamo" Campaign
THEATRE: **New Riviera**
ADDRESS: **Rochester, N. Y.**
MANAGER: **Linn B. Smeal**

The following are highlights of the campaign we recently carried out for United Artists' "The Alamo".

First of all Mayor Peter Berry proclaimed "The Alamo Week" in the City of Rochester. A letter and a copy of the proclamation was sent to all news agencies, and we obtained plenty of mention on radio, TV, and in the newspapers.

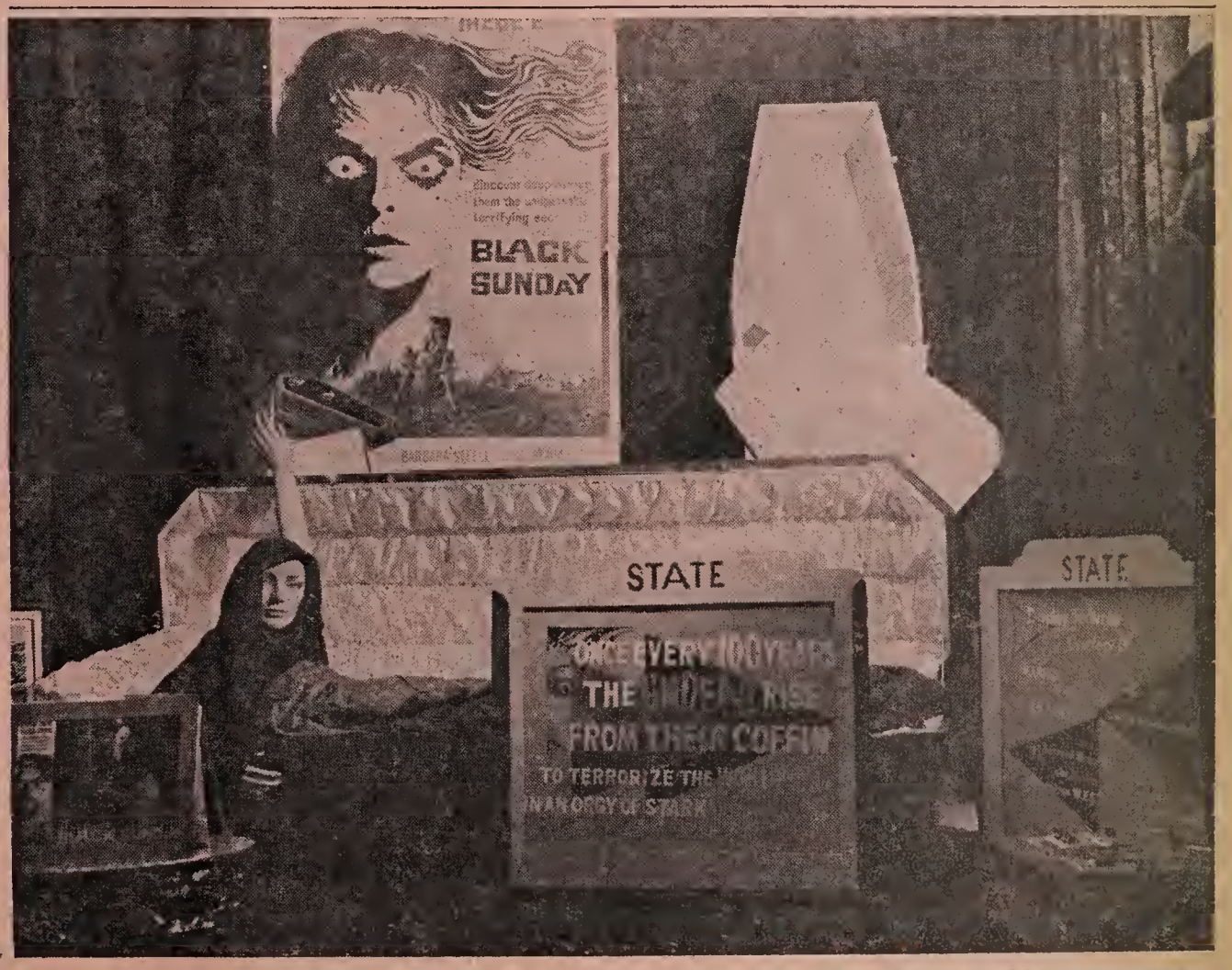
Columbia Music Shop set up a large display in their front window. This was done with the two large signs and some record players and material.

Eslers Music Shop devoted their entire front window to a display on THE ALAMO. This was done by using two one-sheets plus stills and two large signs. This display remained in their window for two weeks. They also put on a record deal via the entire front page of the Greece Pennysaver. This called the peoples attention to the album, and also got plenty of mention for the theatre and playdate. They offered everyone a free ticket to see the show with the purchase of an album.

Dworski Music Shop set up a display in their front window. This tied in the album and also their floor type record machines. They also loaned us a very lovely set to be used in our lobby for several weeks. We used the player here to play the ALAMO record as well as the lobby spot announcement record.

Three other music shops went along with us in putting up smaller signs and displays. They were Pooley's, Hi-Fi Music Box, and the Monroe Record Shop. These displays are to be in for a two week period.

A large rubber stamp was made up with



Fabian's theatre manager Jack Day, State, Easton, Pa., recently sparked his engagement of American-International's "Black Sunday" with this attractive "live" lobby display.

ALAMO copy. This was used to stamp shopping bags in the larger grocery stores in the area. We also used this stamp to stamp all mail which was going to the Rochester area. This included letters to businesses as well as to homes.

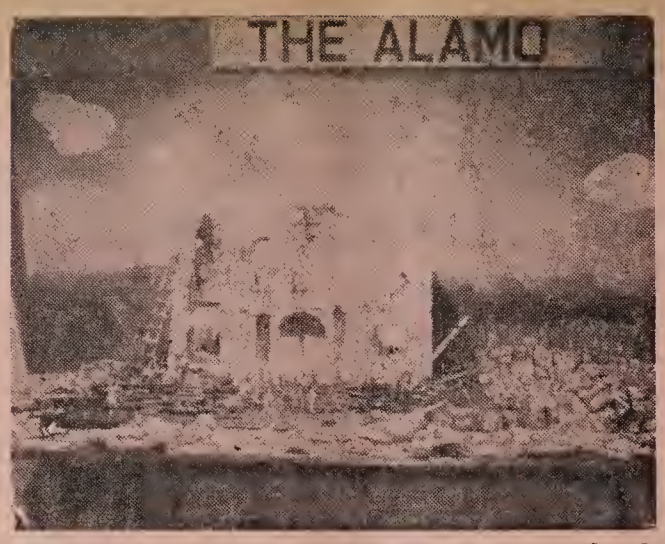
School kits were sent to all of the area schools. These contained the study guide and a letter telling them about our special school parties. We are following up these letters with personal calls, and we should do very well with the schools on this picture.

A small ALAMO flag was made up with copy about the picture and our theatre. These are given to the school children at the schools and also to people attending our theatre. We have also set up some of these flags in stores. We used the large stand-up "A" for the distribution in the stores.

Bob Mills, of WVET-TV, did a take off on THE ALAMO on Wednesday evening. He did a skit which lasted about 15 minutes. This was excellent and we got plenty of theatre and date credit. At the end of the show, he offered the first 15 people calling the theatre telephone number a guest ticket to see the show. We received over 400 calls that evening, and the next day we got a few more. Our line was kept busy for over an hour after the broadcast and the exchange was just flooded with calls. It was estimated that over 9,000 calls were placed to the Gladstone exchange as a result of the show. It certainly created a lot of interest and a lot of talk in town.

On Friday, opening day, Mills gave us another shot on his show. He told about the terrific response and explained why so many people got a "busy signal". He also gave us credit for theatre, show, and playdate on this show. Apparently some of the people watching thought that we were going to make the same offer as we had on Wednesday, because they started to call the theatre and ask about free tickets. Mr. Mills, however, went on to explain that it was a one time offer, and that we were not repeating it. He thanked the people for their interest etc.

A school contest was worked out with the St. James School. This was an ALAMO project contest and was presented to the seventh grade. The children were able to do anything they liked. Some of them did stories on the battle, others wrote a poem. Some of the other entries included a tape recording done on the order of "you are there," one composed a song, and three boys made a model of THE ALAMO. The model of the ALAMO was selected as the winning entry, and I must say justly so. They did a terrific job complete with smoke pouring from the inside, horses, soldiers, etc. Believe me this was quite a project, and the boys did an outstanding job. The winners were presented with record albums, guest tickets, a cash prize, and one of the ALAMO books.



This model was the winning entry in a school contest set by Linn B. Smeal, manager, New Riviera, Rochester, N. Y., on United Artists' "The Alamo."

In connection with the school contest, I was able to arrange with Tom Decker to have this put into his news broadcast. On Friday he sent a camera man out to the school to take shots of the winning entry and the boys who built it. He then used this on the 6:30 p.m. news and also on the 11:00 p.m. news. He gave us theatre and playdate credit and also mentioned that this was ALAMO week in Rochester by proclamation of the Mayor. We had about a minute and a half of mention on these prime news spots.

Scranton's Book Store on Main Street devoted an entire front window to THE ALAMO. They used a 40 x 60 and two large signs to tie-in with books. They set up the display by having on display different books about Texas and the old west. This was a very attractive display, and I have gotten a lot of comment about it.

The Clinton Book Shop and the East Main Street Book Store also set up displays to tie in with books. These displays were done by using the window cards and stills. They were in for one week each.

On opening night we had a troop of 18 girls come down to the theatre in their western outfits. These girls, needless to say, looked very pretty. They were stationed in the lobbies and handed out the ALAMO flags and other material to the patrons as they came into the theatre. They were invited to stay and see the show, which they enjoyed very much.

A tie-in was made with the Johnson Bakery and we set up a display using a model of the ALAMO in cake form. This display was set in the Lincoln Rochester, Lake Avenue Bank. We used crepe paper of red, white, and blue for the background material. We also set up stills and copies of the ALAMO Week proclamation on the table. The people at the bank said that the display got more attention than any other display that has ever been there. I am sure that this will do us a lot of good, as a great many of the Kodak people do their banking there each week. The display was set-up for a two week period.

Eight news trucks were bannered with copy about the book and also our theatre and date. This was done with the Manson News Agency here in Rochester.

Ham Allen and Jean Walrath have both given us space on THE ALAMO. Miss Walrath writes for the Democrat and Chronicle, and Allen for the Times-Union. They both have written reviews on the picture and given us art breaks on the film.

All of the DJ's have been contacted and informed about the picture and playdate. They have also been asked to give playing time to the lead song and the entire album. They were also invited to see the show on opening night. Many of th m were able to attend.

We are presently working on group sales for industries. These are always very good, and we are looking to tremendous co-operation and a lot of sales from this source.

Here at the theatre, all persons answering the telephone say, "good evening, New Riviera Theatre, and the date of the show. This is very good as it gets people talking about our attraction.

I am sure that the people of Rochester know that THE ALAMO is at the NEW RIVIERA.

THE NEW 1961 "Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.



Barbara Eden, co-starred in 20th-Fox's "All Hands On Deck," is seen dishing out the "chow" at the U.S. Naval Recruiting Station, Brooklyn, N.Y., where she made a personal appearance at the request of the installation in connection with the Broadway opening of the film at the New York Paramount.

H | LOBBY DISPLAYS

NUMBER H-4
Goes Oriental For "Suzie Wong"
THEATRE: **Congress Theatre**
ADDRESS: **Chicago, Ill.**
MANAGER: **Don Mott**

Every so often, a picture comes along that calls for some atmospheric decoration in the theatre. Such is the case with "The World Of Suzie Wong". For a very small sum of money a theatre can easily be decorated in an Oriental motif.

I purchased from one of our local supply houses 28 pieces of Oriental decorations. This consisted of Chinese lanterns, large and small and Chinese wind chimes. The total price was $5.74 and that is split between two theatres.

Each theatre had placed in its lobby, and especially around the concession area 12 large lanterns, 12 small lanterns. and two wind chimes. When placed properly around the theatre, this gives you quite a good effect and causes quite a conversation piece for the feature, "The World Of Suzie Wong." These decorations were placed about 10 days before play date, and remained up during the run of the feature (which was two weeks at the Congress).

By the way, let me mention that we play double features, and this in no way distracted from our lobby advertising of the second feature.

I hope some other theatremen will find the above useful to their situations, because it is through the spreading of our ideas that we can all benefit.

SAVE THESE EXPLOITATION SECTIONS FOR A PERMANENT RECORD



Lou S. Hart, manager, Schine's Auburn, Auburn, N.Y., recently joined with The Chamber Of Commerce and the 4-H Clubs in an outstanding community promotion "The Farm-City Winter Fair", a feature of which was the appearance on the theatre stage of the unusual displays and novelty demonstrations shown above. Many interesting lobby displays were also arranged.

I | INSTITUTIONAL

NUMBER I-8

Easter Community Activity

THEATRE: **Union Drive In**
ADDRESS: **Union, N.J.**
MANAGER: **Cy O'Boyle**

A full day of activity was planned at the Union Route 22 Drive In Theatre on Easter Sunday.

First on the agenda was an Easter Sunrise Service under the auspices of the Grace Lutheran Church held at 6 a.m. Coffee and doughnuts were promoted and served immediately after the service to the congregation. The free publicity attained thru four leading newspapers was well worth the effort, plus a one half page was promoted in our two local newspapers advertising the Sunrise Service, in addition to this we received free spot announcements on station WOR over the John Gambling Show.

In the evening before showtime we held an Easter Egg Hunt and egg rolling contest for the children, prizes were promoted thru the local merchants consisting of chocolate bunnies, eggs, baskets, plush bunnies and Easter shoes.

Three weeks prior to Easter Sunday we made announcements over our P.A. system during intermission plugging the activities that were to take place. We received free publicity on our egg hunt in the newspapers plus a front page mention in our local paper, plus we were given free mats in the papers on the screen feature which tied in successfully for the event.

NUMBER I-9

Tie-in With Farm-City Winter Fair

THEATRE: **Schine's Auburn**
ADDRESS: **Auburn, N.Y.**
MANAGER: **Lou S. Hart**

We recently tied in with the First Annual Cayuga County Farm-City Winter Fair sponsored by The Fund Raising Committee of The Farm, Home and 4-H Center Building and The Rural Relations Committee of the Auburn Chamber of Commerce. The purpose was to emphasize the interdependence of the rural area of Cayuga County with the urban area, most particularly to the city of Auburn and to assist in raising funds for The New Farm Home and 4-H Center Building on Grant Avenue and to familiarize the citizens of the city of Auburn and its suburbs of the importance of such an edifice and its value to the entire community..

As a result of its fund raising activities the committee, set up for that purpose, accepted a proposal of the theatre for innovating the Farm-City Winter Fair as a means of obtaining funds for the building and its maintenance each year.

A meeting was called for at the Chamber of Commerce and as a result it was decided to funnel the entire campaign under the guidance of the Rural Relations Committee of the Auburn Chamber of Commerce. Two co-chairmen were appointed and at the first meeting a committee of 25 persons involving all phases of the community activities were selected to function in all of the Winter Fair Areas.

Committees for publicity and advertising, prizes (rural and city solicitations) program, demonstrations and exhibits were set up.

On the basis of information supplied by the 4-H County Leader, the theatre set out to obtain the showing of Universal International's "Tomboy and The Champ" as a highlight of the program. Efforts to obtain some of the stars of the picture were also put forth.

The picture was to be premiered in Texas but we were informed, we could have the New York State premiere ahead of release date. We were informed that there would be no possibility of having any of the stars on hand. SO WE MADE OUR OWN!

We arranged, through the 4-H Clubs, to find a young girl who might have a Black Angus Calf and who, somehow, resembled the picture's Candy Moore. We found Miss Jean Cuddeback of Niles, N.Y., a member of the 4-H and who lived near Auburn and who had a Black Angus Calf who looked like the one in the film. We arranged to have Universal send a wire inviting Miss Cuddeback to be a stand-in for Candy Moore for the three day Fair. All of this was suitably publicized with reams of newspaper and radio items.

A constant stream of publicity was fed all the City, County and Metropolitan newspapers.

We screened the picture for leaders of the 107 4-H Clubs and for the Fair Committee.

A total of 11,000 handbills were mailed by the Fund Raising Committee. Another 3,000 were distributed through Feed dealers, G.L.F. and other places of Farm business. Each of these handbills carried four coupons for exchange at the box office. For each coupon exchanged the Farm Center participated in the receipts. Each person who exchanged a coupon was entitled to participate in the daily drawing of prizes which were given away at each show.

The 4-H Clubs and the Future Farmers of America also sent each of their members a bulletin with coupons and full information about the Fair.

Every meeting of the F.F.A. and 4-H, Farm Grange Extension and Homemakers Clubs devoted time to the discussion of the Fair. We saw to it that one member of the committee was on hand to answer questions.

A total of 60,000 coupons were distributed including the handbills.

More than $3,000 in prizes were solicited and given away during four performances.

Four of the orchestras of the surrounding communities were invited and each gave a concert as a part of the stage activities during one of the four stage programs.

The Mayors of each village were on hand and greeted the audience and were in turn greeted by the Mayor of Auburn.

The stage program consisted of a demonstration, 4-H exhibition, musical numbers and other entertainment.

Exhibitions were arranged in the lounges of the theatre by utilities, conservation people, farm products dealers, etc.

More than 3,000 glasses of milk were given away free to patrons by the Auburn Milk Council.

The merchants of the city participated through window displays and through newspaper ad tie-ins.

Two TV programs over Station WSYR were arranged and members of the committee par-

(*Continued on page EX-316*)

SAVE . . . these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for $1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR
BOOK SHOP

317 N. Broad Street
Philadelphia 7, Penna.

COMPANY ASSISTS

EMBASSY PICTURES and Dell Publications are launching a tri-part book and comic book promotion for Joseph E. Levine's forthcoming "Morgan The Pirate", "Thief of Baghdad" and "Wonders of Aladdin", all of which will be released by Metro-Goldwyn-Mayer this year. The movie company and book publishing firm are cooperating in a full-scale program of local and national promotions in advance of summer and fall playdates. Some 250 Dell Publications representatives in markets around the country are participating in the drives which will blanket more than 100,000 retail outlets with advertising materials including posters, displays, window cards, advertisements and radio and television announcements. In addition to the book versions, Dell will also publish comic books based on the three attractions aimed at teenage audiences. The local level drives will also involve the participation of area exhibitors and the theatremen and the posting of playdate information in all book stores, department stores and news stands where Dell publications are sold. The movie-book promotions are part of a comprehensive $4,000,000 selling program recently announced by Levine for his Showmanship Caravan, currently spearheading the campaigns on these pictures.

COLUMBIA PICTURES' "The Guns of Navarone" kicked off with the mailing of specially prepared "store kits" to each retail outlet in a program of the nation-wide fashion and merchandising tie-ups. This extensive national preselling campaign, which includes 51 participating stores, will have Mademoiselle Magazine in its May issue featuring special women's fashions and accessories from American manufacturers for which the color, design and motif were inspired by the Grecian locale of the multi-million dollar modern-day adventure odyssey. The promotion will also cover perfumes, food, wines, beauty and grooming products, all of which will be presented by the stores at the consumer level. The "store kits" which each of the retail stores will receive includes items specifically designed to coordinate the numerous facts of the overall campaign and the various participants in the promotion, as well as to aid in the merchandising of the fashion product and "The Guns of Navarone". Along with a wide variety of display and publicity material, including posters, photographs of the stars and art material from the picture, the kit will contain a special color section reproduction from the May issue of Mademoiselle, suggested advertising layouts for local newspaper use, a promotion guide book keyed to the unusual ingredients of the campaign, window streamers and posters based on the Greek setting of "The Guns of Navarone," Greek travel posters, plus many other point-of-sale aids. Also available through the "store kit," will be three 16mm short-subjects filmed in Greece during the production of "The Guns of Navarone." The films will feature the stars of the CinemaScope and color spectacular against Greek backgrounds, and, with other visual aids, may be used in connection with local fashion showings.

EASTMAN KODAK now offers theatres participation in a planned "camera club" promotion worked out by marketing experts of Eastman Kodak Company specifically for the



Model Laura Zuckerman helps display products from the 20th-Fox Rand-McNally presentation at the annual National Toy Fair at the New Yorker Hotel, selling the image of the film company's "Misty," famous children's story, set for early summer release.

theatre operator. It is a premium promotion plan similar to the one which achieved such success in the banking industry—but tailor-made for the entertainment field. The promotion plan is built around Kodak's popular Brownie Bullet Camera, available in a price bracket well within the premium range. Under the plan, Kodak offers—free on request while they last—a complete promotional kit including display banners, advertising mats, publicity for newspaper, radio and TV, product photographs and a television product slide. This Brownie Bullet Promotion Kit (No. A10-400B) can be secured by writing to Eastman Kodak Company, Advertising Department, 343 State Street, Rochester 4, New York. Instructions for running a successful theatre "camera club" premium promotion are included in the Kit. Instructions for running a successful bonus attendance premium promotion are included in the Kit. It is suggested that the theatre offer a free Brownie Bullet Camera as a bonus for 25 attendances. With each adult admission a special camera bonus ticket is issued. When patrons have accumulated 25 of these tickets they can exchange them for a camera at the concession stand.

BEAVER-CHAMPION ATTRACTIONS' initial release, "David and Goliath", released by United Artists, in a 24-theatre day-and-date engagement had the most aggressive campaign in the annals of Canadian showmanship in Toronto and Southern Ontario. More than 300 24-sheets will be utilized in the campaign with the city alone using 150 and the balance on highways as well as within the city confines of key and secondary situations. Toronto's new independent T.V. Station, Channel 9, which virtually blankets southern Ontario communities, will launch a round-the-clock every-hour-on-the-hour broadcast of trailers and special promotions which local theatremen agree is the most pretentious T.V. campaign on record. The spots will blanket a 10-day period beginning one week before opening. Package deals for radio have been established with the two leading stations, CHUM and CKEY, for a round-the-clock sales pitch and Station CHFH which normally is not used for theatre promotion will receive a large slice of the budget in order to reach a fresh clientele. The former two stations will each receive maximum budgets. Giant-size 8-foot flashing standees, flashing dimensional counter displays and miniature 24-sheets were imported from New York and will be used in hundreds of local stores as well as in lobbies and at candy stands of local theatres. More than one million popcorn boxes have been imprinted with sales copy for "David and Goliath" and a similar amount of drinking cups, imprinted with similar copy, have been distributed by Theatre Conventions, Ltd., which handles most of the principal theatre accounts in Canada. Local merchandising promotions such as limerick contests, coloring contests, free magazines and other "come-on gimmicks" are being utilized to add extra impact to the campaign.

1961 EXPLOITATION INDEX

(For Index to 1960 Exploitation please refer to page EX-284, Dec. 21, 1960)

B
KIDS' MATINEES

B1. Special Kid's Shows, Etc. EX-285
B2. Ties In With Newspaper's Kids Club EX-285
B3. Special Children's Features EX-293
B4. Dinny Goes To Work EX-297
B5. Create A 'Character' Your Kids Will Like ..EX-297
B6. Children's Movie Club Works Again EX-297
B7. Does Something About Children's Films EX-298
B8. Civic Clubs Childrens Matinee EX-301
B9. Tie-Ins With Boy Scouts, Others, Pay Off ...EX-301
B10. Kid's Favorite TV Stars In Person EX-305
B11. Kids' Club Anniversary EX-305
B12. Extra Children's Holiday Matinees EX-313

D
MERCHANTS

D1. Two-For-One Merchant Gifts EX-286
D2. Ties In With Dairy Festival EX-286
D3. "Name The Island" TV Contest EX-286
D4. RCA and Radio Help Sell Presley EX-286
D5. The Merchants Help Again EX-289
D6. Sells The Music In "Song Without End" EX-289
D7. A Night On The Town EX-293
D8. A Natural Tie-In EX-301
D9. Tetley Tea Co-Ops On "Suzie Wong" EX-301
D10. Mink Contest For "Make Mine Mink" EX-305
D11. "Suzie Wong" Contest EX-305

F
ARMED SERVICES

F1. The Navy Helps Again EX-288
F2. The U.S.A.F. Cooperates EX-293
F3. When Sunk Call The Navy EX-313

G
STUNTS-BALLY

G1. Giant Rock-Athon EX-290
G2. Gag War Started For "North To Alaska" EX-290
G3. Pot Pourri EX-294
G4. Long And Short Street Bally EX-294
G5. Bonny Baby Contest EX-298
G6. The Can Can Helps "Can Can" EX-230
G7. Jalopy Give-away EX-230
G8. "Hercules" Contests EX-302
G9. "Gigi" Still Goes Strong EX-302
G10. There's Gold in "North To Alaska" EX-309
G11. Trip To The Moon, Anyone? EX-309
G12. Comprehensive "Alamo" Campaign EX-313

H
LOBBY DISPLAYS

H1. A Front Display Natural EX-291
H2. Motorcycle Escort and Lobby Displays EX-291
H3. Japanese Atmosphere A Help EX-309
H4. Goes Oriental For "Suzie Wong" EX-314

I
INSTITUTIONAL

I-1. Plugging Gift Ticket Books EX-291
I-2. Ties-In With Community Events EX-294
I-3. Vaccination Is Entertainment? EX-294
I-4. Climbs On Board Welcome Wagon EX-302
I-5. Never Too Late To Sell EX-306
I-6. Fraternity Benefit Show EX-310
I-7. Makes Theatre Part Of Community EX-310
I-8. Easter Community Activity EX-315
I-9. Tie-In With Farm-City Winter Fair EX-315

FARM-CITY WINTER FAIR

(Continued from page EX-315)

ticipated.

A total of 45 free spot announcements were made over the two radio stations.

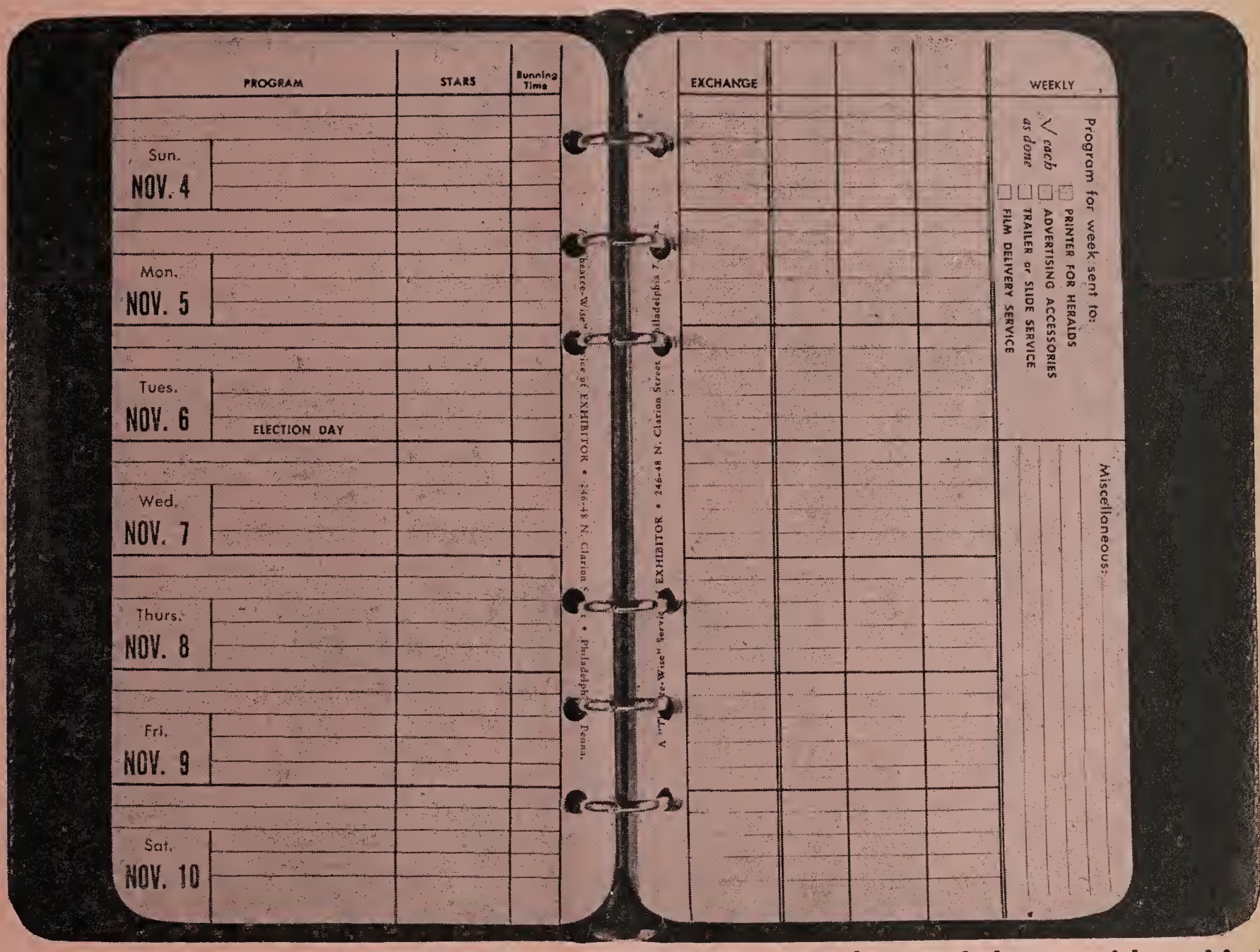
Being a community affair utilizing the Chamber of Commerce, newspaper publicity was terrific and the affair, including stage show demonstrations was not only novel for a theatre, but entertaining as well. We helped things along with a special trailer and both regular and coop advertising.

NOW IN PREPARATION!

The *NEW* 12 Month Set of Booking Sheets for the full year starting: *JULY 2, 1961*

"Pocket-Size" DATE BOOK

Compiled into a full yearly set of dated sheets (120 pages) . . . Punched for a standard 6-ring binder . . . All holidays indicated . . . Ample space for clear records.



The above illustration is greatly reduced from the actual sheet size of 3¾x6¾ each. Note the flat working surface.

PRICE: 70c per yearly set of sheets, without binder
(Including Postage)



"Pocket-Size" BINDER →

A black, flexible leatherette binder equipped with 6-rings and thumb-tip closure, designed to hold a one-year supply of "Pocket-Size" DATE BOOK FORMS. Has inside pocket for the safe-keeping of loose papers.

PRICE: $1.30 each

← *"Pocket-Size"* ZIPPER CASE

A yellow, genuine Pig-skin, zipper enclosed, small briefcase, equipped with 6-rings and thumb-tip closure. All features of the above binder and two inside pockets for the safe-keeping of loose papers.

PRICE: $5.00 each **(Tax included)**



UNEXCELLED QUALITY . . . for the theatre executive who prefers a small, compact DATE BOOK

NOTE TO THEATRE SUBSCRIBERS: ***The above Forms and Binders are designed, prepared and warehoused as a PLUS-SERVICE to you, our friends. They will not be sold to anyone else at any price!***

ALPHABETICAL GUIDE TO 223 Features Reviewed

This Index covers features reviewed thus far during the 1960-61 season in addition to features of the 1959-60 season, reviewed after the Issue of Sept. 14, 1959.—Ed.

A

Absent Minded Professor, The—97m.—Misc. 4794
Adventure, The—145m.—For. 4806
Alamo, The—16m.—UA 4762
All Hands On Desk—98m.—Fox 4809
All In A Night's Work—94m.—Par. ..4805
All The Young Men—87m.—Col. 4749
Amazing Transparent Man, The—60m.—A-I 4749
Anna's Sin—86m.—For. 4806
Angel Wore Red, The—99m.—MGM ..4750
Angry Silence, The—95m.—For. 4782
As The Sea Rages—74m.—Col. 4749
Atlantis, The Lost Continent—90m.—MGM 4809

B

Ballad Of A Soldier—92m.—For 4795
Barefoot Mailman, The—83m.—Col.—RE 4753
Belles And Ballets—92m.—For. 4778
Big Deal On Madonna Street, The—91m.—For. 4778
Black Sunday—84m.—A-I 4793
Blast Of Silence—77m.—U-I 4810
Bluebeard's Ten Honeymoons—93m.—AA 4749
Blueprint For Robbery—88m.—Par. ..4786
Born Yesterday—103m.—RE.—Col. ...4797
Boy Who Stole A Million, The—64m.—Par. 4753
Breath Of Scandal, A—98m.—Par. ..4761
Breathless—89m.—For 4795
Butterfield 8—109m.—MGM 4761

C

Canadians, The—85m.—Fox 4802
Carthage In Flames—95m.—Col. 4785
Caltiki, The Immortal Monster—75m.—AA 4773
Career Girls On A Naked Holiday—65m.—Misc. 4798
Cimarron—147m.—MGM 4774
CinderFella—91m.—Par. 4769
Circle Of Deception—100m.—Fox 4787
Code Of Silence—75m.—Misc. 4775
Cold Wind In August, A—80m.—Misc. 4782
Come Dance With Me—91m.—For. ..4772
Confess, Dr. Corda—101m.—For. 4766
Crowded Sky, The—105m.—WB 4752
Crowning Experience, The—102m.—Misc. 4775
Cry For Happy—110m.—Col. 4785

D

Dark At The Top Of The States, The—123m.—WB 4754
Days Of Thrills And Laughter—93m.—Fox 4802
Dead One, The—70m.—Misc. 4795
Desert Attack—76m.—Fox 4789
Desire In The Dust—102m.—Fox 4753
Devil's Commandment, The—73m.—For. 4778
Dog, A Mouse And A Sputnick, A—85m.—For. 4766
Don Quixote—106m.—MGM 4793

E

Elephant Walk—103m.—Par.—RE. ...4781
Enemy General, The—74m.—Col. 4749
End Of Innocence—76m.—For 4756
Entertainer, The—97m. For. 4759
Esther And The King—109m.—Fox ...4769
Exodus—213m.—UA 4778

F

Facts Of Life, The—103m.—UA 4771
Fast And Sexy—98m.—Col. 4749
Fast Set, The—84.—For. 4810
Ferry To Hong Kong—103m.—Fox ...4789
Fever In The Blood, A—117m.—WB ...4787
Fiercest Heart, The—91m.—Fox 4805
Five Guns To Tombstone—71m.—UA .4790
Flaming Star—101m.—Fox. 4781
For Members Only—87m. For. 4759
Foxhole In Cairo—79m.—Par. 4787
Freckles—84m.—Fox 4754
French Mistress, A—98m.—For. 4782
Frontier Uprising—68m.—UA 4790

G

Gambler Wore A Gun, The—66m.—UA 4810
General Della Rovere—139m.—For. ..4783
13 Ghosts—88m.—Col. 4750
G. I. Blues—104m.—Par. 4762
Girl In Room 13—79m.—Misc. 4803
Girl of the Night—93m. WB 4759
Goddess Of Love, The—68m.—Fox ..4765
Gold Of The Seven Saints—88m.—WB 4791
Goliath And The Dragon—90m.—A-I 4777
Go Naked In The World—103m.—MGM 4786
Good Girls Beware—76m.—For. 4767
Gone With The Wind—222m.—MGM—Re. 4805
Gorgo—78m.—MGM 4786
Grass Is Greener, The—105m.—U-I . 4775
Great Imposter, The—112m.—U-I 4771

H

Hand In Hand—75m.—Col. 4777
Hand, The—61m.—A-I 4809
Heaven On Earth—84m.—For. 4763
Hell Is A City—96m.—Col. 4761
Hell To Eternity—132m.—AA 4749
Herod The Great—93m.—AA 4773
Heroes Die Young—76m.—AA 4789
Hideous Sun Demon, The—74m.—Misc. 4798
High Time—103m.—Fox 4754
Hippodrome—96m.—For. 4803
Home Is The Hero—83m.—For. 4799
Hoodlum Priest, The—101m.—UA 4794
Horse With The Flying Tail, The—48m.—Misc. 4806
Hypnotic Eye, The—77m.—AA 4749

I

I Aim At The Stars—107m.—Col. ..4750
I'm All Right Jack—104m.—Col. 4750
I Passed For White—93m.—AA 4749
It Happened In Broad Daylight—97m.—For. 4767

J

Jazz Boat—90m.—Col. 4769
Journey To The Lost City—95m.—A-I 4765

K

Key Witness—81m.—MGM 4750
Konga—90m.—A-I 4793

L

League Of Gentlemen, The—114m.—For. 4799
Last Woman On Earth, The—71m.—Misc. 4795
Left, Right And Center—95m.—For. ..4767
Legions Of The Nile—91m.—Fox 4766
Let No Man Write My Epitaph—106m.—Col. 4753
Little Angel—90m.—For. 4783
Little Shepherd Of Kingdom Come, The—108m.—Fox. 4782
Little Shop Of Horrors, The—70m. Misc. 4795
Long Rope, The—61m.—Fox 4790
Look In Any Window—87m.—AA ...4785
Love And The Frenchwoman—139m.—For. 4803
Love Game, The—88m.—For. 4767
Love Specialist, The—104m.—For 4756

M

Ma Barker's Killer Brood—81m.—Misc. 4772
Magdalena—82m.—For. 4776
Magnificent Seven, The—126m. UA ..4758
Make Mine Mink—90m.—For. 4783
Marie Octobre—98m.—For. 4763
Marriage-Go-Round, The—98m.—Fox 4774
Mein Kampf—121m.—Col. 4809
Midnight Lace—108m.—U-I 4763
Mighty Crusaders, The—87m.—For. ..4799
Millionairess, The—90m.—Fox 4787
Misfits, The—124m.—UA 4790
Modigliani of Montparnasse—110m.—For. 4806
Monster Of Piedras Blancas, The—72m.—Misc. 4782
Morals Squad—60m.—Misc. 4775

N

Naked Jungle, The—95m.—Par.—RE. .4781
Natchez Trace—80m.—Misc. 4764
Never On Sunday—91m.—For. 4763
Night Fighters, The—88m.—UA 4750
Nights Of Lucretia Borgia, The—108m.—Col. 4749
North To Alaska—122m.—Fox 4766

O

Okefenokee—76m.—Misc. 4782
Ole Rex—40m.—U-I 4802
On The Waterfront—108m.—Col.—RE 4750
One-Eyed Jacks—141m.—Par. 4801
One Hundred And One Dalmatians—80m.—Misc. 4788
Operation Bottleneck—78m.—UA 4794
Operation Eichmann—92m.—AA 4801
Ostrich Has Two Eggs, The—89m.—For. 4767

P

Parrish—140m.—WB 4798
Passport To China—75m.—Col. 4797
Pay Or Die—111m.—AA 4749
Pepe—195m.—Col. 4781
Picnic On The Grass—91m.—For. 4783
Please Turn Over—86m.—Col. 4757
Plunderers, The—94m.—AA 4765
Police Dog Story, The—61m.—UA ...4791
Portrait Of A Mobster—108m.—WB ..4803
Portrait Of A Sinner—96m.—A-I 4785
Posse From Hell—89m.—U-I 4802
Prime Time, The—76m.—Misc. 4760

R

Raymie—73m.—AA 4757
Raisin In The Sun, The—128m.—Col. ..4805
Rest Is Silence, The—106m.—For. ..4752
Ritual Of Love—73m.—For 4756
Rocket Attack, U.S.A.—68m.—Misc. ..4795
Royal Ballet, The—131m. For. 4760
Rue De Paris—90m.—For. 4792

S

Sanctuary—90m. Fox 4794
Santa Claus—94m.—For. 4760
Saturday Night and Sunday Morning—90m.—For. 4807
Savage Innocents, The—110m.—Par. 4758
Secret Of The Purple Reef, The—80m.—Fox. 4762
Secret Partner, The—91m.—MGM 4797
Secret Ways, The—112m.—U-I 4802
Seven Ways to Sundown—86m.—U-I 4758
September Storm—99m.—Fox 4758
Serengeti Shall Not Die—84m.—AA ..4789
Sex Kittens Go To College—94m.—AA 4769
Shadows—87m.—Misc. 4806
Sniper's Ridge—61m.—Fox 4790
Sin And Desire—77m.—For. 4763
Sins Of Rachel Cade, The—123m.—WB 4798
Solid Gold Cadillac, The—99m.—RE.—Col. 4797
Song Without End—141m.—Col. 4750
Spartacus—189m.—U-I 4759
Spessart Inn, The—99m.—For. 4807
Squad Car—61m.—Fox 4787
Stop, Look And Laugh—78m.—Col. ..4750
Strangers When We Meet—117m.—Col. 4750
Subterraneans, The—89m.—MGM 4750
Sun Lovers Holiday—65m.—Misc. ...4776
Sundowners, The—133m.—WB 4766
Sunrise At Campobello—143m.—WB .4754
Surprise Package—100m.—Col. 4757
Swiss Family Robinson—126m.—Misc. 4768
Sword Of Sherwood Forest—80m.—Col. 4786

T

Teacher And The Miracle, The—88m.—For. 4807
Ten Who Dared—92m.—Misc. 4756
Terror Of The Tongs—80m.—Col. 4801
Tess Of The Storm Country—84m.—Fox 4790
They Were 10—105m.—For. 4810
Three Blondes In His Life—84m.—Misc. 4803
Three Worlds Of Gulliver, The—100m.—Col. 4773
Tomboy And The Champ—92m.—U-I .4791
Tormented—75m.—AA 4773
Trapp Family, The—106m.—Fox 4797
Tunes Of Glory—106m.—For. 4783
Two Way Stretch—87m.—For 4796

U

Under Ten Flags—92m.—Par. 4750
Underworld, U.S.A.—99m.—Col. 4793
Upstairs And Downstairs—100m.—Fox 4777

V

Village Of The Damned—78m.—MGM 4761
Virgin Spring, The—88m.—For. 4776

W

Watch Your Stern—88m.—For. 4807
Wackiest Ship In The Army, The—99m.—Col. 4774
Walk Tall—60m.—Fox 4762
Weddings And Babies—81m.—Misc. ..4768
Where The Boys Are—99m.—MGM ..4774
Where the Hot Wind Blows—120m. MGM 4757
White Warrior, The—86m.—WB 4791
Wild One, The—80m.—Col.—RE 4750
Wild Youth—70m.—Misc. 4760
Wings Of Chance—76m.—U-I 4798
Wizard Of Bagdad, The—93m.—Fox..4777
World Of Suzie Wong, The—129m.—Par. 4765

Y

Young Love—81m.—For. 4784
Young One, The—96m.—Misc. 4792

THE SHORTS PARADE

LIGHTER THAN HARE

(Continued from page 4810)

by an assortment of robots. Bugs, of course, outwits them all. GOOD. (8722).

MOUSE ON 57TH STREET. Warners-Merrie Melodies-Looney Tunes. 7m. A mouse, seeking to relieve a hangover, steals an uncut diamond from a jewelry store window, thinking it a piece of ice. The police give hot pursuit. GOOD. (8709).

MYSTERIOUS PACKAGE. 20th-Fox-All Purpose Cartoons. 6m. A kindly old professor is changed into a robot and lures the children from the earth with magic space helmets. Mighty Mouse breaks the magic spell and brings everyone home safe and happy. GOOD. (5121).

POOP DECK PIRATE. U-I-Walter Lantz Cartunes. 6m. Woody Woodpecker in an attempt to escape the noise of the big city takes refuge on the Isle of Tooty Frooty. His serenity is interrupted by a pirate, who makes Woody walk the plank. GOOD. (4113).

ROUGH AND TUMBLE WEED. U-I-Walter Lantz Cartunes. 6m. This takes place in the days of the California gold rush. The special agent for Falls Bargo is sent to apprehend robber Pretty Boy McCoy. FAIR. (4114).

SOUTHERN FRIED HOSPITALITY. U-I-Walter Lantz Cartunes. 6m. A hungry alligator invites "movie star" Woody Woodpecker to entertain the troops at Camp Okee Dokee. The 'gator rigs up the stage on top of a pot-bellied stove and between acts, stokes the fire. Woody catches on to his tricks and turns the tables. GOOD. (4111).

STRANGLED EGGS. Warners-Merrie Melodies-Looney Tunes. 7m. Henery Hawk is a foundling left on the hen house doorstep. Foghorn Leghorn pretends to be his friend in order to get rid of this nuisance. GOOD. (8710).

ZIP 'N SNORT. Warners-Merrie Melodies-Looney Tunes. 7m. This is the usual Coyote and Roadrunner subject with a cute railroad train bit. FAIR. (8707).

COLOL TRAVEL

THE LION CITY. U-I-Color Parades. 9m. Singapore is visited and the problem of overpopulation is explained and shown, along with the shortage of food and water. The illiteracy is also stressed. This is a timely subject. GOOD. (4172).

TREASURES OF ISTANBUL. U-I-Color Parades. 8m. An attractive American school teacher visits the Republic of Turkey; and the camera follows her on her tour highlighted by a visit to the Grand Bazaar with its 5,000 shops under one roof. GOOD. (4173).

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

DRIVE-IN THEATRE EQUIPMENT

BASKET REPLACEMENTS for old type RCA junction boxes . . . replaces both baskets and mounts on top of junction box cover, easy to install. Sample and quantity price list, 65¢. BEST R/C MFG. COMPANY, 3211 St. John, Kansas City 23, Mo.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

FILM SLIDES

FILM SLIDES. Copypress. 2236 Fifth Ave., Ft. Worth 10, Texas.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 317 N. Broad St., Philadelphia 7, Pa.

NEW EQUIPMENT

WAGNER, ADLER, BEVELITE BLACK or RED, replacement Marque Letters, 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

NOW 70mm PROJECTION available! Write S.O.S., 602 W. 52nd Street, New York 19.

USED EQUIPMENT

STRONG, JR., 16mm, high intensity, arc projection lamps, plus sound equipment. Five years old, A-1 condition. MIDWAY, Adrian, N. D.

STILL HAVE PLENTY—IKW Arclamps, Brenkert, Simplex, Strong, $69.50; Morelite, Forest, Ballantyne 65 amp., $49.50. Some with reflectors. Complete booth outfits, projection and sound, from $895.00. Good serviceable condition. S.O.S., 602 W. 52nd Street, New York 19.

TOP BUYS! RCA 400 Senior 16MM projectors, reconditioned, $175.00; Film cabinets $1.00 section; Griswold splicers, new, $19.95; Magnarc lamphouses, rebuilt, new reflectors, $545.00 pair; What do you need? STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS, 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

"SHOWMANSHIP IN ADVERTISING"

Price Slashed from $7.50

Now ONLY $4.00

Order your copy, NOW, while they last!

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER, desires change now. Experienced conventionals and drive-ins, presently in complete charge of drive-in near Chicago. Prefer conventional or drive-in within 30 miles of Chicago. **BOX A419, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

POSITION WANTED as district manager for small group of theatres in the West or South. Young and aggressive, presently employed as district manager for group of indoor and drive-in theatres. **BOX B419, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

PROJECTIONIST AVAILABLE. 36 years old, 4½ years experience, $50.00 per week. Will also do janitorial work, etc. Willing to work anywhere. **JEFF FORRER, General Delivery, Rockdale, Texas.** (419)

MAN WITH EXPERIENCE: Publicity, concession, former advertising manager, conventional—drive-in—art type operation. Family man. Key operations only. **BOX A412, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

WANTED: Theatre man to act as drive-in manager and handle promotion and exploitation for small Eastern circuit. Please give age, experience and all other pertinent facts in letter. **BOX A45, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

HIGHLY EXPERIENCED theatre manager available. 15 years experience, publicity, exploitation and candy concession. Resident of Los Angeles. Reply in full particulars only, please. **BOX B45, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

EXPERIENCED, PROMOTION MINDED house manager available May 1st. Prefer neighborhood house or smaller town southeast Texas. **BOX B412, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

PUBLICITY MAN, available at once, handle artists on tour, set up and handle advance planning, handle regional or state set-ups. All replies answered at once. **BOX C412, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa**

PROMOTION MAN, plenty of ideas, familiar with all lines of promotion and planning. Available for the right price, right now. Can fit into any set up. **BOX D412, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGERS: Immediate openings, new theatres. Hospitalization and life insurance coverage, business profit sharing, concession commissions. **Write ASSOCIATED INDEPENDENT THEATRES, 2075A Newbridge Road, Bellmore, L. I., New York** (412)

MANAGER, AVAILABLE. Experienced to make theatre activity center. Can relocate for challenging opportunity to work. Excellent speaker. Special promotion all ages. Married. **CHARLES COBURN, 4011 Park Heights Ave., Baltimore 15, Maryland.** (412)

WANTED: Manager for 850 car Drive-In Theatre located in Connecticut. State age, experience and pertinent facts. **SPERIE PERAKOS, Perakas Theatres, 468 Main St., New Britain, Conn.** (45)

Address all correspondence to— **The A-MAN Corner** } Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name .....

Title .....

Address .....

.....

.....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO

317 N. Broad St., Phila. 7, Pa.

PRICE SLASHED!

~~$7.50~~

Now ONLY $4.00

First come, First served!

While they last!

LAYOUTS • STYLES • CROPPING PHOTOS • ORDERING CUTS • REVERSE PLATES • THE AMUSEMENT PAGE • OFF-SET • BALANCE • HEAD-LINE WRITING • SALES LINES • TYPE FACES • COPY WRITING • COMPOSITION • SIGNS • LETTERPRESS • OFFSET • SILK SCREEN • MATS • THE AMUSEMENT PAGE • SAMP-LING • HERALDS • WINDOW CARDS • COUNTER CARDS • and 1000's OF OTHER ADVERTISING SUBJECTS. *Authored by Men who Know!*



• 236 BIG PAGES

DO IT NOW!

HELP YOURSELF TO EXPERIENCE!

MOTION PICTURE EXHIBITOR
BOOK SHOP 317 N. Broad St., Philadelphia 7, Pa.

Enclosed $..... for ..... copy(s) of
"SHOWMANSHIP IN ADVERTISING"
ship postpaid to:

NAME .....

ADDRESS .....

No COD Shipments — In Canada add 25¢ — Foreign add 50¢

MOTION PICTURE

EXHIBITOR

Plus...
SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

APRIL 26, 1961 | Volume 65 | Number 21

IN TWO SECTIONS • THIS IS SECTION ONE



"Apartment" Tops Oscar Derby

(See Page 7)

Davis Wins Seat On NT&T Board

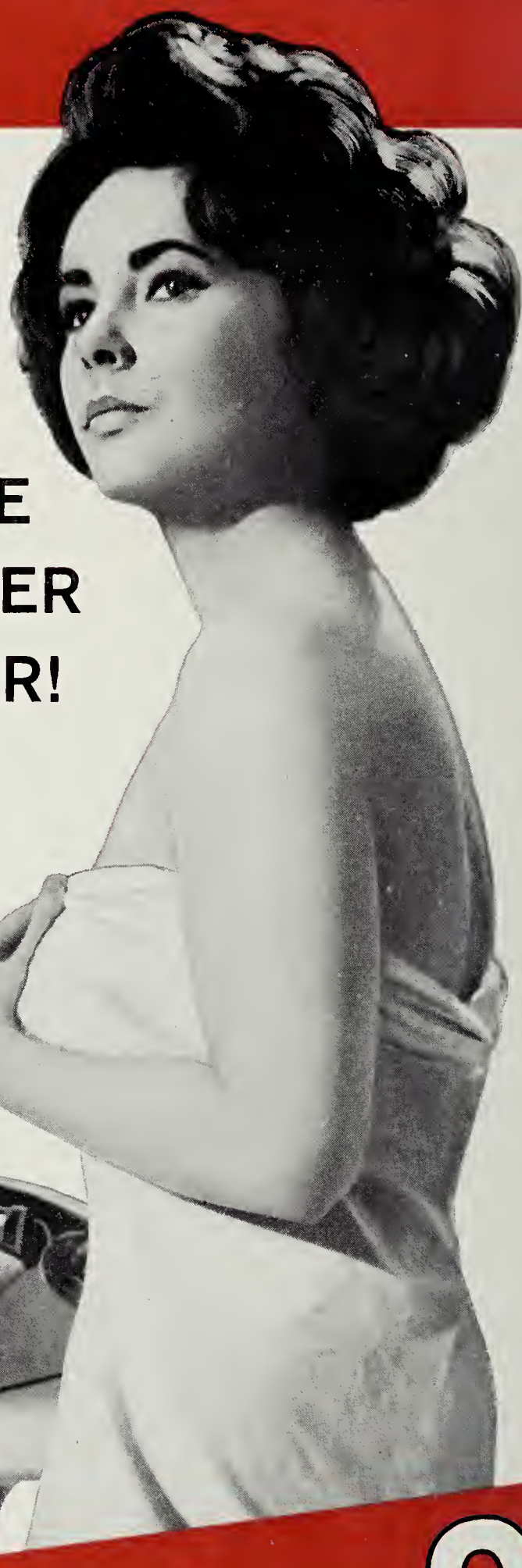
(See Page 10)

Edward Ludman, president, United Theatres, Inc., New Orleans, is currently being honored with a five week circuit drive in celebration of his 50th year in exhibition

Rays Of Sunshine Through The Clouds . . . see editorial — page 3



ACADEMY AWARD WINNER!
"BEST ACTRESS OF THE YEAR"



BEST ROLE OF HER CAREER!

CASH IN ON THE WINNER!
BOOK IT AGAIN!

METRO-GOLDWYN-MAYER PRESENTS

ELIZABETH TAYLOR
LAURENCE HARVEY
EDDIE FISHER

IN JOHN O'HARA'S

BUTTERFIELD 8

in CinemaScope and METROCOLOR

co-starring

DINA MERRILL With MILDRED DUNNOCK · BETTY FIELD · JEFFREY LYNN · KAY MEDFORD · SUSAN OLIVEI

Screen Play by CHARLES SCHNEE and JOHN MICHAEL HAYES · Directed by DANIEL MANN · A PANDRO S. BERMAN PRODUCTION

43 Years of Service to the Theatre Industry

Founded In 1918. Published weekly by Jay Emanuel Publicatlans, Incorparated. Publishing affice: 317 North Broad Street, Philadelphia 7, Pennsylvania. New Yark field affice: 8 East 52nd Street, New Yark 22. West Caast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editar; M. R. (Mrs. "Chick") Lewis, associate editar; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 Issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates far two and three years on applicatian. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 65 • No. 21

APRIL 26, 1961



SOME SUNSHINE THROUGH THE CLOUDS

The motion picture industry is accustomed to find itself in the role of "favorite whipping boy" for the professional moralists and do-gooders who sweep the messy problem of delinquency and crime under the rug of complacency by blaming the whole thing on "bad" movies.

That is why any ray of sunshine is welcomed, and we are happy to comment on a couple from what might be considered an unlikely source, the Catholic press.

Of course, the turnabout is not complete, and some of the Catholic press also continues to take pot-shots at the industry, but we have been asking for positive statements as well as negative and are happy to see this taking place in some measure.

First a blast and then let us throw a few bouquets.

In the Catholic New World, a Chicago publication, considerable space is devoted to the rantings of the Rev. Dr. Oswald C. J. Hoffman, *Lutheran Church public relations director*-Missouri synod. Dr. Hoffman joins the "do-good" chorus with a familiar tune, Christians may have to band together and boycott all movies as a last resort if Hollywood does not stop producing films contributing heavily to the *"moral puddle in which the world finds itself."*

Dr. Hoffman goes on to say, without ever a specific charge, that the movie industry *"has arrived at a new low."* The industry, he says, *"has outdone itself to demonstrate how low the human mind can sink in order to make money."* The diatribe culminates in the warning of a Christian boycott *"if the motion picture industry does not come to its senses with some effective regulation which works, instead of the present system which gives its seal of approval to films fathers and mothers are embarrassed to see in the company of their children."*

We wonder just how often Dr. Hoffman goes to the movies and of what films he approves. If the fathers and mothers of the world were restricted in their film viewing to pictures they could see in the company of their children, we doubt that they would attend the movies at all. The adult mind, it is to be hoped, is interested in adult entertainment, and the fact that a film is not for family viewing should not be taken to mean that it must of necessity be morally depraved.

Again, we are the victims of the sweeping generalization. The convenient scapegoat has been beaten again, and the moralists can relax. Yes, there are those making films without taste and strictly for the "fast buck," but these are not the films that are granted the Production Code seal. There are also sincere film makers dealing with valid and provocative dramatic themes for an audience of adults, and to lump them in with the "fast-buck" operators is both unwise and unfair.

When the motion picture industry restricts itself to the turning out of meaningless and inoffensive pap in an effort to satisfy the film-hating do-gooders, then the intelligent people everywhere will boycott their theatres.

If Dr. Hoffman would confine his criticism to specific films and not blanket the entire industry with his accusations, his argument would make a great deal more sense.

Criticism in a more positive direction comes as always from Catholic columnist John Fitzgerald, whose comments in "Our Sunday Visitor" are a constant source of delight to all of us in the industry. Fitzgerald suggests that his readers consider a trip to the movies because *"some of the movies are truly worth your while."* BRAVO!

He adds, *"I think the pendulum is beginning to swing in the other direction. That is, the current clamor for censorship and the protests of parents, prelates, politicians, etc., may be doing some good. The 'adult' film—and that's in quotes because these films are truly adult—is lessening in quantity. There are still blush-making films around and there will be more, but I don't think as many. Right now I'd like to recommend wholeheartedly—not because they're Catholic-and-clean (the two standards of judgment that some few readers still use) but because they're good films. A comedy like 'ABSENT MINDED PROFESSOR,' well done and with no particular reference to morality can give more glory to God than a syrupy-sweet life of a saint that is clean and corny."*

Fitzgerald then proceeds to recommend highly Buena Vista's "ONE HUNDRED AND ONE DALMATIANS" and United Artists' "THE HOODLUM PRIEST." This is positive reporting from a man intelligent enough to understand that laying the moral ills of an admittedly sick world at the doorstep of motion pictures is ridiculous. Fitzgerald looks for and admires sincerity and good taste, and an adult theme does not send him off screaming for a censor's shears.

While we hand out bouquets, here is a big bright one for the "Catholic Review" of April 21, which editorializes as follows: *"It has been standard procedure for some time now for Catholic editors to peruse the movie listings of their local papers and the Legion of Decency ratings in their own papers and find ready-made material for comments on the moral sickness of the film industry at home and abroad.*

"There is nothing wrong in this method, indeed its very existence is almost comment enough on the evils that prevail.

"From time to time, however, motion pictures of special merit come from the studios only to receive a blank stare from those who have fought so long for decency.

"There are notable exceptions—as with "SONG OF BERNADETTE"—but by and large, most find little support and in consequence leave film makers with the uneasy feeling that their most sincere efforts are lost upon those who have been their most severe critics.

"Pius XI urged in his 1936 encyclical Viglianti Cura that films ought not only to be classified but the good ones be promoted and encouraged. A motion picture that readily merits this promotion is "MIRACLE OF ST. THERESE," the touching life of the 'Little Flower,' which opens here this Sunday in a group of neighborhood theatres.

"If we are true to our duty in warning of bad films, we must be equally solicitous in supporting good ones. 'MIRACLE OF ST. THERESE' should be seen by every Catholic family." This is good and fair thinking.

It is to be hoped that "good" films without a Catholic theme will also in the future receive the same boost from these publications. It will add far more weight and credibility to their criticism of the "bad" films.

Ready the 4th of July...
20th Century-Fox
Joyfully Presents
The Loveliest,
Happiest Show
Of The Year!

SNOW WHITE & THE THREE STOOGES

introducing

CAROL HEISS

as "Snow White"

CINEMASCOPE
COLOR by DE LUXE

Produced by
CHARLES WICK • Directed by WALTER LANG

Screenplay by
NOEL LANGLEY and ELWOOD ULLMAN

The Screen's First Icetravaganza In 15 Years Will Enchant Your Warm-Weather Audiences!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From LOS ANGELES, CAL.

I heartily concur with your editorial stand against censorship and hope the industry takes heed of the portents such restrictions may lead to.

Like you, I agree that groups who raise their voices in loud outcry against pictures they disapprove of, are too often remiss in supporting films deserving of their commendation.

It is easy to "deplore" pictures that offend because of excess violence or suggestiveness, but where are these objectors when an excellent and moving film like "Sunrise at Campobello" is released and receives only tepid patronage at the box office?

As you pointed out, when a "good" picture comes along, no one seems to care. It would appear that now is the time for the various groups that have been so voluble in expressing condemnation of films, to lend their efforts in support of pictures deserving favorable word-of-mouth mention.

This support is vitally needed if producers are to continue making films of merit and operate at a reasonable profit. A success d'estime helps neither the producer nor the exhibitor.

BOB LIPPERT
Associated Producers, Inc.

EDITOR'S NOTE: Bob Lippert, well schooled in exhibition, distribution, and production, here pinpoints the current problem well. The public will get the type of films they will support with their patronage. It's as simple as that.

From CLINTON, S. C.

In recent years, I am afraid I have not made contact with your office as often as when I was in Gastonia, N.C., operating the Palace there. However, it takes more work and more time to keep a small time drive-in on a paying basis than it did a four waller, especially if this is your first D.I. voyage.

But be that as it may, if I hear a good tune I am still inclined to at least hum along. In this case, I am not only humming, but singing along with you loud and clear when you made the statement that it seems clear that more effort and thought should be expended on titles to insure the vital "WANT TO SEE" on the part of the public. This point is especially important to a small town exhibitor where a major portion of his patronage consists of patrons who very often do not have the I.Q. of their more intellectual city cousin.

Too many times have I seen an extremely good feature with top stars who gave outstanding performances (in color and scope) simply fail to gross film rental at the box-office. I am speaking of those features that would with a proper title do above average. On the other hand, I have seen features that were not fit to be on any screen do far above average box-office-wise simply because someone had the foresight and ability to give the feature a good title along with the proper promotional ideas that an exhibitor or manager could utilize to work out an effective campaign.

Yep, I'm still here and will keep right on singing with you loud and clear every time you sing a song such as "WHAT'S PLAYING." (March 1 issue) If we sing loud enough, maybe the producer will finally wake up and give a good feature a title it deserves. After all, it only means more money in his pocket, too. So Mr. Producer, THINK IT OVER.

H. M. KILPATRICK, Manager
Midway Drive-In

EDITOR'S NOTE: No one is more aware of the power of a good title or the harmful effects of a bad one than the small town theatreman. Mr. Kilpatrick, thanks for singing along.

This is the most avidly read of ALL motion picture industry trade papers!

MORE THAN 400 PUBLISHED LETTERS FROM READERS EACH YEAR . . . FURNISH POSITIVE ANNUAL PROOF OF THIS.

From LEXINGTON, KY.

Actually overheard between two seven-year-olds:

First Kid: "We'd better not make so much noise the next time we go to the show. Mr. Reeves will put us out."

Second Kid: "Naw, he won't put us out. His business is too bad."

Many thanks, Mr. Emanuel, for the way you have kept pitchin' during some very discouraging times.

CHARLES H. BEHLEN

EDITOR'S NOTE: "Out of the mouths of babes," as they say. We hope to continue "pitchin'."

From DEFIANCE, OHIO

Thank you for the Achievement Citation that I received yesterday from MOTION PICTURE EXHIBITOR. I assure you that it is appreciated immensely. It gives me a very good feeling to know that recognition can be obtained by an international magazine, even though we are a small town in the middle west. Thanks again!

ELMER N. DeWITT, Manager
Armstrong Defiance Theatres

EDITOR'S NOTE: You're welcome. No one knows better than we that big cities have no monopoly on creative, worthwhile exploitation efforts. Keep up the good work.

From NELSONVILLE, OHIO

I would like to have an "Exhibitor Has His Say" section, in regard to pictures played, and their performances. Also a better performance rating on what pictures are doing in the smaller towns.

PAUL OAKLEY, Manager
Majestic Theatre

EDITOR'S NOTE: From observation, we have seen the same names contributing over and over again to such sections, giving them a tired look and perhaps even a certain personal distortion. In any event, any exhibitor can have his say on this page on any subject, and that includes performance of particular films. It's your page so feel free to air the gripes as well as the bouquets.

From SEATTLE, WASH.

Appreciate your yellow SERVISECTION foreign film listings. However, frequently included are importers and/or distributors whose addresses are not found in either yours or TOA's annual foreign film directories. Showing these addresses would be helpful.

JAMES SELVIDGE, General Manager
Fine Arts Guild, Inc.

EDITOR'S NOTE: We maintain as accurate a file as is possible on such addresses. Simply drop us a line with the name of the film distributors you are interested in, and we'll do our best.

From HART, MICH.

How about early reviews on Hollywood pictures? Tired of all the early reviews on foreign made pictures. Tired of their pictures, also.

LAURA WURTH
Hart Theatre

EDITOR'S NOTE: We run reviews as soon as we can, both foreign and domestic. At times, screening difficulty or a specific request not to break a review before certain date results in an unavoidable delay. We're "tired" of such occurrences as you are.

From BRONX, N.Y.

MOTION PICTURE EXHIBITOR in my opinion, is just tops! It is the best exhibitors' trade journal, past, present, and future, a great help in many areas. It is just the pressure of work that delayed our renewal.

SAMUEL SHERMAN
Signature Films

EDITOR'S NOTE: Wow! Thanks for the renewal. We hope to serve you even better in the future.

NEWS CAPSULES

FILM FAMILY ALBUM

Diamond Rings

John Radloff, son of **Elmer Radloff**, treasurer, Wometco Enterprises, announced his engagement to Velma Fisher.

Obituaries

Michael L. Joyce, 92, Connecticut pioneer exhibitor, who operated theatres for many years in Unionville, Farmington, Avon, Collinsville, Simsbury and Tarriffville, Conn., and South Hadley, Mass., died in suburban Hartford. He started in exhibition in 1914 and was one of the first in Connecticut to introduce "talkies." He retired in 1938.

Gerald Lehmann, 70, former owner, Canton, Miss., died in Washington, D.C. He was a long time resident of Canton and sold his interest in the theatre six months ago.

NT&T Reelects Klein

BEVERLY HILL, CALIF.—Eugene V. Klein was reelected president of National Theatres and Television, Inc., by the board of directors at a meeting held in the home offices of the motion picture theatre circuit here.

Other officers reelected were Sheldon Smerling, executive vice-president; Alan May, vice-president and treasurer; M. Spencer Leve, vice-president; Laurence A. Peters, secretary; and Paul F. Scherer, assistant secretary and assistant treasurer.

Elected to the executive committee were Eugene V. Klein, Willard W. Keith, Richard W. Millar, Jack M. Ostrow, A. J. Gock, Joe Benaron and John B. Bertero.

Klein earlier announced the acquisition of the assets of a community antenna television system in Alpena, Mich.

The system, serving almost 3800 subscribers, was purchased from Alpena Cable TV, Inc., for approximately $550,000.

The new acquisition will be supervised by Samuel P. Norton, president of National Amusement, an NT&T division, who already directs four similar systems in Pennsylvania, West Virginia, Mississippi, and Louisiana.

T-L Names Wilkens

NEW YORK—Barbara Wilkens has been appointed director of the publicity and sales promotion departments of Trans-Lux, it was announced by Richard P. Brandt, president of the Trans-Lux Television Corp., the Trans-Lux Distributing Corp. and the Trans-Lux Theatres Corp.

Miss Wilkens was formerly publicity director of WNTA-TV and also sales promotion director of NTA Spot Sales. Prior to joining NTA in 1958, she had been associated with Sponsor Magazine as tv film editor and before that with ABC Films, Inc., as publicity director.

Duffus Heads Boys' Club

RICHMOND, VA.—Carlton Duffus, Ashland, Virginia, exhibitor and executive secretary, Virginia Motion Picture Theatre Association, was elected president of the Boys' Club of Richmond.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., APRIL 24

Global Expansion Urged For Variety

MIAMI—Global expansion to Rome, Tokyo, Hawaii, and other areas of the world were forecast for Variety Clubs International by Edward Emanuel, international chief barker, in his address which formally opened the organization's 34th annual convention here today.

Variety's chief advanced a four-point program to push forward the work of the "Heart of Showbusiness" during the year ahead. "Though Variety has succeeded in most areas in which it is involved, and though it has added to its tremendous record of achievement, we must during the coming year dedicate the efforts of all tents, all barkers to a year of aggressive effort."

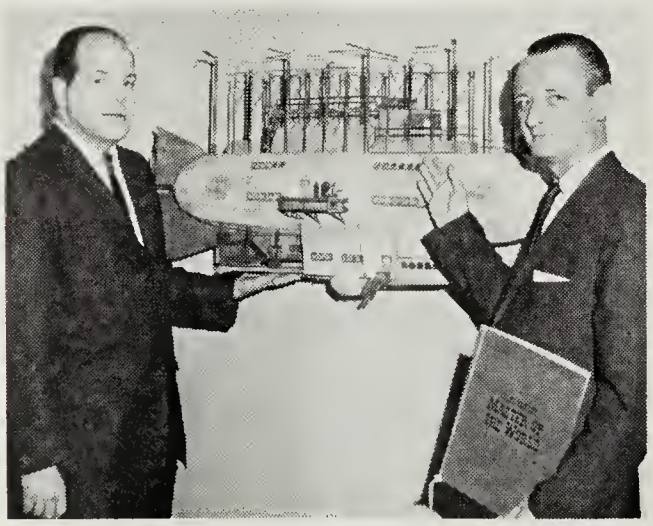
Emanuel proposed that Variety push forward with a program that would spread its work of charity in other areas of the world; with added emphasis on the work of Variety women's auxiliaries, with a return to old-fashioned showmanship, and to assure the future of the organization and its work through recruitment of new and young members who could asume future leadership.

To implement the expansion of Variety, Emanuel said that steps had already been taken to establish a tent in Rome.

He stated that a poll taken at the organization's recent regional meetings showed very conclusively that the most successful tents were those with strong women's auxiliaries, and he recommended concentration on this.

"The single biggest factor in the decline of the motion picture industry," he said, "is that we are sadly lacking in the good old fashioned commodities — enthusiasm and showmanship. Let's put both to work in our own organization and help permeate it throughout the industry."

His fourth point, which Emanuel considered one of the most important "if Variety is to survive," is to expand and organize what he termed "Variety's Core of the Future." He called upon the organization's elder statesmen to recruit and encourage the active participation of younger men.



Milton Moritz, national director of advertising and publicity, American International Pictures, is seen with James H. Nicholson, president, AIP, at recent screenings of Jules Verne's "Masters Of The World," held in New York City in conjunction with a cocktail party held at the La Scala Restaurant.

BROADWAY GROSSES

"Ben-Hur" Ends 74-Week Run

NEW YORK—Grosses in the Broadway houses held up well with mostly holdover product. The sole newcomer, the documentary "Mein Kampf," had a really wonderful opening.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"ALL HANDS ON DECK" (20th-Fox). Paramount reported the fourth week was $15,000.

"THE ABSENT MINDED PROFESSOR" (Buena Vista). Radio City Music Hall claimed $95,000 for Thursday through Sunday, with the sixth week sure of $145,000. Stage show.

"ONE EYED JACKS" (Paramount). Capitol announced the fourth week as $39,000.

"BEN-HUR" (MGM) Loew's State on reserved seat policy did $21,863 on the last four days of the 75th week. The total for the engagement of 74 weeks plus four days was $3,004,230.

"EXODUS" (UA). Warner stated the 19th road show week was $49,000.

"SPARTACUS" (U-I). DeMille reported $22,500 for the 29th week.

"THE HOODLUM PRIEST" (UA). Astor reported the fourth week would reach $18,000.

"THE GREAT IMPOSTOR" (U-I) Palace claimed $16,500 for the fourth week.

"MEIN KAMPF" (Columbia). Rivoli hit a fine $58,000 on the opening session with this German war films compilation.

Para. Income Steady

NEW YORK—Paramount Pictures Corporation reports total consolidated net income at for the year 1960 of $7,026,000 or $4.20 per share, based upon 1,673,231 shares outstanding at Dec. 31, 1960. Comparative net income for the same period in 1959 amounted to $7,519,000 or $4.47 per share on 1,683,598 shares then outstanding.

With respect to the fourth quarter of 1960, the total consolidated net income was $889,000 or 53 cent per share compared to 1959 of $910,000 or 54 cents per share.

Kaye For A Day

Some lucky exhibitor at the Variety Club convention currently taking place in Miami Beach is going to win Danny Kaye for a day, and in the stunt Paramount has come up with a sparklingly different piece of showmanship.

We like the idea of an engagement of "ON THE DOUBLE" being sparked by the appearance of the magnificent clown, and the fact that it could happen anywhere lends considerable spice to the proceedings.

Paramount's exploitation men have come up with a cute stunt, and a lot of exhibition attention will be focussed on "ON THE DOUBLE" as a result.

JAY EMANUEL


LANCASTER


TAYLOR


WILDER


JONES


USTINOV

"Apartment" Leads With Five Oscars

Taylor, Lancaster, Wilder, Ustinov, Jones Are Best As 100,000,000 Watch Film Academy's 33rd Award

HOLLYWOOD—More than 100,000,000 folks remembered they were movie fans last week as this most glamorous of all industries honored its best at the 33rd annual Academy Awards presentation in Santa Monica's beautiful new civic auditorium.

There were moments of high drama as United Artists' "The Apartment" copped five major awards to lead the parade, followed closely by UA's "Elmer Gantry" and Universal's "Spartacus." "The Apartment" was named best picture and also copped Oscars for writing, editing, direction, and set decorating. Billy Wilder, producer, director, and co-author wore the same kind of groove down the acceptance aisle in Santa Monica as the much-honored Walt Disney did at Hollywood's Pantages.

Elizabeth Taylor, on her fourth try, won for her performance in MGM's "Butterfield 8," and Burt Lancaster, also a bridesmaid before, took top acting honors for his performance in "Elmer Gantry." The packed house reserved the bulk of its enthusiasm for the still ailing but radiantly beautiful Miss Taylor, who walked haltingly down the aisle to accept her statuette and deliver a halting but deeply touching acceptance speech. No doubt about it, she was the darling of Hollywood on this night.

Drama of another sort took place as James Stewart, voice choked by emotion, accepted an honorary Oscar for Gary Cooper. It was later learned that Cooper was seriously ill of cancer.

The Academy Awards show provided its comedy moments as well under the sure guiddance of perennial master of ceremonies Bob Hope. Some recipients were late to the podium, and one never did arrive to accept the best song award voted to "Never on Sunday." What was to be a post-program interview session degenerated as the winners failed to show in time, leaving Mitzi Gaynor and Wendell Corey with miles of microphone cable and no one to talk to but themselves.

All in all, however, it was a fine show, sparkling with stars and emotion-packed on more than one occasion. The program this year was commercially sponsored by several companies and was presented over the ABC radio and TV networks.

The complete list of Oscar winners follows:

Best picture, "The Apartment," The Mirisch Co., Inc., United Artists. Billy Wilder , producer.

Best performance by an actor, Burt Lancaster in "Elmer Gantry," Burt Lancaster-Richard Brooks Production, United Artists; actress, Elizabeth Taylor in "Butterfield 8," Afton-Linebrook Production, Metro-Goldwyn-Mayer; supporting actor, Peter Ustinov in "Spartacus," Bryna Productions, Inc., Universal-International; supporting actress, Shirley Jones in "Elmer Gantry."

Best direction, Billy Wilder for "The Apartment," The Mirisch Co., Inc., United Artists.

Best screenplay (based on material from another medium): Richard Brooks for "Elmer Gantry"; best story and screenplay (written directly for the screen): Billy Wilder and I. A. L. Diamond for "The Apartment."

Best scoring of a musical picture: Morris Stoloff and Harry Sukman for "Song Without End (The Story Of Franz Liszt)," Goetz-Vidor Pictures Production, Columbia; best music score of a dramatic or comedy picture: Ernest Gold for "Exodus," Carlyle-Alpina S. A. Production, United Artists; best song first used in an eligible picture: "Never On Sunday" from "Never On Sunday," Melinafilm Production, Lopert Pictures Corp. (Greek) music and lyrics by Manos Hadjidakis.

Best black-and-white cinematography: Freddie Francis for "Sons and Lovers," Company of Artists, Inc., 20th Century-Fox; best color cinematography: Russell Metty for "Spartacus."

Best black-and-white art direction: Alexander Trauner for "The Apartment," set direction by Edward G. Boyle; best color art direction: Alexander Golitzen and Eric Orbom for "Spartacus," set decoration by Russell A. Gausman and Julia Heron.

Best live action short subject: "Day of the Painter," Little Movies, Kingsley-Union Films, Ezra R. Baker, producer; best cartoon: "Munro," Rembrandt Films, Film Representations, Inc. William L. Snyder, producer.

Best film editing, Daniel Mandell for "The Apartment."

Best special effects, "The Time Machine," Galaxy Film Production, Metro-Goldwyn-Mayer, Gene Warren and Tim Baar, visual effects.

Best foreign language picture, "The Virgin Spring," A. B. Svensk Filmindustri (Sweden).

Best documentary feature: "The Horse With The Flying Tail," Walt Disney Productions, Buena Vista Distribution Co., Inc., Larry Landsburgh, producer; best documentary short subject: "Giuseppina," James Hill Production, Lester A. Schoenfeld Films (British), James Hill, producer.

Best black and white costume design: Edith Head and Edward Stevenson for "The Facts Of Life," Panama and Frank Productions, United Artists; best color costume design: Valles and Bill Thomas for "Spartacus."

Best sound, "The Alamo," Samuel Goldwyn Studio Sound Department, Gordon E. Sawyer, sound director and Todd-AO Sound department, Fred Hynes, sound director.

Special awards (voted by the Academy's board of Governors): Gary Cooper (Honorary Award): For his many memorable screen performances as well as the favorable international recognition he, as an individual, has gained for the motion picture industry. Stan Laurel (Honorary Award): For creative pioneering in the field of cinema comedy; Sol Lesser (Jean Hersholt Humanitarian Award); Hayley Mills (Honorary Juvenile Award): For the most outstanding juvenile performance of the year in "Pollyanna."

Scientific-Technical Awards (voted by the Academy's Board of Governors from recommendations of the Scientific or Technical Awards Committee): Class II Award: Ampex Professional Products Co., for the production of a well engineered multi-purpose sound system combining high standards of quality with convenience of control, dependable operation and simplified emergency provisions: Class III Award: Arthur Holcomb, Petro Vlahos, and the Columbia Studios Camera Department, for a camera flicker indicating device; Class III Award: Anthony Paglia and the 20th Century-Fox Studios mechanical effects department, for the design and construction of a miniature flak gun and ammunition; Class III Award: Carl Hauge, Robert Grubel, and Edward Reichard of Consolidated Film Industries, for the development of an automatic developer replenisher system.

The technical awards were announced at an earlier date, as were the honorary Oscars.

It was the first time that the ceremonies were held outside of Hollywood proper.

SPG Signs New Pacts Just Before Walkout

NEW YORK—The Screen Publicists Guild, District 65 AFL-CIO, unanimously voted to approve new two-year contracts with Warner Brothers, Columbia, and 20th-Fox.

Coming just three hours before the old contract expired, the Guild action ended the threat of a walkout. A new contract with United Artists had been previously ratified.

Negotiation at U-I and MGM are continuing. Contracts with these two companies expire April 30 and June 1 respectively.

Universal PROUDLY ANNOUNCES THE START O

RODGERS AN

"FLOWER

IN EASTMAN CO



Starring

NANC

JAMES SHIGET

JUANITA HALL a

Directed by HENRY KOSTER Screenplay by JOSEPH FIELDS Produced by R

OSS HUNTER PRODUCTION

ASSOCIATION WITH

OSEPH FIELDS

HAMMERSTEIN'S

MOST JOYOUS BROADWAY SUCCESS

DRUM SONG"

SES BY PANAVISION



KWAN

ACK SOO · BENSON FONG

MIYOSHI UMEKI

NTER Music by RICHARD RODGERS Lyrics by OSCAR HAMMERSTEIN 2nd

c Supervised and Conducted by ALFRED NEWMAN · From the novel by C. Y. LEE · A Universal-International Picture

Dissidents Win Two Seats On Board Of NT&T; Cantor Exits As Chairman

BEVERLY HILLS, CAL.—Leonard Davis and Philip L. Handsman, anti-management candidates, were elected to the board of National Theatres and Television, Inc. They replaced Graham Sterling and William H. Hudson, having conducted a proxy fight to gain seats on the 12-man board.

Despite the victory for two insurgent shareholders, president Eugene V. Klein insisted the election gave a "vote of confidence" to management.

Previously, B. Gerald Cantor announced his resignation as chairman of the company. Cantor, who is retaining his seat on the board, said he felt "handicapped" in continuing as chairman because of charges by "a few shareholders" of mismanagement and conflict of interest.

Davis started the proxy fight about six weeks ago, charging management laxity in certain of the company's affairs. He said after his election to the board that he expects primary consideration will be given to National Theatres' 38 per cent stock ownership in National Telefilm Associates, Inc., which also operates a TV station in the New York City area.

NTA had a loss of $3,000,000 in fiscal 1960 and a loss of $114,574 for the first quarter of fiscal 1961, ended Dec. 27.

Davis and Klein said they do not expect friction from the insurgents' presence on the board. "We're still trying to run a business," said Klein, "and we expect to all work together."

UA Ups Nathanson

NEW YORK—Mort Nathanson, who has been on special assignment with United Artists foreign distribution department as director of international advertising and publicity, has been named director of national publicity, it was announced by Fred Goldberg, UA's executive director of advertising, publicity and exploitation.

Nathanson has been with United Artists since 1952, when he was appointed UA publicity manager, a post he held until 1959. He was then given his foreign department assignment.

Prior to joining United Artists, Nathanson held a wide variety of promotional posts in the motion picture industry and the legitimate theatre. He was press agent for the late Michael Todd's theatre enterprises. He also represented Katharine Cornell, Group Theatre, Theatre Guild, and Playwrights Company among other theatrical organizations. He subsequently moved into the motion picture field and held the successive posts of eastern publicity director for Samuel Goldwyn, Liberty Films, and Paramount Pictures.

Fulgham To Head Video

OKLAHOMA CITY—C. O. Fulgham will become manager of Video Independent Theatre organization and affiliated companies under its new ownership by RKO General, Inc.

A 35-year veteran with the organization, he has been a vice-president of Video since 1949. He said the present personnel will remain unchanged and the company will continue its varied operations.

The new ownership is subject to FCC approval as stated in its application filed in Washington.

North Central Leaves Allied; Was Inactive Previously

MINNEAPOLIS—The North Central Allied Independent Theatre Owners Inc., has resigned from the Allied States Association of Motion Picture Exhibitors. The unit has been inactive for some time.

It is the seventh unit to be lost to Allied States, the others are the Rocky Mountain, Indiana, Mid-South, Mid-Central, New England, and Iowa-Nebraska-South Dakota units.

Some Lucky Exhibitor To Win Danny Kaye

NEW YORK—In a unique trade and consumer promotion set by Paramount Pictures for Shavelson-Rose's "On the Double," Danny Kaye will be given away free for a day to some lucky U.S. theatre exhibitor attending the currently in progress 34th annual International Variety Clubs convention in Miami Beach.



KAYE

Kaye has agreed to place himself exclusively at the winning exhibitor's disposal during the latter's opening day of "On the Double." Special publicity and exploitation activities will be scheduled to focus nation-wide attention on the event.

All U.S. exhibitors attending the Variety Clubs convention will be invited to a special theatre preview of the Technicolor comedy tomorrow (April 27) at which time they each will receive a ticket giving them a stake in a drawing for "Kaye for a Day." The drawing, to be held immediately after the screening, will be personally conducted by Kaye, who as special guest of honor at the Variety convention will also present the organization's coveted Heart Award on Friday night.

If the exhibitor winning the drawing has already licensed "On the Double," he automatically wins Kaye, who will travel to any part of the country for the winner's local premiere. If the winning exhibitor has not already licensed the Paramount release, he must do so within 30 days. In either case, Paramount will guarantee Kaye's attendance when the exhibitor opens the film, but the opening must be subject to Kaye's commitments.

The drawing will be open to all U.S. exhibitors attending the convention, except those in bidding situations who have not yet bid for "On the Double."

Tournament Committee Set

NEW YORK—Marvin Kirsch, Television and Radio Daily, has been named co-chairman, and Milton Livingston, Universal, publicity chairman of the 10th Annual Film Industry Golf Tournament and Funfest being sponsored by Cinema Lodge of B'nai B'rith and to be held on May 18 at the Briar Hall Golf Club, Briarcliff Manor, New York, it was announced by Martin Levine, chairman.

Will Rogers Hospital Plans New Buildings

NEW YORK — The board of directors of Will Rogers Hospital will be accorded the opportunity to view the progress made on the three new buildings to be erected at Will Rogers Hospital, at this year's annual meeting and inspection tour June 22-24.

The three structures represent the first new building to be undertaken at the hospital in 30 years. They are pre-requisite to the development of the new O'Donnell Memorial Research Laboratories to be installed in a large portion of the hospital's main building.

According to Eugene Picker, chairman of the building committee, "Before we can begin work on the laboratories proper, which are to be in the main building, we must relocate the resident doctors, nurses, and staff who are now housed in the area to be converted to laboratory use. All resident personnel will be taken out of the main building. One of the new buildings will contain one- and two-room apartments for the doctors and their families; in another will be efficiency apartments for the nurses; the third will be for the staff."

The building committee, comprised of W. G. German, Herman Robbins, Murray Weiss, and chairman Picker, has been engaged throughout the winter in numerous meetings with architects and scientific planners. Ground breaking and actual construction work is slated to begin as soon as weather permits. Murray Weiss, who is a Boston construction engineer and theatre builder, is to direct the physical work program, which is expected to be sufficiently advanced by June to become a feature of the annual directors meeting.

AB-PT May Increase Stock

NEW YORK—Shareholders of American Broadcasting-Paramount Theatres will vote May 16 at the annual meeting here on a proposal to increase the authorized common stock to 10,000,000 from the present 5,000,000 shares.

In a proxy statement, management said it had no present intention regarding the issuance of the additional shares, but "it would be advisable to have them available for general business and corporate purposes."

Stockholders will also elect 14 directors, and vote will be taken on an incentive compensation plan for executives and key employees.

It was revealed that AB-PT directors and officers received an aggregate $731,911 in remuneration during fiscal 1960.

AA Names Garrett

NEW YORK—Sanford Abrahams, Allied Artists national advertising and publicity director, announced the appointment of Charles B. Garrett to handle foreign publicity from New York for Allied Artists International Corporation, with special emphasis on the Latin American publicity campaign for Samuel Bronston's "El Cid."

Garrett, a long time industry veteran, has specialized in promotion work in Latin America. He recently left the 20th Century-Fox office in Havana where he supervised all publicity and advertising activities over the past five years. He has also served with Metro-Goldwyn-Mayer in the foreign field and during the war worked for the federal government under Nelson Rockefeller handling 16mm. films throughout Latin America.

WALT DISNEY brings you a HAPPY FOURTH!

His FOURTH BIG HIT* of 1961... for a BIG FOURTH of JULY...
and for the rest of the summer!



THEIR LOVE AFFAIR BECAME A LAUGH AFFAIR WHEN TWO TEEN-AGE LOOK-A-LIKES CHANGED NAMES AND PARENTS TO FIX-UP THE MIX-UP!

WALT DISNEY presents Hayley MILLS in The PARENT TRAP

©A.M.P.A.S
HONORARY ACADEMY AWARD WINNER
Outstanding Juvenile Performance 1960 'POLLYANNA'

He's never made a movie quite like this before!

and Hayley MILLS





starring Maureen O'HARA · Brian KEITH

co-Starring Charlie RUGGLES · Una MERKEL
Leo G. CARROLL · Joanna BARNES

Hear TOMMY SANDS and ANNETTE sing the title song!

TECHNICOLOR®

featuring Cathleen NESBITT ·

Written for the Screen and Directed by DAVID SWIFT
Based on the book "Das Doppelte Lottchen" by ERICH KASTNER

Released by BUENA VISTA Distribution Co. Inc. © WALT DISNEY PRODUCTIONS

HIT #1 – SWISS FAMILY ROBINSON • **HIT #2** – ONE HUNDRED AND ONE DALMATIANS • **HIT #3** – THE ABSENT-MINDED PROFESSOR

DON'T MISS THIS ONE – BOOK IT NOW FROM BUENA VISTA!

New Orleans Circuit Head Ludman Honored On His Golden Anniversary

NEW ORLEANS — United Theatres, Inc., will sponsor the first drive in the 33 year history of that company when the managers of the circuit's 12 theatres compete in the Edward Ludman Drive for five weeks beginning April 30.

The drive honors the president of United Theatres, who is this year celebrating his 50th year in exhibition.

Ludman entered the industry in May of 1911 when he rented a property and built the long since demolished Reliance Theatre in a neighborhood section of New Orleans. Two years later, he bought the Escorial Theatre which he subsequently remodeled in 1916 and again in 1926, and which house he personally managed until 1952. The present circuit offices are now located in the Escorial building.

In 1922, along with eight partners, Ludman built the Tivoli Theatre, one of United's flagships, and in 1925 he became associated with Judge Louis H. Yarrult, George Montgomery, and the late Nat Ehrlich, in the Isis and Granada theatres. The Granada, still a United property, is closed.

In 1928, Ludman, along with his partners, merged his interests with other theatre operators in the Louisiana city to form the present United Theatres, Inc., and in early 1956 he became president of that company, which position he continues to fill.

C. Clare Woods, general manager for United, will handle all plans and details pertinent to the five week drive.

United Theatres are de luxe neighborhood operations, and an extensive remodeling program keeps older theatres modern and suited to the needs of the top new films.

Floersheimer Heads AMPA

NEW YORK—Albert Floersheimer, Jr., director of public relations of Theatre Owners of America, has been nominated for the presidency of the Associated Motion Picture Advertisers to head the slate of officers for the year 1961-1962, it was announced by AMPA's nominating committee. The other nominations are Samuel Horwitz, Mermaid Theatre, Brooklyn, for vice-president; Hans Barnstyn, Trans-Lux 52nd Street, again for treasurer; and Marcia Sturn, Columbia Pictures, for another term as secretary.

Nominated for members of the board of directors were all of the above plus Bob Montgomery, retiring president of AMPA; Robert S. Ferguson, director of advertising, publicity and exploitation of Columbia Pictures; Philip Gerard, eastern advertising and publicity director of Universal Pictures; Fred Goldberg, national director of advertising, publicity and exploitation of United Artists; and Silas F. "Si" Seadler, advertising manager of MGM.

These nominations were to be voted on at a closed meting of AMPA members yesterday (April 25).

Pat Steen, serving for a third term, and Martin Starr were appointed co-chairmen of the public relations-publicity committee.

"Priest," "Raisin" To Cannes

NEW YORK—The Cannes Festival committee advised the Motion Picture Export Association of America that United Artists' "The Hoodlum Priest" has been selected as an official American entry.

Columbia's "A Raisin in the Sun" already has been accepted by the Festival committee.

Cinerama Names Century To Design New Projector

NEW YORK—Cinerama, Inc., has commissioned Century Projector Corporation to design and manufacture a special 70 mm. projector for the Cinerama Spacearium system, which employs a single lens to create an audience viewing area of 360 degrees horizontally and 160 degrees vertically to envelop the audience in a picture surrounding it on all sides and above.

The process will first be used at the Seattle World's Fair next year and was developed by Cinerama in cooperation with the Boeing Airplane Company and the U.S. Government, whose combined interest is in a space film to be shown in a $1,000,000 domed theatre which will be part of a government-constructed science pavilion.

Technicolor Income Up With Color Films

HOLLYWOOD—Technicolor, Inc., had consolidated net income, after taxes, of $345,943, or 16 cents a share, in the fiscal year ended Dec. 31, 1960, compared with $237,160, or 12 cents a share the previous year.

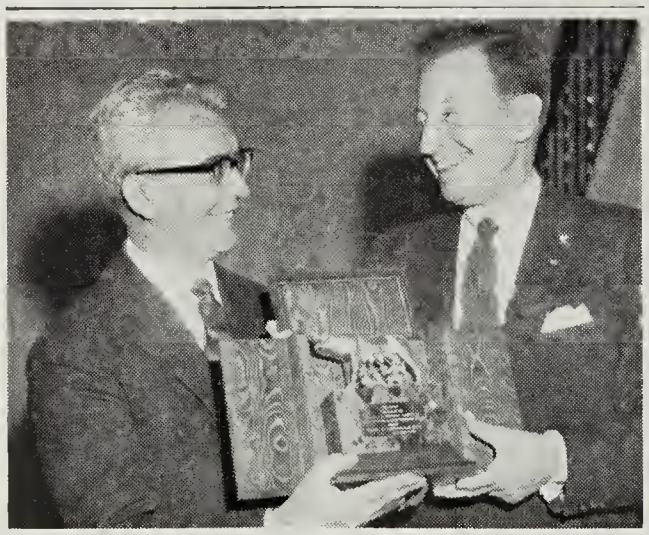
The increase in net income was attributed to more profitable operation of the company's motion picture division. The use of color for Hollywood features reportedly increased 13.4 per cent last year, and a 25 per cent rise in non-theatrical release print footage was also noted.

Net sales in 1960 totaled $28,458,945, compared with $27,250,407 the year before.

Technicolor Italiana reportedly completed its second full year of operations by increasing output 25 per cent and showing profits of $223,000 against a 1959 loss of $81,380.

Technicolor, Ltd., the British affiliate, reportedly showed a slight decline in profits. In 1960, the affiliate showed profit, before taxes, of $875,805, compared with $935,315 in 1959.

Although the consumer photographic products division increased unit sales, there was a loss of about $873,000 for 1960, it was reported.



Eric Johnston, right, president, Motion Picture Association of America and the Motion Picture Export Association of America, receives a statuette from Domenico Meccoli, director, Venice Film Festival, on behalf of the Italian Motion Picture Industry Association, ANICA, in commemoration of Johnston's 15th anniversary recently celebrated at a dinner in the Waldorf Astoria, New York City.

MGM Execs Exercise Common Stock Options

WASHINGTON — The Securities and Exchange Commission's official summary of security transactions and holdings for March showed that three vice-presidents of MGM in December and January exercised options to increase their holdings of the company's common stock.

Raymond A. Klune acquired 1,200 shares via option, to increase his total to 1,300 shares, while Robert Mochrie acquired 600 shares to make his total 650, and Howard Strickling acquired 600 to increase his holdings to 825 shares.

Other transactions reported by the SEC were:

Allied Artists — Sherrill C. Corwin sold 4,500 shares, reducing total holdings to 17,400; Robert W. Hurlock purchased 700, making his total 21,700.

AB-PT — Simon B. Siegel acquired 1,785 shares by option, making total holdings 4,947.

Cinerama, Inc.—Wentworth D. Fling acquired 15,000 shares by option, making total 16,050; John H. Hartley acquired 15,000 by option, making a total of 18,125; Morris Schechter sold his last 100 shares.

Columbia Pictures — Alfred Hart acquired 100 shares, making total 10,073; Leo Jaffe acquired 5,805 shares for a total of 5,976; A. Montague sold 600 shares, reducing holdings to 5,266.

Loew's Theatres—Arnold M. Grant sold 10,500 shares, to eliminate his holdings.

NT&T—B. Gerald Cantor acquired 10,000 shares, increasing total to 110,000; Cantor & Son, Inc., sold its remaining 2,600 shares.

Paramount Pictures — Y. Frank Freeman sold 1,000 shares, decreasing holdings to 500; Louis A. Novins sold 100 shares, reducing holdings to 691.

Twentieth-Fox—J. B. Codd sold 100 shares, his only stock; Peter G. Levathes acquired 1,500 shares, his sole holdings, by option; James A. Van Fleet sold 200 shares, retaining 300.

Warner Bros.—Sales under stock tenders, to eliminate holdings of WB stock included Wolfe Cohen, 5,000 shares; James B. Conkling, 5,000; Benjamin Kalmenson, 20,000; Herman Starr, 7,500, and Steven B. Trilling, 5,000. Allen & Co. sold 10,000 via tender to reduce holdings to 40,000 shares; William T. Orr sold 5,000 to reduce holdings to 15,800; Serge Semenenko Trust sold 800, retained 200, and Jack L. Warner sold 5,000 via tender, retaining 249,865 shares, plus 1,400 in a trust.

Albany's Strand Reopens

ALBANY—The completely refurbished Stanley Warner Strand opened its doors with a benefit performance for Variety's Boys Club Camp Thacher. This is a free camp for underprivileged boys, regardless of race, creed, or color.

Extensive alterations have been made in the modernistic trend. A new corner lobby has been built with a complete glass area which can be viewed from the exterior, as well as the interior. The outdoor effect is enhanced by the use of planting boxes and greenery. The entire auditorium has been redesigned, using red carpet, gold and pastel grey drapes and walls. Gold modernistic fixtures have been added. The seats have been respaced and heavily upholstered.

All radio and television stations, as well as newspapers, cooperated with announcements and stories. A special 12-page section ran in the Albany Knickerbocker News and Albany Times Union on the night of the premiere.

ABC International Firm To Aid World-Wide TV

NEW YORK—The formation of ABC International Television, Inc., as a new wholly-owned subsidiary of American Broadcasting-Paramount Theatres, Inc., was announced by Leonard H. Goldenson, president of AB-PT.

Goldenson also announced that Donald W. Coyle, who has been ABC vice-president in charge of the international division, was elected president of ABC International Television, Inc.

Discussing the formation of the new company, Goldenson stated, "ABC's objective is to cooperate in and assist with the development of television throughout the world into the successful and effective medium it has become in the United States. Through ABC International Television, Inc., it is hoped that we can make a major contribution toward this end by providing those stations with whom we establish a relationship abroad with every aspect of our technical knowledge, programming, sales, and administrative experience."

Coyle, who has been vice-president in charge of the ABC international division since it was formed in 1959, joined ABC in 1950 as a research writer. He was promoted successively to director of research for ABC Television, and then director of sales development and research for ABC-TV in February, 1956.

He was elected vice-president in March, 1957, and became vice-president and general sales manager of the television network in September, 1958.

AB-PT already has minority interest in a number of foreign television stations and helped establish the Central American Television Network—the world's first international commercial television network which is comprised of stations in five Central American countries—Guatemala, El Salvador, Costa Rica, Honduras, and Nicaragua.

Minority interests are also held by AB-PT in VeneVision, S.A., a new TV network in Venezuela, whose key station in Caracas went on the air this past February; in Primera Television Ecuatoriana, S. A., the first commercial television station in Ecuador; in Television du Liban et du Proche Orient, Lebanon, which is scheduled to begin operations later this year; and in News Limited of Australia, whose TV station interests include NWS-TV in Adelaide and QTQ-9 in Brisbane. Earlier this month, AB-PT signed an agrement with Dicon Difusion Contemporanea, S.A. of Buenos Aires, Argentina, which is scheduled to inaugurate commercial telecasting on Channel 11 this coming June.

U-I Unveils Multiple Run

DETROIT—For the first time in local motion picture history, Universal has unveiled a new policy of booking multiple first-runs as a consistent program on its major releases, playing neighborhood and drive-ins rather than downtown as is currently done.

The reasons for the change are understood to be that Universal with the cooperation of many theatres could place a stronger exploitation campaign behind multiple runs and that they offered a faster playoff than the traditional downtown showcases.

Universal experimented with the policy on "The Great Imposter" recently and reportedly found the results so satisfactory that it is releasing a whole group of pictures locally on the same plan including "The Secret Ways," which is current in 28 outlying theatres.





The NEW YORK Scene

By Mel Konecoff

WARNER BROS. is backing "Parrish" with a "Massive Merchandepth" campaign that is calculated to be one of the most extensive in the company's history according to Richard Lederer, advertising and publicity director. It was estimated that more than one million dollars is involved in the campaign.

Addressing a trade press luncheon, Lederer stated, "This is the kind of picture exhibitors have been asking for with great appeal to the teen-age and young-adult market, as well as to older members of the film audience. To give this picture all the promotional support it deserves, we have turned out an all-around campaign in depth that we are enthusiastic about and we want all exhibitors to know of it."

The film will have its world premiere at the Radio City Music Hall, and the national release is scheduled for July 1. Connie Stevens, one of the newcomer stars who was making a coast-to-coast personal appearance tour, was present at the meeting.

The campaign was described by Lederer as a thorough development "in-depth" of every aspect of merchandising. The advertising, as reported on by advertising manager Max Stein, had specialized appeals to every age-group and section of the population. Likewise, the strong publicity campaign administered by publicity manager Joe Hyams will have plenty of "teen-age sell." Ernie Grossman, exploitation-promotion manager, revealed that there would be huge campaigns with the Pocket Book edition, records, and the Talent Search being sponsored by Warners and the Fairchild Camera and Instrument Corporation. Fairchild, in plugging its new 8 mm home sound movie camera, will sponsor a huge advertising campaign in leading national magazines and newspapers from coast to coast.

Radio personality Fred Robbins, who is supervising the radio campaign for Warners, noted that radio has never been exploited properly and this should be corrected with the large series of personal spots recorded by the players in the film tying in disc jockeys and others on some 300 radio stations throughout the country. In other words, Warners has put together recordings by people in "Parrish" using the name of the radio personality and introducing his program, station breaks, weather information, traffic, etc., and at the same time getting in a plug for the film. These are available through Warners for free.

This is in addition to the time that will be purchased on radio.

Hup, Duh, Tree, Fuh: In one of his first official acts since taking over as executive director of advertising, publicity and exploitation at United Artists, Fred Goldberg decreed that there shall be fun while making money with "The Last Time I Saw Archie," an Air Force comedy. Producer-director-star Jack Webb agreed wholeheartedly.

So at a press conference, every time the proper word was dropped in came three good-looking models with such military items as a clipboard with credits attached, a copy of Archie's address book, a surplus mess kit, a can of Spam, and a gold brick—all to be carried in a war surplus knapsack.

Since the feminine representatives of the Quartermaster Corps had non regulation abbreviated costumes, it was very difficult to concentrate on the words of wisdom of Webb and Goldberg. The latter termed the picture one with "built-in sell," and he paid tribute to the foresight of Webb, who made the proper selling tools while the filming was in progress, such as TV and theatre trailers, recorded interviews, etc.

Webb liked switching from the dramatic to the comic (he did comedy on radio many years ago), and he thought that this year would see a strong trend toward the light and the funny films. "Archie" will be released around July 4. UA put up the money and will distribute. The campaign may include such items as National Goldbrick Week, cooperation by the lampooned Air Force, etc.

Discussing film making generally, Webb maintained that proper American films could do much to improve the attitude of other peoples towards America when shown abroad. Also, wholesome pictures are being pushed in much too syrupy a fashion, and the continued harping on the family type of designation could be scaring the public away. Incidentally, he believes that you can still make the same amount of money with a picture as in the past, but you have to work for it.

He recalled how Warners spent $12,400,000 to turn out "Dragnet," "The DI," and "Pete Kelly's Blues," and they've made a profit of $2,300,000. Another of his lesser successes, "Thirty," had a negative cost of $358,000, and the last report he got was that Warners was some $200,000 in the black. He attributed the poor showing on the latter to a non-summer release.

One of the reasons he won't be able to do much in the way of personal appearances is because he's due to start his next in six to eight weeks. This will be a police story concentrating on narcotics, called "Purple is the Color," which he will produce, direct, and star in along with possibly Robert Mitchum. Style will be semi-documentary and it will be made partly in New York, Hollywood, and in Europe. The end of the year will see him making an outdoor action film, "The Fifty Cent Soldiers," with Robert Mitchum starring. He's not giving up TV altogether, but at the moment there doesn't seem to be time to do both. United Artists will release the forthcoming pair of films as well, said he.

FINGER SHAKING DEPARTMENT: Our good friend Jesse Zunser, editor and movie critic of CUE Magazine, takes that part of exhibition to task which has woefully neglected its second-best commodity—the theatre. He lashes out at the operators in the New York area of theatres that are dirty, smelly, shabby, damp, ill-seated, lack staggered seats, have poor pictures, improper sound etc.

He also takes a crack at the maximum admission charged by "short-sighted management" for a minimum of entertainment. Jesse notes, too, that the suggestion has been made that perhaps CUE should rate theatres as well as movies. Mebbe so.

At any rate, friend Jesse doesn't use any of his space to tell about the many theatres, art and otherwise, who do just fine by their customers in the comfort and entertainment departments. There really are quite a few such, Jesse old buddy.

Katzka Aids Pathe On Film Packages

NEW YORK—Gabriel Katzka, stage and screen production executive, has been signed as a film packaging advisor to Pathe-America Distributing Co., Inc., it was announced by Budd Rogers, president.

Katzka will sift the many production packages offered to Pathe-America for financing and distribution. Katzka has recommended two packages, each with big name stars.

Katzka formerly was a production associate of "An Evening With Nichols and May," currently on Broadway, and was a partner in Katzka-Farrell Productions. In 1958 he produced "Billy Budd" on the London stage and later sold the property which is being produced by Allied Artists.

Pathe-America's initial production, "The Deadly Companions," is being readied for its June 6 world premiere under sponsorship of Theatre Owners of America, Inc., which set up a special advisory committee of exhibitors to pass on production projects submitted to the company. Motion Picture Investors, Inc., exhibitor group headed by Walter Reade, Jr., co-financed "The Deadly Companions" with Pathe-America.

Katzka's Pathe-America association does not conflict with his similar status with Continental Distributing, Inc.

Asthma Tribute To Dowling

NEW YORK—Vice-President Lyndon B. Johnson, Secretary of Health, Education and Welfare Abraham Ribicoff, Cardinal Spellman, Governor Nelson A. Rockefeller, and Mayor Robert F. Wagner sent special messages of commendation to Robert W. Dowling marking the Children's Asthma Research Institute and Hospital Tribute to him at the Metropolitan Opera House last week. Max E. Youngstein, UA vice-president, is honorary chairman of the effort.

The Asthma Research Institute sponsored the special gala performance of the Moiseyev Dance Company for the benefit of its research and treatment program which is probing the causes and possible cure for asthma and other allergic diseases.

Mayor Wagner was chairman of the event. Joseph P. Binns served as chairman of the tribute committee, and Arthur B. Lorber is president of the Institute.

UA Earnings Up Again

NEW YORK—Chairman Robert S. Benjamin and president Arthur B. Krim announced that United Artists had net earnings, after taxes, of $4,295,000, equal to $2.58 a share in 1960.

This compares with net earnings totaling $4,111,000, or $2.47 a share in 1959.

The 1960 earnings included a special credit of $797,000 after taxes, arising from adjustment of prior years' reserves.

World-wide gross income in 1960 reportedly increased to $108,531,000 from $95,068,000 in the previous year.

N.Y. WOMPI Chartered

NEW YORK—Dorothy Reeves, United Artists Corporation, president, New York chapter, Women of the Motion Picture Industry, announced that the inaugural and charter dinner of the local WOMPI will be held at The Brass Rail on May 19.

Max Youngstein, UA vice-president, will be guest speaker for the evening.

"How I Would Sell . . .

SATURDAY NIGHT AND SUNDAY MORNING

Continental's Adult Dramatic Bombshell For Big Boxoffice

Let's not kid ourselves . . . sex is here to stay (amen!) and when an excellent adult film comes along, one that is made in good taste, let the public know about it with solid, earthy copy. Keep it strong but within the bounds of the aforementioned good taste.

Which brings us to "SATURDAY NIGHT AND SUNDAY MORNING," another sock 'em and rock 'em from Continental Distributing, the same company who gave us "ROOM AT THE TOP," the avant garde type of film which sells sex and class. This one is destined to equal or outgross "ROOM" with the head start it's getting in New York. We were fortunate in playing "ROOM" at our 500-minus seater, the Studio in Philadelphia, bringing home a record-breaking gross of $120,000 for a solid 17 week run.

Already "SATURDAY NIGHT AND SUNDAY MORNING" is setting new house records, beating its predecessor at London's Warner theatre, and should repeat on all dates over here. It comes in an award class, already copping six British Academy Award nominations, including best film and best performances for its two stars. At the Argentine International Film Festival, it was awarded four major "firsts."

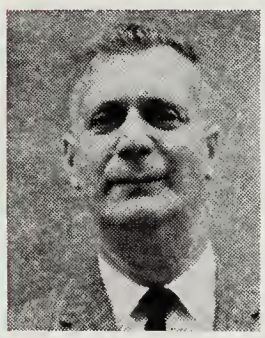
But it's up to the exhibitor to keep these colors flying with planned advertising and exploitation campaigns and come up with another winner.

THIS AD introduced the highly successful New York run, and this is the art that our author feels sets the tone for all advertising to be done on the picture.



An Exclusive SHOWMANALYSIS Prepared by—

WILLIAM KANEFSKY, General Manager and Director of publicity and advertising
Studio Theatre, Philadelphia, Pa.



ABOUT THE AUTHOR • Born in 1911, William Kanefsky has been in show business since 1928, starting with Stanley Company of America as usher at the Earle, Philadelphia. Had to train for three weeks in the tradition of the old Roxy military service staff. Went through the ranks, staying with Warner Bros. Circuit, successors of the Stanley Company, to become house manager of the Earle with time out for a three-year stint in the advertising and publicity department. Military training as an usher didn't benefit him too much in the army as he went in a private and emerged a corporal. While dodging bullets, he put out a company newspaper for his outfit. After service, he worked for William Goldman chain, managing several theatres and winning several exploitation prizes. Proudest achievement is as the recipient of six Achievement Citations in MOTION PICTURE EXHIBITOR'S Showmanship Sweepstakes, topping it with first prize for his campaign on "Marty." In his present position for the past ten years, Kanefsky devises and creates his own ads to supplement press book ads. He has written articles for magazines and frequently contributes to various publications. He is 49 years old and married.

For the all important newspaper campaign, the Continental ad men have come up with a lulu, the New York Times ad for the opening of the picture. There are no press books on hand at this writing so we will be guided from a tear sheet. The art work is reminiscent of "Room At The Top" ads which concentrated on a clinch of Simone Signoret and Laurence Harvey. This one is concentrated on two clinches, with the Saturday night portion similar to the Harvey-Signoret embrace and the Sunday morning art showing the girl sitting up in bed while the man is lying flat on his back with a sort of bored look. This, together with the copy, "*Saturday night you have your fling at life . . . and Sunday morning you face up to it*" will sell plenty of tickets. Also used in the ad is the sock Time Magazine quote, "SATURDAY NIGHT AND SUNDAY MORNING" is easily the best British movie since "ROOM AT THE TOP."

As off beat ads, a good one would be to create a clock effect with the area between 12 midnite and 6 a.m. covered with deep tone benday. The left half of the clock shows the



THIS AD is an original idea created by the author to demonstrate the various ways a thinking exhibitor can assist.

embrace and the right half the Sunday morning art work with each part of the title over the corresponding art. Then on top of the clock, the same copy as above. The combination of art, copy, and clock idea should create plenty of interest in the film in advance and could be used in a series of teaser ads. The first day show the entire clock with only the left half appearing; the second day add the other art and the Sunday morning part of the title; and on the third day add the selling copy and theatre sig.

Another idea for an off-beat ad would be to use a calendar effect. For the background use the month, and superimposed over it at the top use the copy, *"Uh huhhhh!"* to apply to Saturday night. Underneath that to merge in to the Sunday morning, use the copy "Unh unh." Here again use the same art as mentioned above in the New York Times ad with the title of the film in the middle of both stills.

Once more, a teaser campaign could be utilized by adding another line on succeeding days with corresponding art being added to the *"Uh Huhhhh!"* and *"Unh Unh."*

The title itself nicely suggests various tie-ups and promotions and all the gimmicks to go with them. There are probably a million and one tie-ups a manager can think of and adapt for his own situation. Here are a few that might be worked out to mutual advantage of the participating merchant and the theatre manager.

Arrange a gigantic "Saturday Night and Sunday Morning" sale with dealers in autos, furniture, appliances, rugs, etc. The sale could start about 8 or 10 p.m. Saturday evening and last until the wee hours of Sunday morning (where the law would allow stores to be open during these hours). A co-op ad could be arranged with the merchants.

A Saturday night and Sunday morning screening could be arranged for the film critics in advance of the film. The boys and girls with the flowing adjectives and hovering deadlines might object to this idea at first, not wanting to give up their early bide-abys, but a little persuasion might do the trick. If successful, it should make good copy and reading.

A big Week-End Showcase incorporating a host of merchants and services. A couple would be married Saturday night and sent to a resort for a honeymoon weekend. This would bring in bridal gowns and tuxedos, caterers, rental car services, bakery, air line flights, etc. All participating tie-ins would plug this contest for several weeks in advance to lead up to a big Saturday night and Sunday morning celebration. The bridal couple could be selected from the list of marriage licenses or from a write-in contest with the help of a newspaper, if possible.

"SATURDAY NIGHT AND SUNDAY MORNING" has been widely covered by magazines and newspapers with outstanding press notices on the stars of the film in addition to rave reviews of the picture. Highlights from the tear sheets could be picked out, pasted up, and blown up to 40x60 size for an advance lobby display which could be used later on the front pavement.

How about a special Saturday night midnite show for factory workers who work the swing shift? The central character in the film is a factory worker, and from this can be worked in the idea of a midnite show to be arranged either before or after the tour of duty. This should stir up some interest for the leather jacket guys. Up to now, we've been appealing to the more or less arty patron. To bring the man on the street into the picture would make another "ROOM AT THE TOP" entry as this film drew the average guy and his gal as well as the class.

Another contest could be worked out with contestants naming song titles (or novels) using Saturday or Sunday in the titles. Some examples are "Saturday Night Is The Loneliest Night in The Week," "Gloomy Sunday," etc. This could be arranged with a disc jockey or newspaper.

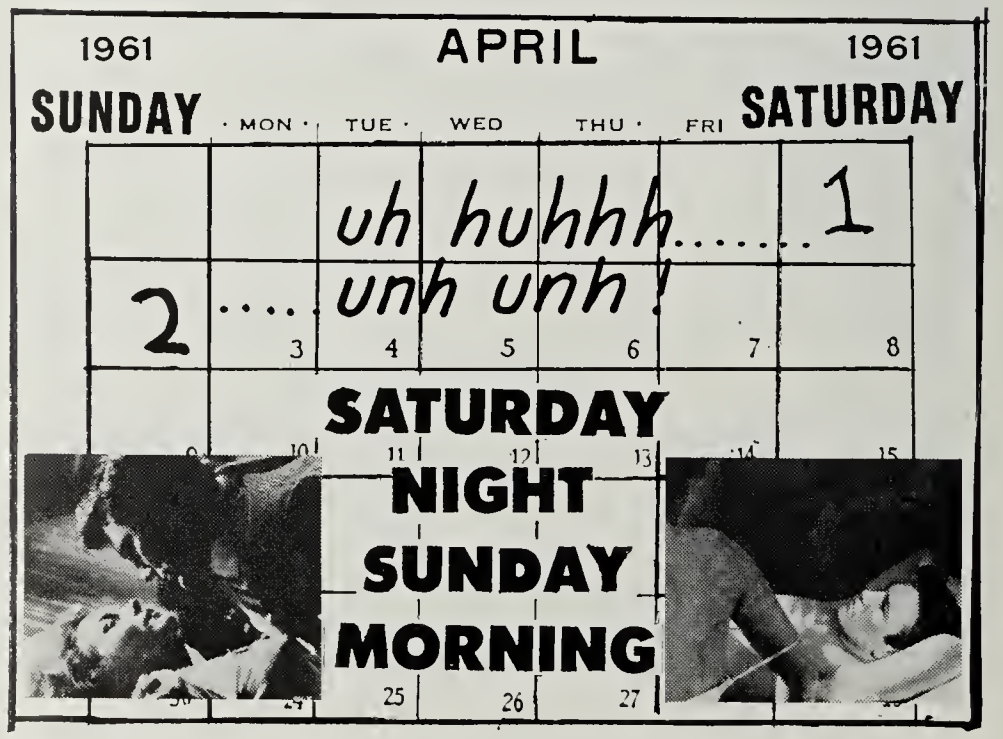
A contest utilizing an alarm clock could be set in motion. A window display in a jeweler's shop could be centered around an alarm clock which will ring any time between Saturday night and Sunday morning. Person guessing the correct time or the one coming closest to the minute the alarm rings would be the winner. This does not have to be confined to a jewelry store tie up. Almost any retail store could be used.

Burglar alarm services will also find this title treatment a natural. The copy for this type of tie-in would read something like, *"Saturday night, Sunday morning and any other time of the day or week we are constantly on the alert guarding you and your property."*

Perhaps you can induce some local radio station or disc jockey to run an off hour record show which would be presented during the p.m. and a.m. hours in question.

A peach of a stunt would be to get some charitable organization like March of Dimes, etc., to sponsor a televised

ANOTHER original ad featuring the same art but keyed to a different idea shows that the theatreman is an ad man, too.



marathon show over a local tv station starting at 11 p.m. Saturday and lasting until the early hours of Sunday morning. Local personalities, civic, and political figures could entertain or make personal appearances. If the theatre is equipped, it could originate there, which would give an added inducement for the boxoffice, or it could be run off at a special premiere performance. A large exploitation minded organization with go getters at the helm should welcome this idea to bring in a lot of shekels. If the theatre is not equipped physically, it could be presented in the lobby or at the TV studios. A well know personality of stage and screen could be recruited to handle the M.C. chores. This could be labelled the "*Saturday Night-Sunday Morning Drive for $40,000 to help fight disease.*"

Baby sitting businesses and dance halls would be good subjects for promotional tie-ins.

The frequent habits of a waning cult to patronize a turkish bath house Saturday nights and sleep over to Sunday morning still exists in many sections of the country, particularly in the eastern states.

Here again is a natural tie-in using a colorful window or counter card displayed smack in the middle of the entrance of the bath house, with appropriate copy and art, the copy to read: "*ENJOY YOURSELF! THIS SATURDAY NIGHT AND SUNDAY MORNING AND EVERY WEEKEND FOR THE COMING MONTHS! ENJOY YOURSELF AGAIN! SEE THE NEW AWARD WINNING FILM HIT, "SATURDAY NIGHT AND SUNDAY MORNING" AT THE STUDIO.*" With the proper cheese cake art displayed, this should keep boys discussing the film while taking breaks during their pinochle sessions.

Arrange a week-end social to consist of a visit to the theatre, a visit to a night club for dinner and show, to be followed by an early Sunday morning breakfast. This could be a three way tie-in with the theatre, a night club, and a restaurant participating. This "SATURDAY NIGHT AND SUNDAY MORNING GALA" could be promoted through the newspapers and radio with all three splitting the bills and profits. Tickets for this affair could be purchased in advance at any of the three places and plugging could commence about two or three weeks before the event takes place. Contact clubs and other groups who are always looking for something different in the way of entertainment. What could be more unusual than a package show consisting of a visit to a movie, a night club, and then an early morning snack. You might even be able to induce a travel or tourist agency to handle the entire affair.

HERE IS new star Albert Finney who comes to international attention with his magnificent performance in this film.





LOVELY Rachel Roberts provides some cheesecake and any variety of tieups for merchants during the playdate.

There's a delicious piece of cheese cake art showing off the beautiful shape and gams of Rachel Roberts, who is featured in the film. The natural tie-up would be with bakeries specializing in cheese cake, or a local restaurant featuring this type of pastry.

This pulchritudinous damsel has the curves to open the sleepy eyes of early morning diners as they ogle her form while sipping coffee and reading this copy:

THIS DELICIOUS CHEESE CAKE IS FEATURED IN THE NEW BRITISH FILM HIT, "SATURDAY NIGHT AND SUNDAY MORNING." FOR ANOTHER TREAT TRY OUR FAMOUS SATURDAY NIGHT SPECIAL DESSERT—LUSCIOUS CHERRY CHEESE CAKE!

Another still shows Miss Roberts applying some kind of make up or lotion to her face. This lends itself nicely for a drug or notion store window card. Copy could read:

FOR HEALTHY ENTERTAINMENT SEE "SATURDAY NIGHT AND SUNDAY MORNING" AT THE STUDIO. FOR A HEALTHY SKIN USE ACE SKIN LOTION ON YOUR FACE SATURDAY NIGHT AND EVERY NIGHT OF THE WEEK.

No doubt any of you showmen out there could come up with a hundred other gimmicks and tie-ups, and each one will add up a little more at the boxoffice. The ingredients are there, an excellent picture, excellent title, sock ads. Put them all together and they spell M-O-N-E-Y.

COMING . . . in the issue of May 3
SONNY SHEPHERD, Vice-President
Wometco Theatres, Miami, Fla.
tells how he would sell . . .
MGM's
"ATLANTIS, THE LOST CONTINENT"

ALBANY

The Community, Saratoga Springs, N. Y., became the property of two Albany theatre men, Sylvan Leff and Sidney Urbach, who took over ownership from the Walter Reade Enterprises, Oakhurst, N. J. They also acquired the Community, Hudson, in the deal. They also own and operate drive-in and regular theatres in Vail Mills, Utica, Watertown and Pittsfield, Mass. Leff stated the two new theatres in their "chain" will be operated under the ownership of the Community Theatres, Inc. He added that "I have a lot of faith in the theatre business. We're sinking a lot of money in this; but I believe that pictures are getting better and I feel the business will continue to improve."

ATLANTA

Work has begun on a remodeling and modernization of the Martin Circuit's Rith, Talladega, Ala., managed by Robert Cox. . . . Z. H. Pirtle and Billy Fults have assumed ownership of the Monteagle Drive-In, Monteagle, Tenn. . . . Ed Gilliam, husband, Mrs. Christine Gilliam, Atlanta censors, is recuperating at home following surgery. . . . Mrs. George Rosser, wife of George Rosser, booker, Martin Theatre Circuit, is home following surgery. . . . Mr. and Mrs. Preston Henn, owners of theatres in Georgia and Florida, are the proud parents of a baby girl. . . . Mrs. Bob Moscow, whose husband operates the Rialto here and her mother-in-law has returned after a European vacation.

BUFFALO

Carl J. Rindcen. dean of Buffalo showmen, has retired to golf and gardening after a half century of managerial activities in the city. When Rindcen closed his desk the last time in Shea's Teck not long ago, he concluded the all-time record run under the Shea Theatres banner—55 years. Rindcen was the last of the original Shea showmen to depart the Loew theatres, now honored by the Shea name. His last virtuoso performance and one of his most expert and successful was the merchandising of "Ben Hur" in its long, prosperous, reserved-seat engagement in the Teck. Rindcen was recruited by the late Michael Shea in April, 1906, as a telephone boy of 15, in the old Shea's Court Street theatre. Ten years after his enlistment in the Shea forces, he was a theatre treasurer. Later, he managed the Shea community theaters, separately and as a circuit. At the crest, there were 13. For 14 years, Rindcen was house manager at Shea's Buffalo. What now? Rindcen's hobbies are Pamela J. Ronnie, his granddaughter, who entertains him in Batavia; golf; executing Mrs. Rindcen's gardening assignments in Kenmore; and, of all things, the movies. . . . Charlie Funk, manager, Century, is all smiles. His current attraction, "101 Dalmatians," broke all records for the house during Easter week and Charlie really passed out the popcorn and ice cream. The longest lines ever seen around the Century were the talk of the town. . . . Zinn Arthur, executive assistant to Joshua Logan, famed producer and director, arrived for radio, TV, and newspaper appearances to plug the coming of the Warner Bros. production of "Fanny." . . . Judy Garland, making a one-night stand in Kleinhans Music Hall, took the place by storm. . . . The projected West Side "art" type theatres, in the remodeled Arnett, Rochester, is going to be "done in gold," with all new fittings and a thoroughly contemporary look, according to Maury Slotnick. The opening is envisioned for early summer.

CHICAGO

Williams Downes, veteran electrical engineer with B&K for many years, passed away. . . . William Lyon Evers, 72, retired B&K corporation employee and former manager of the Crystal, died. . . . Barney Balaban, president, Paramount Pictures, slipped into town for the marriage of his niece, Susan Balaban, to Steve Flaxman. . . . David B. Wallerstein, president, B&K, talked from the heart to the committee of the third annual Variety Club of Illinois Heart Award dinner which will honor 'Uncle Joe' Swedie. Swedie devoted his time, money, and beat-up car to help hospitalized and underprivileged children by showing them movies and being a good friend. "Swedie is a little big man," said Wallerstein. "His whole story would really make good movie material." Nat Nathanson, midwest manager, Allied Artists and chief barker, Variety Club, was busy taking orders for tickets for the testimonial banquet to be held May 2 in the Gold Room of the Pick Congress Hotel. . . . Three local independent exhibitors, Basil Charulias, Bill Galligan and Milt Levy, have broken ground for their first drive-in, the Cascade, on North Avenue just off Wheaton, Ill. Scheduled to open late in June, the Cascade will accommodate 1,600 cars and the screen will be 75 feet high and 125 feet wide. There will be an elaborate playground area for children while the refreshment area will be run by a leading concessionaire.

CINCINNATI

States Film Service has taken over film inspection and shipping for Paramount, effective April 15. . . . Caroline Wesley has succeeded Lisa Gardner as 20th-Fox booker's clerk. . . . Sam Weiss, Columbus, O., salesman for Universal, is in Holmes Hospital here for a physical check-up. . . . Jessie Martini, 20th-Fox inspector, is recovering from surgery. . . . Two former Paramount employees, Carole Fahrnbach and Karyl Harrison recently became mothers of baby boys. . . . Phil Chakeres, president, Chakeres Theatres, returned to his winter home in Miami Beach, Fla., after spending a week in the circuit's home office in Springfield, O. . . . Jay Goldberg, co-manager, Realart, spent several days in the Kentucky territory. . . . The art Esquire has discontinued screening German films on Sunday afternoons, after having run them for six weeks. They are being continued, however, at the nabe Nordland, where they have attracted good weekend audiencs since last October.

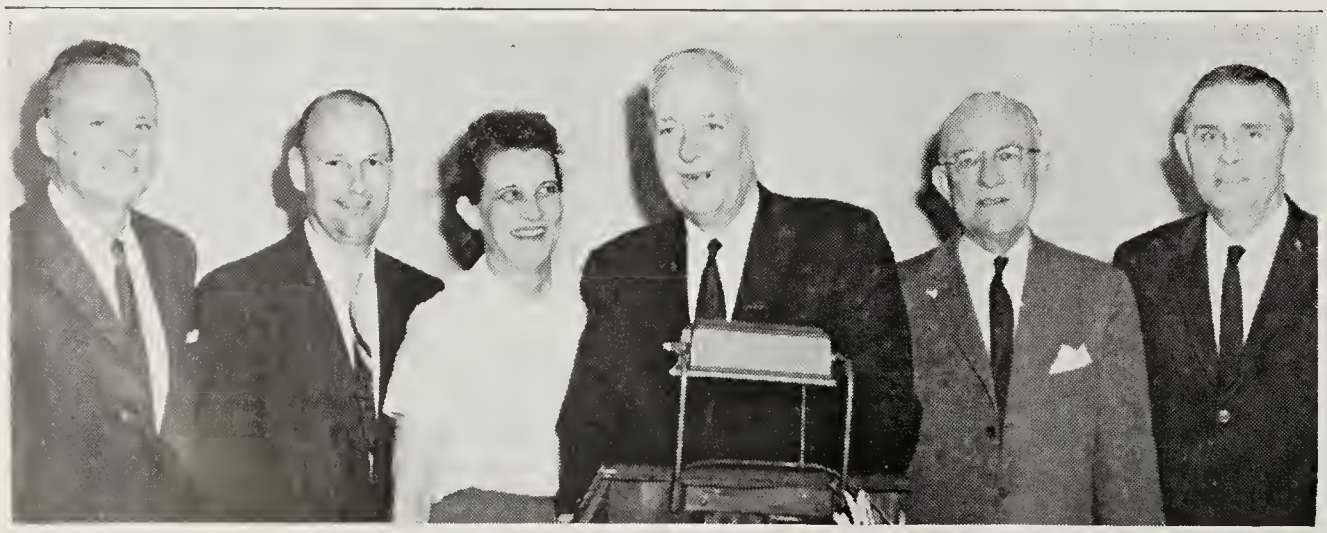
COLUMBUS, O., NEWS—John Wayne's "The Alamo" became one of the year's solid boxoffice hits by playing a fourth week at Loew's Ohio. . . . Walt Disney's "One Hundred and One Dalmatians" has been attracting big business at RKO Palace. . . . Rein Rabakukk, manager, Loew's, Indianapolis, was a local visitor. Rabakukk formerly was assistant manager Loew's Ohio. . . . Robert Little, manager, Bexley Cinema, reports continued interest in his monthly Sunday matinee German language film programs. The bill includes, features, short subjects, and newsreels in German. . . . Robert Gates, manager, RKO Grand, was host at a press, radio and television showing of "Cinerama Holiday." . . . Bernard Ginley, manager, Southern, was host to the Press Club of Ohio's annual Gridiron Show presented on the Southern stage.

CHARLOTTE

Howard Benton, former operator of a movie house at Benson, N.C., was elected mayor of the town April 4. . . . The State, Newton, N.C., was damaged badly by fire the night of April 5 with damage estimated by manager Cecil Pharr at between $25,000 and $40,000. The house is owned by Everett Enterprises of Charlotte, and some 250 persons were viewing the feature film when the fire broke out. All filed out in orderly fashion when informed by Pharr that the building was on fire. Four fire trucks fought the blaze for two hours. . . . County police have issued a warrant against Walter E. Pinson, president of American-Astor Exchange here, charging him with distributing an immoral and obscene film. The warrant was issued as a result of testimony in the Superior Court trial of W. F. Lemmond, Jr., owner and operator of a local drive-in, charged with showing an obscene and immoral film in the showing of "Sun Lovers' Holiday," a nudist film. Lemmond was appealing a lower court conviction and the trial ended in a mistrial when the jury was unable to reach an agreement. He had been fined $350 and given a 90-day suspended sentence in the lower court. During the appeal trial, testimony revealed that he had obtained the film from the American-Astor Exchange here and county police then brought the charge against Pinson.

DALLAS

The Joseph E. Levine Showmanship Caravan came to Dallas to spread the word about a $4,000,000 exploitation campaign which Levine's Embassy Pictures has set up for three movies—"Morgan the Pirate," "Thief of Bagdad," and "Wonders of Aladdin." With Levine on his Caravan, which has already visited New York, Chicago, and Atlanta and had Los Angeles and San Francisco to go, are George Jessel, Edward S. Feldman, and



Seen at a recent meeting of the Theatre Owners of North and South Carolina at Hotel Goldsboro, Goldsboro, N. C., were Charles B. Duncan, membership chairman; Howard B. McNally, director; Mrs. Lucille E. Price, executive secretary; W. G. Enloe, Mayor of Raleigh; Frank H. Beddingfield, chairman of the board; and R. E. Agle, president of the association.

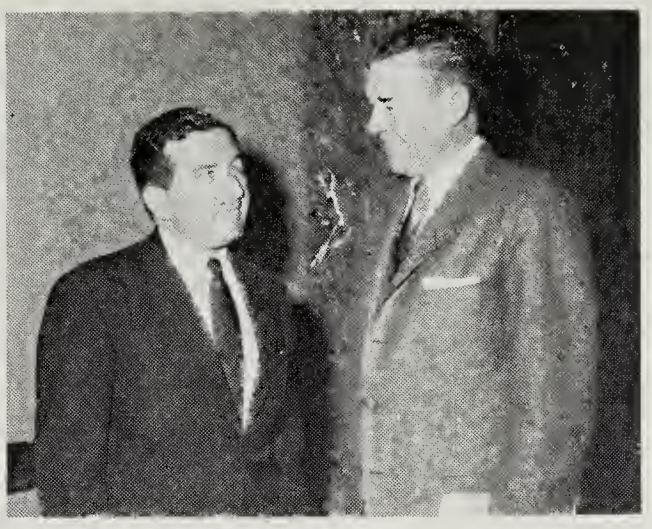
Robert Weston, of Embassy, and Herman Rippes, of MGM, which will distribute the pictures. During his stay while in Dallas, Levine signed the Theatre Center's Mary Shipp to a picture contract. A "ringer" for Elizabeth Taylor, she will be given a featured role in "Boy's Night Out," Levine's next independent film. . . . "The Eleventh Commandment," will have a three way showing in Dallas movie houses. The picture opens Thursday at the Lakewood and Wynnewood, and is booked for three days next week at the Forest. For the last 10 days, the producer and director, Robert Raisbeck, and the top male player, Robert Dix, who shares star billing with Patricia Crest, have been in the city talking about their film. They have screened the film for numerous groups and individuals and have found an enthusiastic response for its message. . . . Paul Rice and C. H. Weaver, Paramount, Oklahoma City, were in Dallas for a sales meeting. . . . Hugh Owens, vice-president of Paramount, was here for a meeting with Paramount personnel and discussed the plans and policies of the future. . . . The local Navy office used displays on "The Wackiest Ship in the Army" on all A-boards in Dallas County for the showing at the Majestic, and also had displays in department stores and at the theatre.

DETROIT

There can be no doubt the silly season is in full bloom. United Detroit opened "Black Sunday" at midnight, April 13, at the Palms. Publicity material poker-faced that on Black Sunday, which occurs every hundred years, the management becomes "horribly generous" and free-handed with Annie Oakleys. Anyone proving he or she was born on a Friday, the 13th, got in free. Every 13th customer was waved in without paying. Any who showed up dressed as ghouls got in for nothing, and prizes were awarded to the ghastliest. To top off this nonsense, passes were also given to those bringing black cats to the show. It was advertised that such felines could be checked and would be fed catnip. The undead epic, which turned in a sock take at its Cleveland premiere, is distributed here for American International by Jack Zide's Allied Films. President James Nicholson of American-International and director of publicity Milton Moritz were in town for the opening and to sneak-prevue forthcoming "Master of the World" at the Michigan. . . . The Detroit Free Press held its 11th annual New Faces Award. Theatres as always cooperated by circulating the ballots, and this year's winner was Troy Donahue, who appeared at the Michigan to sign the teen-age autograph books and to receive the award from Frank Angelo, managing editor of the newspaper. The first New Faces winners were Debbie Reynolds and Jeff Chandler, then comparatively unknown, who tied for first place. Public discernment can be judged by the fact that among those selected in other years were Marilyn Monroe, Yule Brynner, Kim Novak, Grace Kelly, Robert Wagner, and Natalie Wood. . . . Clark Theatre Service has added two new accounts to its customer list. One is the Maxine, Croswell, Mich., run by the partnership of Charles O. Whitebread and George Benko. The other is the Meredith Drive-In, Gladwin, Mich., just acquired by Carl Ludwick, who will open for business April 28.

HOUSTON

District Attorney Frank Briscoe will not prosecute the 13 young pickets who were arrested March 19 when a passer-by was accidently brushed with a placard during a downtown anti-segregation demonstration. The youths were charged with unlawful assembly by simple assault. The young ice cream salesman who was brushed by the placard, G. L. Brandt, made no complaint against the demonstrators, but he did complain about being drawn into the case by the Houston police. Briscoe said the charges have not been dropped, but will not be refiled in County-Court-at-Law. The charges were originally filed before Justice of the Peace Thomas Maes. Briscoe said it is common practice not to refile cases, a necessary legal procedure in this instance, when there is no complaining witness. Police Captain H. L. Ellisor said at the time the youths were arrested that it made no difference to him whether the witness complained or not. Ellisor ordered the arrests. Eldrewey Stearnes, head of the Progressive Youth Association, said the police seized on the brushing incident as an excuse to arrest the pickets, who were staging a stand-in in front of Loew's State. Briscoe said he could not get a conviction because the youths had not assembled for an unlawful purpose. Briscoe said he will try to get convictions against 22 pickets who were arrested in front of the same theatre on March 16.



Attending a special meeting of Texas circuit heads and independent exhibitors in behalf of 20th-Fox's "The Trapp Family" were Gil Golden, 20th-Fox New York and Hollywood executive, and Raymond Willie, general manager, Interstate Circuit, Dallas.

JACKSONVILLE

Herman L. Meiselman's beautiful new Midway Drive-In, which occupies an excellent location in the populous southside area, was not completed in time for its scheduled Easter opening but is expected to open before the end of April. . . . Sam Seletsky of Boston, film buyer for the Smith Management Co., spent a few days here visiting branch managers. . . . W. W. Wallace is now managing Cecil Cohen's Negro-patronage Star, New Smyrna Beach. . . . The Martin, Wildwood. formerly operated by Sam A. Newton, is now under the management of John V. Lawson, who also operates the New, Palatka. . . . The Negro-patronage Ritz, Arcadia, formerly run by Frank Lazzaro, is now being operated by Alfred Johnson, manager El Dorado Club, Arcadia. . . . Alex Weinstock is the new manager, Ace, Hallandale, succeeding Allen Phillips. . . . Wilma Murphy, local WOMPI service chairman, has received a merit award from screen star Jerry Lewis on behalf of the WOMPI members who bicycled prints of Muscular Distrophy trailers to theatres in this area. . . . Chapman Brown, Florida State Theatres manager trainee at the suburban Edgewood, reported that a lady patron fainted dead away during the excitement engendered by the chariot race during an evening performance of "Ben-Hur" and that she returned to the theatre the next night to view the part of "Ben-Hur" which she had missed while unconscious. She brought smelling salts the second night. . . . WOMPI members added new laurels to their growing collection when they won the $100 first prize awarded by radio station WMBR in the first Community Club contest of 1961 against the competition of more than a score of other women's organizations in the city.



Distribution and exhibition leaders of Jacksonville, Fla., recently formed a new social and charitable group chartered as the Motion Picture Charity Club. Officers are, left to right, B. D. Benton, treasurer; Herman Allen, second vice-president; Fred Hull, president; Tom Sawyer, first vice-president; and Marshall Fling, secretary.

MEMPHIS

Professor David M. Amacker, Southwestern University, addressed the Better Films Council on "Motion Pictures for Education." . . . Gayle Miller, owner, Plaza, Helena, Ark., is dead, and his son George is onerating this house. . . . The screen at Sunset Drive-In, Hot Springs, Ark., was destroyed by high winds. . . . Woodrow Schmidt has opened Arrow Drive-In, Steeleville, Ill. . . . Dixie Drive-In, Hope, Ark., has reopened on a week-end basis. . . . Earl Farrell is now operating the Beardsley Chevrolet Drive-In, Bardwell, Ky. . . . Mississippi closings include Majestic, Iuka; Superba, Charleston, to Saturday operation only; Palace, Marks. . . . Ed Doherty, of Exhibitors' Service, reports that Royal, West Point, Miss., has closed. . . . Strand, Hohenwald, Tenn., has closed. . . . Iuka Drive-In, Iuka, Miss., is now on full-time operation, as is Raja Drive-In, Charleston, Miss. H. B. Palmer announces Paducah Drive-In, Paducah, Ky., is on full-time operation. Jack Braunagel's drive-ins, Airvue, West Helena, Ark., and Broadway, North Little Rock, Ark., are on full-time operation.

NEW HAVEN

Lockwood and Gordon have reopened the long-shuttered 800-seat Art, Hartford, on a full-time basis, for the time being playing art film product that has already premiered at the L and G first-run art outlet here, the Cine Webb. Initial film was Janus Films' "The Seventh Seal." William F. Murphy, managing director, Cine Webb, has been supervising the Art, pending appointment of a permanent house manager. The Cine Webb, meanwhile, is being redecorated during daytime hours The theatre is open evenings, Mondays through Saturdays, and from 3 p.m. on Sundays. New carpets are being installed, lobby furniture replaced, among other activity. . . . Installation of 70 mm. equipment at the Perakos Theatre Associates' deluxe Elm, West Hartford, is nearing completion. The Elm will be the second Connecticut theatre equipped

Film Exchange and Dealer Listing for the

CHICAGO FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 1250 S. Wabash Ave.—WAbash 2-7937
Br. Mgr.: Vic Bernstein. Office Mgr. and Booker: Jack Botaro. Sales: John Clarke, Carroll Morten. Cashier: Minnie Scher. Emerg. Phone: NE 1-8527. *(Mid-Western Div. Mgr. in residence: Nat Nathanson)*

AMERICAN INT'L., AZTECA, CAPITOL, ELMAN, 1301 S. Wabash Ave.—WEbster 9-2000
Br. Mgr.: Max Roth. Sales Mgr.: Sam Kaplan. Office Mgr.: Alice Dubin. Emerg. Phone GR 7-9197.

APEX, ESSANJAY, MODERN, 1800 Maple Rd., Joli ..—.A 2-6631
Pres.: Irwin S. Joseph. Vice Pres.: Dave F. Friedman. Office Mgr. & Booker: Milda Mareck. Special Rep.: Bob Bachman. Emerg. Phone: BR 4-5350.

BUENA VISTA (Disney), 1307 S. Wabash Ave.—HArrison 7-0077
District Mgr.: Harris Dudelson. Office Mgr.: Charles E. Good. Sales: Paul J. Back. Booker: Jerry Kuehnl. Cashier: Phyllis Goldman. Emerg. Phone: SH 3-B846.

CENTRAL, 66 E. Van Buren—HArrison 7-1574
Pres.: Tim Dowd. Br. Mgr.: Charles Golin. Emerg. Phone: BI B-4696.

CLASA-MOHME, 1233 S. Wabash Ave.—WAbash 2-6186
Br. Mgr.: Louis B. Hess. Office Mgr. and Booker: George Valdelamar. Emerg. Phone: PArk 4-9264.

COLUMBIA, 1301 S. Wabash Ave.—HArrison 7-6137
Br. Mgr.: Milton Zimmerman. Sls. Mgr.: Lester Zucker. Office Mgr.: Herman Couston. Sales: Thomas Greenwood, Simon Lax. Bookers: Edward Skehan, Phil Lamasky. Cashier: Mildred Behof. Field Exp.: John Thompson. Emerg. Phones: MU 4-5253, LA 5-6593.

CONTINENTAL, 1301 S. Wabash Ave.—WEbster 9-6090
Br. Mgr.: Robert M. Allen. Booker: Lilian Palast. Emerg. Phone: BR 4-3275.

BILL DRAKE, 1325 S. Wabash Ave.—HArrison 7-1414

MATRON, 77 W. Washington St.—DE 2-0781
Br. Mgr.: Milt Simon. Emerg. Phone: FA 4-6100.

METRO-GOLDWYN-MAYER, 1307 S. Wabash Ave.—WAbash 2-6500
Br. Mgr.: Clarence Keim. Office Mgr.: Sidney Kaplan. Sales: Mike Ford, C. Hite. Bookers: Walter Dorff, John Calhoun, Robert Rosterman. Cashier: Marie Kruppa. Field Exp.: Irving Tombach. Emerg. Phone: LI 9-3410. *(Div. Mgr. in residence: William A. Madden. Dist. Mgr. in residence: Walter E. Banford)*

NAT'L. FILM BOARD OF CANADA, 111 N. Wabash Ave.—FRanklin 2-1251

PARAMOUNT, 1306 S. Michigan Ave.—HArrison 7-2760
Br. Mgr.: Richard Frank. Office Mgr.: Max Bonior. Sales: Joseph E. Armgardt, Louis Goldberg. Bookers: James Ondracek, Eugene Smith, Jack Gilbreth. Cashier: Helen Sherer. Field Exp.: Henry Ehrlich. Emerg. Phones: ST 8-3041, LU 2-4BBB. *(Div. Mgr. in residence: Alfred R. Taylor)*

A. TEITEL, 1410 S. Michigan Ave.—HArrison 7-3024
Owner: Charles Teitel. Emerg. Phone: OR 6-0561.

TRANS-WORLD, 53 W. Jackson—WAbash 2-1530

20th CENTURY-FOX, 1260 S. Wabash Ave.—WAbash 2-9625
Br. Mgr.: Henry Harrel. Office Mgr.: Art Patzlaff. Sales: Arnold Monnette, Jack Eckhardt, Leo Schauer. Bookers: Albert Klineberg, Annamae Suffern. Field Exp.: Wally Heim. Emerg. Phone: GA 4-B051.

UNITED ARTISTS, 1301 S. Wabash Ave.—HArrison 7-6310
Br. Mgr.: Harry Goldman. Office Mgr.: Oscar Bernstein. Sales: Lou Aurelio, Bill Rosenow. Bookers: Irene Graham, Art Rosenthal. Cashier: Ilah Elwood. Emerg. Phone: ES 5-B215.

UNIVERSAL, 1234 S. Michigan Ave.—WAbash 2-5781
Br. Mgr.: Al R. Berman. Sls. Mgr.: Herbert Martinez. Office Mgr.: Paul Sadzeck. Sales: Fred Bunkelman. Booker: George Rose. Cashier: Sheldon Smith. Field Exp.: Ben R. Katz. Emerg. Phones: IR 8-9B12, IN 3-0223.

VALIANT, 60 E. 13th St.—HArrison 7-5653
Br. Mgr.: Kermit Russell. Booker and Cashier: Loretta Wiorski. Emerg. Phones: DA 8-1084, BR 8-9197.

WARNER BROS. 1307 S. Wabash Ave.—HArrison 7-6052
Br. Mgr.: Robert H. Dunbar. Sls. Mgr.: Will Lange. Office Mgr.: George D. Hutcheon. Sales: John Sokley. Bookers: George Benson, Florence Cohen, Grace Blaney. Cashier: Helen. Queenan. Field Exp.: Frank Casey. Emerg. Phone: RO 4-9105.

• *Supply Dealers*

ABBOTT THEATRE EQUIP. CO., 1311 S. Wabash Ave.—HArrison 7-7573
AN-LEE, INC., 940 W. Belmont Ave.,—DI 8-3575
MOVIE SUPPLY CO., 3507 N. Pulaski Rd.—COrnelia 7-3130
NATIONAL THEATRE SUPPLY, 1325 S. Wabash Ave.—WAbash 2-8266
VICTORY SUPPLY CO., 1414 S. Michigan Ave.—HArrison 7-0300
ED WOLK, 1241 S. Wabash Ave.—WE 9-2720

• *Screen Trailers*

FILMACK TRAILER CO., 1327 S. Wabash Ave.—HArrison 7-3395
NATIONAL SCREEN SERVICE, 1322 S. Wabash Ave.—HArrison 7-8211

• *Signs, Advertising and Printing*

AD-ART DISPLAY STUDIO, 31 E. Roosevelt Rd.—WE 9-7388
TED BRACKETT, 3535 W. Roosevelt Rd.—RO 2-53..
CHICAGO PRESS CO., 1112 N. Homan—AR 6-1500
DRYFHOUT SIGNS, 728 S. Wabash Ave.—WE 9-21..
FILMACK TRAILER CO., 1327 S. Wabash Ave.—HArrison 7-3395
GLOBE POSTER CO., 1501 W. Congress—SE 8-1414
MIDWEST POSTER SERVICE, 60 E. 13th—WE 9-4466
NATIONAL PROGRAM & PRINT CO., 2249 S. Calumet—CA 5-3456
NATIONAL SCREEN SERVICE, 1322 S. Wabash Av..—HArrison 7-8211
NATIONAL THEATRE ADVERTISING CO., 1325 S. Wabash—WA 2-9533
SILVESTRI PRINTING CO., 7711 S. Western—GR 6-6..00
WAGNER SIGN SERVICE, 218 S. Hoyne—SE 3-2280
WHITE WAY SIGN SERVICE, 1317 Clybourn—MI 2-6580

• *Film Delivery Services*

ALLIN FILM EXPRESS, 1325 S. Wabash Ave.—HA 7-2522
CLARK SERVICE, INC., 1300 S. Wabash Ave.—WA 2-6953
DINSE FILM DELIVERY, 1234 S. Michigan—HA 7-0106
L. E. FOWLER, 1234 S. Michigan—HA 7-0106
KOERNER MOTOR EXPRESS, 55 E. 28th St.—CA 5-0668
LAVIN FILM DELIVERY, 6328 N. Richmond—BR 4-9827
L & M SERVICE, Kewanee, Ill.—Kewanee 2408
RALPH McLAUGHLIN, 1234 S. Michigan—HA 7-0106
UNITED FILM CARRIERS, 1234 S. Michigan—HA 7-0895

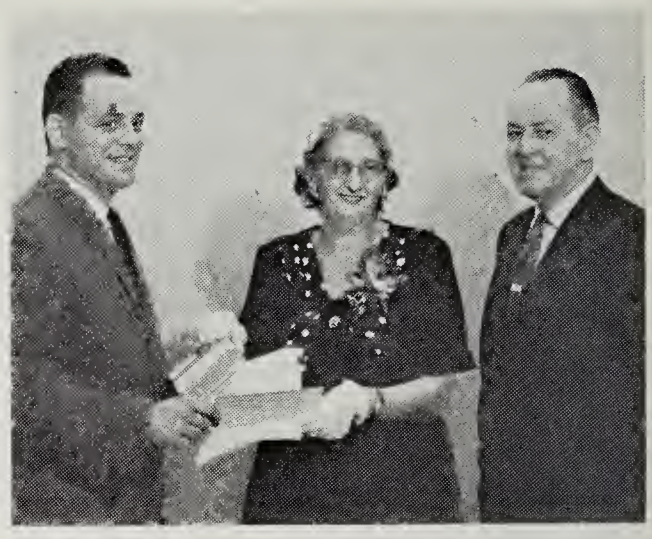
• *Service Companies*

ALTEC SERVICE CO., 608 S. Dearborn—WA 2-6644
RCA SERVICE CO., 1322 S. Wabash Ave.—WA 2-0679

• *Motion Picture Exhibitor*

REPRESENTATIVE: Mrs. James M. MacDonald, 1462 Ridge Ave., Evanston, Ill.—GReenleaf 5-0312

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR



Stanley Adleman, of Philadelphia, left, vice-president in charge of branch operations, States Film Service, Inc., presents a check and a watch to Mrs. Robert (Selma) Porterfield following her recent retirement as head inspectress in the Cleveland branch. She began her career in 1909 and during 46 of her 51 years in the industry was head inspectress. Looking on is Frank De Marco, business agent, Local B-5, IATSE.

for Todd-AO and other wide-screen attractions; first was Stanley Warner Strand, downtown Hartford. . . . Men's Club of Temple Beth Israel, West Hartford, slated Paul N. Lazarus Jr. Columbia vice-president, as speaker for its Apr. 24 meeting in Rabbi A. J. Feldman Hall, with Allen M. Widem, Hartford Times theatre editor, to introduce the guest.

NEW ORLEANS

The Tudor's annual spring festival of Academy Award Honored Stars in their great successes of the past few years got underway with manager Michael Lion saying that seven of the most popular Oscar winning movies are being brought back for three and four day showings. In past years the festival has been very popular. . . . Visitors at United Artists were D. Ederle, division manager; and William Hames, district manager. . . . Charles Lamantia has severed his connections with Valiant Pictures, which has closed its local exchange. Robert McClure, Charlotte branch, will take over local sales, while the booking and other front office activities will be handled out of Atlanta. Back room work will continue here as originally set up when Valiant opened the exchange.

PHILADELPHIA

Jerry Gaghan, Daily News columnist, is still recuperating in Jefferson Hospital from several operations . . . Al Blofson, National Penn Printing, is also recuperating after an operation . . . Plans of Tent 13 Variety Club for Old Newsboys Day, which this year is scheduled for June 23, will be made at a kickoff dinner set for May 15 . . . The ladies' auxiliary is planning its donor luncheon for May 16 at the Bellevue Stratford Hotel, at which time a check will be presented for Old Newsboys' Day . . . Dave Titelman is now assistant branch manager for MGM in Boston. He was tendered a farewell luncheon at the Capri and received a plaque from his lodge B'rith Sholom for doing a good job as editor of their paper . . . An appeal was filed by the Ridge Theatre Corporation against the decision of the U.S. District Court in their case against the film companies . . . Paramount, Columbia, Universal, United Artists and MGM were "dismissed with prejudice" in the Fern Rock case against the distributors . . . MGM sent out a revised list of kiddie shows, all approved by Parent-

(Continued on page 22)

ABSENT MINDED PROFESSOR (BV)
Radio City, New York ($163,100) 5 wk. 110%
Music Hall, Seattle ($7,100) 1 " 239%
Memorial, Boston ($17,900) 1 " 176%
State-Lake, Chicago ($25,000) 4 " 153%

ALAMO (UA)
Rivoli, New York (*$21,100) 21 " 90%
Alexandria, San Francisco (No Ave.) 11 " 91%
Palace, Chicago (*21,000) 11 " 93%
Midtown, Philadelphia (*13,700) 13 " 83%
Gary, Boston (*$10,300) 9 " 95%
Roosevelt, Chicago ($21,000) 5 " 111%
Stanton, Philadelphia ($13,400) 5 " 98%
Paramount, Seattle ($12,300) 8 " ... 79%
Mary Anderson, Louisville ($6,100) 6 " 149%
Fox, St. Louis ($14,300) 2 " 182%
United Artists, San Francsico ($13,500) 2 " 109%

ALL HANDS ON DECK (20TH-FOX)
Paramount, New York ($32,700) 3 " 88%
Fox, Detroit ($12,600) 2 " 111%
St. Louis, St. Louis ($12,500) 2 " 97%
Fox, San Francisco ($12,300) 1 " 76%
Omaha, Omaha ($7,700) 1 " 104%

ALL IN A NIGHT'S WORK (PAR)
United Artists, Chicago ($20,800) 4 " 102%
Normandie, New York ($8,000) 4 " ... 89%
Victoria, New York ($19,000) 4 " 126%
Golden Gate, San Francisco ($19,700) 3 " 70%
Metropolitan, Boston ($11,600) 2 " ...151%
Kentucky, Louisville ($7,600) 3 " ... 74%
Orpheum, Omaha ($8,700) 2 " ...100%
Michigan, Detroit ($20,300) 2 " 96%

BEN-HUR (MGM)
Saxon, Boston (**$10,270) 57 " 131%
Loew's State, New York (**$43,175) 73 " 101%
Boyd, Philadelphia (**$12,300) 60 " 169%
Todd, Chicago (No Ave.) 69 " Ave. $24,400
Coronet, San Francisco ($13,200) 69 " 127%
Blue Mouse, Seattle ($6,100) 56 " 150%
United Artists, Detroit, ($9,500) 61 " 166%
Cooper, Omaha ($4,500) 47 " 152%
Brown, Louisville ($5,700) 23 " 221%
Loew's Midcity, St. Louis (No. Ave.) 28 Ave. $13,400
Capri, Boston ($8,100) 17 " 99%
Pageant, St. Louis ($4,100) 15 " 74%

BLACK SUNDAY (AIP)
Paramount, San Francisco ($15,200) 1 " 125%
Palms, Detroit ($24,800) 1 " 62%

CIMARRON (MGM)
Stanton, Philadelphia ($13,400) 7 " 70%
Radio City, New York ($163,100) 4 " 68%
Grand Circus, Detroit ($13.000) 4 " 112%
Roosevelt, Chicago ($21,000) 3 " 100%
Viking, Philadelphia ($7,000) 4 " 103%
Orpheum, Boston ($12,400) 3 " 68%
Dundee, Omaha (No Ave.) 3 " Ave. $4,300

CIRCLE OF DECEPTION (20TH-FOX)
Victoria, New York ($19,000) 2 " 78%
Fifth Avenue, Seattle ($7,900) 1 " 64%
Rialto, Louisville ($8,300) 1 " 61%
St. Louis, St. Louis ($12,500) 1 " 60%
Omaha, Omaha ($7,700) 1 " 60%
Paramount, Boston ($16,800) 1 " 64%
Fox, Detroit ($12,600) 1 " 66%

CRY FOR HAPPY (COL.)
Forum, New York ($19,700) 4 " 84%
Michigan, Detroit ($20,300) 1 " 82%
Oriental, Chicago ($27,000) 3 " 70%
Omaha, Omaha ($7,700) 1 " 61%
Memorial, Boston ($17,900) 4 " 71%
Randolph, Philadelphia ($13,000) 4 " 70%
Fifth Avenue, Seattle ($7,900) 3 " 100%

DONDI (AA)
Paramount, Boston ($16,800) 1 " 160%

EXODUS (UA)
Warner, New York ($21,900) 17 " 245%
Saxon, Boston ($18,400) 17 " ... 167%
Cine Stage, Chicago (No Ave.) 18 " Ave. $26,800
Boyd, Philadelphia ($21,700) 12 " 133%
Mercury, Detroit ($14,300) 10 " 168%
Alexandria, San Francisco ($12,500) 10 " 154%
Blue Mouse, Seattle ($10,600) 7 " 111%
Esquire, St. Louis ($12,500) 1 " 177%

FACTS OF LIFE (UA)
Orpheum, Boston ($12,400) 3 " 119%
Stanley, Philadelphia ($18,700) 4 " 93%
Loew's Midcity, St. Louis ($11,300) 4 " 91%
Michigan, Detroit ($20,300) 2 " 109%
United Artists, Louisville ($9,000) 3 " 144%
Chicago, Chicago ($28,100) 4 " 126%
Music Hall, Seattle ($7,100) 2 " 89%
Astor, New York ($25,900) 7 " 100%

FIERCEST HEART (20TH-FOX)
Paramount, San Francisco ($15,200) 1 " 61%

GO NAKED IN THE WORLD (MGM)
Chicago, Chicago ($28,100) 3 " 71%
Loew's, St. Louis ($13,000) 2 " 71%
Brown, Louisville ($8,700) 1 " 63%
State, Omaha ($5,200) 3 " 77%
Warfield, San Francisco ($10,000) 2 " 80%
Adams, Detroit ($9,800) 2 " 82%
Fox, Philadelphia ($14,800) 3 " 68%
Music Hall, Seattle ($7,100) 1 " 60%
Capitol, New York ($45,900) 2 " 60%
Orpheum, Boston ($12,400) 1 " 100%

GORGO (MGM)
Fox, Philadelphia ($14,800) 3 " 109%
Fox, Detroit ($12,600) 3 " 158%
Ohio, Louisville (NoAve.) 1 Ave. $6,000
Loew's, St. Louis ($13,000) 2 " 68%
Warfield, San Francisco ($10,000) 2 " 110%

GREAT IMPOSTOR (U-I)
Memorial, Boston ($17,900) 4 " 138%
Orpheum, Omaha ($8,700) 2 " 100%
Golden Gate, San Francisco ($19,700) 3 " 86%
Fox, St. Louis ($14,300) 3 " 110%

Roosevelt, Chicago ($21,000) 3 " 107%
Midtown, Philadelphia ($10,400) 6 " 118%
Palace, New York ($22,500) 3 " 158%
Orpheum, Seattle (No Ave.) 2 " Ave. $6,000

HAND IN HAND (COL.)
Normandie, New York ($8,000) 6 " 91%
Presidio, San Francisco (No Ave.) 4 " Ave. $2,500

HOODLUM PRIEST (UA)
Loew's, St. Louis ($13,000) 2 " 139%
Loew's Midcity, St. Louis ($11,300) 1 " 71%
Brown, Louisville ($8,700) 1 " 61%
Astor, New York ($25,900) 2 " 118%
Oriental, Chicago ($27,000) 3 " 115%
Michigan, Detroit ($20,300) 2 " 96%

LOOK IN ANY WINDOW (AA)
Fox, Detroit ($12,600) 2 " 99%
Coliseum, Seattle ($8,600) 1 " 174%
Fox, Philadelphia ($14,800) 1 " 60%

MILLIONAIRESS (20TH FOX)
Paramount, New York ($32,700) 2 " 72%
Fifth Avenue, Seattle ($7,900) 1 " 89%
T-L Krim, Detroit ($5,200) 2 " 100%
Ambassador, St. Louis ($10,700) 1 " 61%
Fox, San Francisco ($12,300) 1 " 84%
Esquire, Chicago ($13,500) 1 " 77%
Orpheum, Omaha ($8,700) 1 " 60%
Metropolitan, Boston ($11,600) 1 " 95%

MISFITS (UA)
Capitol, New York ($45,900) 5 " ... 112%
Coliseum, Seattle ($8,600) 3 " 147%
Palms, Detroit ($24,800) 4 " 95%
Orpheum, Boston ($12,400) 4 " 138%
Warfield, San Francisco ($10,000) 4 " 167%
Randolph, Philadelphia ($13,000) 5 " 103%
Loew's, St. Louis ($13,000) 4 " 122%
Admiral, Chief, Skyview, Omaha (No Ave) 3 " Ave. $11,000
United Artists, Chicago ($20,800) 6 " 118%
United Artists, Louisville ($9,000) 2 " 106%

ONE EYED JACKS (PAR.)
Capitol, New York ($45,900) 3 " 139%
Astor, Boston ($10,500) 3 " 121%
Fox, Philadelphia ($14,800) 3 " 162%

101 DALMATIANS (BV)
Palace, New York ($22,500) 7 " 103%
Metropolitan, Boston ($11,600) 3 " 201%
State-Lake, Chicago ($25,000) 6 " 95%
Stanton, Philadelphia ($13,400) 4 " 138%
Coliseum, Seattle ($8,600) 4 " ...150%
Loew's Midcity, St. Louis ($11,300) 4 " 137%
Fox, San Francisco ($12,300) 3 " 138%
State, Omaha ($5,200) 4 " ...181%
United Artists, Louisville ($9,000) 3 " 170%

OPERATION EICHMANN (AA)
Paramount, Boston ($16,800) 1 " 74%
Adams, Detroit ($9.800) 2 " . 102%
Woods, Chicago ($25,100) 2 " 79%

PEPE (COL.)
Criterion, New York ($27,300) 17 " 124%
Gary, Boston ($10,300) 9 " 118%
Stanley, Philadelphia ($18,700) 9 " 95%
Chicago, Chicago ($28,100) 9 " 121%
St. Francis, San Francisco ($13,200) 7 " . 135%
Ambassador, St. Louis ($10,700) 6 " 108%
Madison, Detroit ($16,000) 3 " 118%
Fifth Avenue, Seattle ($7,900) 4 " 108%
Orpheum, Omaha ($8,700) 2 " 147%

PLEASE TURN OVER (COL.)
Esquire, Chicago (*$9,800) 4 " 98%
Beacon Hill, Boston ($8,300) 7 " 98%
Shady Oak, St. Louis ($1,000) 8 " 168%
T-L Krim, Detroit ($5,200) 3 " 115%
Brown, Louisville ($8,700) 2 " 61%

PORTRAIT OF A SINNER (A.I.P.)
Paramount, San Francisco ($15,200) 1 " 61%
Michigan, Detroit ($20,300) 1 " 76%

RAISIN IN THE SUN (COL.)
Forum, New York ($19,700) 3 " 121%

SANCTUARY (20TH FOX)
Paramount, New York ($32,700) 4 " 64%
Coliseum, Seattle ($8,600) 1 " 74%
Woods, Chicago ($25,100) 2 " 64%
Arcadia, Philadelphia ($13,200) 4 " ... 89%
Mayflower, Boston (No Ave.) 3 " Ave. $5,400
St. Louis, St. Louis ($12,500) 5 " ...161%
Fox, Detroit ($12,600) 1 " ...136%

SAVAGE INNOCENTS (PAR.)
Palms, Detroit ($24,800) 1 " 60%
Esquire, Chicago ($13,500) 3 " ... 61%
Ambassador, St. Louis ($10,700) 1 " 75%
Fifth Avenue, Seattle ($7,900) 1 " ... 76%
Ohio, Louisville (No Ave.) 1 " Ave. $4000
Paramount, Boston ($16,800) 1 " . . 62%
Omaha, Omaha ($7,700) 1 " . 60%

SECRET PARTNERS (MGM)
Music Hall, Seattle ($7,100) 1 " 60%

SECRET WAYS (U-I)
Goldman, Philadelphia ($12,800) 1 " 133%
Adams, Detroit ($9,800) 3 " 147%

SINS OF RACHEL CADE (WB)
Paramount, Boston ($16,800) 1 " 74%
Randolph, Philadelphia ($13,000) 1 " 61%
Palms, Detroit ($24,800) 2 " 75%
Music Box, Seattle ($5,700) 1 " 61%
Paramount, San Francisco ($15,200) 1 " 82%
Omaha, Omaha ($7,700) 1 " 79%

SONS AND LOVERS (20th FOX)
Todd Cinestage, Chicago (*$14,900) 4 " 72%
Gary, Boston (*$15,400) 2 " ... 62%
Victoria, New York (*$10,700) 4 " ... 179%
Omaha, Omaha (*$6,300) 1 " 55%
Trans-Lux, Philadelphia (*$7,300) 4 " ... 73%
T-L Krim, Detroit (*$5,000) 5 " ... 128%
Beacon Hill, Boston (*$5,800) 2 " ... 104%
Pageant, St. Louis (*$2,800) 3 " 125%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

*INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

SPARTACUS (U-I)
DeMille, New York (*$13,700) 28 " 190%
McVickers, Chicago (*$16,200) 23 " 104%
Astor, Boston (*$8,700) 22 " 125%
Goldman, Philadelphia ($12,800) 22 " 96%
Madison, Detroit ($16,000) 21 " 103%
Music Box, Seattle ($5,700) 15 " 135%
Esquire, St. Louis ($12,500) 16 " 104%
United Artists,San Francisco($13,500) 15 " 122%
Brown, Louisville ($8,700) 5 " 102%

SWISS FAMILY ROBINSON (BV)
Normandie, New York ($8,000) 6 " 125%
State, Omaha ($5,200) 7 " 174%
State-Lake, Chicago ($25,000) 7 " 121%
Loew's Mid-City, St. Louis ($11,300) 5 " 112%
Fox, San Francisco ($12,300) 5 " 128%
Metropolitan, Boston ($11,600) 3 " 148%
Ohio, Louisville (No. Ave.) 7 " Ave. $8,100
Music Hall, Seattle ($7,100) 5 " 96%
Midtown, Philadelphia ($10,400) 6 " 129%
Michigan, Detroit ($20,300) 4 " 114%

TERROR OF THE TONGS (COL.)
Paramount, San Francisco ($15,200) 1 " 74%

TRAPP FAMILY (20TH-FOX)
Loop, Chicago ($5,000) 3 " 201%

UNDERWORLD U. S. A. (COL.)
Pilgrim, Boston ($9,500) 1 " 67%
Palms, Detroit ($24,800) 1 " 70%
Coliseum, Seattle ($8,600) 1 " 74%

VILLAGE OF THE DAMNED (MGM)
Paramount, San Francisco ($15,200) 2 " 115%
Loew's Midcity, St. Louis ($11,300) 2 " 72%
State, Omaha ($5,200) 1 " 100%
Coliseum, Seattle ($8,600) 1 " 117%
Pilgrim, Boston ($9,500) 2 " 87%
Palms, Detroit ($24,800) 1 " 73%

WHITE WARRIOR (WB)
Pilgrim, Boston ($9,500) 1 " 99%
Palms, Detroit ($24,800) 1 " 71%
Paramount, San Francisco ($15, 200) 1 " 84%

WIZARD OF BAGHDAD (20TH-FOX)
Fox, San Francisco ($12,300) 1 " 65%
Fox, Detroit ($12,600) 1 " 67%
Rialto, Louisville ($8,300) 1 " 60%
Oriental, Chicago ($27,000) 2 " 60%

WORLD OF SUZIE WONG (PAR.)
Radio City, New York ($163,100) 4 " 103%
Paramount, Seattle ($12,300) 8 " 95%
Grand Circus, Detroit ($13,000) 13 " 135%
Paramount, Boston ($16,800) 9 " 92%
Golden Gate, San Francisco ($19,700) 8 " ....91 %
Arcadia, Philadelphia ($13,200) 13 " 99%
Woods, Chicago ($25,100) 11 " 100%
Kentucky, Louisville ($7,600) 7 " 83%
Fox, St. Louis ($14,300) 5 " 132%
Orpheum, Omaha ($8,700) 3 " 111%
Omaha, Omaha ($7,700) 1 " 77%

Plan NOW to Back
OLD NEWSBOY'S DAY

Friday
June 23

Proceeds for
VARIETY CLUB CAMP
for
HANDICAPPED CHILDREN

★

NEW JERSEY
MESSENGER SERVICE

1018-26 WOOD STREET
PHILADELPHIA

WAlnut 5-3944, WOodlawn 4-7380
MEMBERS NATIONAL FILM CARRIERS, INC.

SHOWMEN'S CHOICE
FOR THIS and EVERY YEAR
For The BEST SPECIAL
TRAILERS
42 Years of Experience have taught us the "know-how" of making Special Trailers . . .
You Can't Beat
filmack
Let us prove it to you.
1327 South Wabash Avenue Chicago 5, Illinois

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

PHILADELPHIA

(Continued from page 20)

Teachers Associations to help their Bookers' Drive starting May 30 . . . Alan Iselin, president, Northeastern Theatre Management Corporation, flew into town from Albany, N. Y., to attend the recent opening of Northwestern's Lawrence and Trenton Drive-Ins, Trenton, N. J. . . . Harry Dembow resigned from the Vine Street Hahvard Club. He went on a diet until Garden State opens.

PITTSBURGH

Zinn Arthur, executive assistant to producer Joshua Logan, and a famed photographer, was in to make the newspaper, radio and tv rounds on behalf of Logan's production of "Fanny," due at the Warner, Fifth Avenue, following the run of "Exodus." Cleveland was next stop on his schedule. . . . John Zomnir's United Artists staff presented a baby crib to long-time biller Regina Mongiovi, who retired. She was replaced by telephone operator Maxine Silverman, whose replacement has not yet been announced. . . . Tickets to the road-show of "Music Man" at the Nixon were hard to come by, making owner Gabe Rubin the happiest showman in town. . . . Horizon Room, area night club, tossed a press luncheon for Nelson Eddy at the Variety Clubrooms. . . . A big Pittsburgh contingent is going to the Variety Club convention in Miami Beach April 25-29—and while there are planning a special night at Murray Franklin's, where former Pittsburgher Little Jackie Heller has been headlining all season. . . . Sal DiGennario, Valiant Films, was in town setting up bookings of combination of "Uncle Tom's Cabin" and "Country Music Jubilee."

ST. LOUIS

St. Louis attorney Paul W. Lashly has been named to represent Don Murray and Walter Wood, co-producers of the film "The Hoodlum Priest," at the deposition hearing April 22. The hearing was originally scheduled for April 1 but a postponement was granted when attorney Morris Shenker resigned from the case. Shenker, who has worked closely with Dismas House, the subject of the movie, is also one of the St. Louisans depicted in the film. The suit was filed by Irving Shiffrin, a free-lance public relations man, who claims it was he who interested Murray in the filming of the story. . . . The Missouri-Illinois Theatre Owners held their monthly meeting at the Chase Hotel and spent the occasion discussing plans for the convention Sept. 18. Bill Williams of Union, Mo., attended the luncheon. . . . Barbara Eden, star of "All Hands on Deck" was in town recently promoting the 20th-Fox film which opened at the St. Louis. . . . Jerry Berger, 20th-Fox advertising man out of St. Louis, is currently working on "The Trapp Family" in Memphis, Tenn., and selling opening night out at the Strand with a gala premiere.



Sonja Ziemann, co-star, U-I's "The Secret Ways," is aiding in the advance promotion of the picture, which had its world premiere at the Goldman, Philadelphia, making a tour of key cities with U-I promotion executives. She is seen here with, left to right, Paul Kamey, eastern publicity manager; Philip Gerard, eastern advertising-publicity manager; Herman Kass, executive in charge of national exploitation; and Jerome M. Evans, eastern promotion manager.

SALT LAKE CITY

The Hyland Drive-In, which remained open all winter with in-car heaters, will be remodelled and modernized by Utah Drive-In Corporation, this spring pending compltion of some zoning arrangements. Roy Mitchel is house manager. . . . A Civil War service revolver was stolen from the lobby display publicizing "The Alamo" at the Lyric. . . . The Gem was sold to the Zion's Security Company in conjunction with a full block owned adjoining. The property will be made into a parking lot. Utah Drive-In Corporation, owner, has until July 31 to relinquish the property. . . . Vincent Price was in for a lecture appearance at Weber State College, Ogden, Utah. . . . A remodeling and improvement program that may cost a half-million dollars was announced by Fox Intermountain Theatres in Utah with all area theatres to be equipped with new projection equipment; new seats installed; etc.

SAN ANTONIO

William Lewis, exploitation director for Columbia, with headquarters in Dallas, was a visitor at the local Columbia exchange. He also prepared the opening campaign for "Pepe" at the Majestic. . . . Jesse Gonzales is rounding out more than 40 years as a local projectionist. Gonzales is currently operating the projectors at the South Loop 13 Drive-In. . . . Fernando Casanova, one of the top screen stars of Mexico, was a recent visitor here at the Azteca Film Exchange. . . . Bill Schulman, Bryan, Tex., has purchased the Campus, regular hard top, and the Circle Drive-In from the Boyett interests and will become manager of the two enterprises. He has been associated with his mother, Mrs. Morris Schulman, in management of two theatres owned by the Bryan Amusement Co., the Palace and the Queen, for the past decade, and will continue that association. . . . Bob Hartgrove has reopened the Capri, Fort Worth, Tex. . . . Vernon Smith has purchased the Harlem and Carver, Austin, Tex., from Mrs. Sam Luchesse. Smith was formerly with the Metro-Goldwyn-Mayer film exchange in Dallas. The Carver is closed with no plans announced for its reopening. The two theatres were for many years a partnership arrangement between Sam and Frank Luchesse, with Jack Adams. Later Sam Luchesse purchased the theatres outright and was operating the Harlem at the time of his death. Adams will do the booking and buying for Smith. . . . W. S. McLemore has announced the sale of the TCU, Fort Worth, Tex., to Ronald Lewis. Although he is not new at theatre business, this is his first attempt at operating a theatre himself. He is the son of Leon Lewis, who operated theatres in Fort Worth for many years.

SEATTLE

George Mitchell, with United Artists television department, was in Seattle and then returned to Dallas. . . . Barney Rose was up from San Francisco visiting the Universal Seattle exchange, headed by James Mooney. . . . Kay Clonts, Buena Vista booker, was honored at a surprise birthday party.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



APRIL 26, 1961 SECTION TWO
VOL. 65, NO. 21

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange or possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6002 **BLUEBEARD'S TEN HONEYMOONS**—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
6009 **CALTIKI, THE IMMORTAL MONSTER**—MD-75m.—John Merivale, Didi Sullivan—4773 (12-7-60)—Science fiction for the duallers
6007 **HELL TO ETERNITY**—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
6016 **HEROD THE GREAT**—D-93m.—(EC; Totalscope)—Edmund Purdom, Sylvia Lopez—4773 (12-7-60)—Another Italian-made spectacle—Italian-made; dubbed in English
6014 **HEROES DIE YOUNG**—MD-76m.—Erika Peters, Scott Borland—4789 (2-8-61)—Lower half war meller
6101 **LOOK IN ANY WINDOW**—D-87m.—Paul Anka, Ruth Roman, Alex Nicol—4785 (1-25-61)—Satisfactory programmer has exploitable angles
6103 **OPERATION EICHMANN**—MD-92m.—Werner Klemperer, Ruta Lee—4801 (3-22-61)—Highly exploitable melodrama
6004 **PAY OR DIE**—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
6008 **PLUNDERERS, THE**—W-94m.—Jeff Chandler, Dolores Hart—4765 (11-9-60)—Interesting western should appeal to action fans
6006 **RAYMIE**—D-73m.—David Ladd, Julie Adams, John Agar—4757 (10-12-60)—Programmer for family trade
6013 **SERENGETI SHALL NOT DIE**—DOC-84m.—(EC)—Produced by Michael Grzimek and Dr. Bernhard Grizimek—4789 (2-8-61)—Good documentary on Africa
6003 **SEX KITTENS GO TO COLLEGE**—C-94m.—Mamie Van Doren, Tuesday Weld, Marty Milner—4769 (11-23-60)—For the lower half
6010 **TORMENTED**—MD-75m.—Richard Carlson, Juli Reding—4773 (12-7-60)—For the lower half

COMING FEATURES IN ORDER OF RELEASE

Jan. **UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian-made
Mar. **DONDI**—David Janssen, Patti Page, David Kory
May **TIME BOMB**—Curt Jurgens, Mylene Demongeot
May **ANGEL BABY**—George Hamilton, Mercedes McCambridge
May **DAVID AND GOLIATH**—(CS; EC)—Orson Welles, Ivo Payer

COMING

ARMORED COMMAND—Howard Keel, Tina Louise
BIG BANKROLL, THE—David Janssen, Mickey Rooney, Dianne Foster
BIG WAVE, THE—Sessue Hayakawa—Japanese-Made
BLOODY BROOD—Barbara Lord, Jack Bett
BRAINWASHED—Curt Jurgens, Claire Bloom
BRIDGE, THE—Volker Bonnet, Wolfgang Stumpf—German-Made
TWENTY PLUS TWO—David Janssen, Jeanne Crain, Dina Merrill

AMERICAN INTERNATIONAL

DISTRIBUTED DUKING THE PAST 12 MONTHS

506 **AMAZING TRANSPARENT MAN, THE**—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction
505 **BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
502 **BLACK SUNDAY**—MD-84m.—Barbara Steele, John Richardson—4793 (2-22-61)—Satisfactory horror programmer—Italian-made—Dubbed in English
503 **CIRCUS OF HORRORS**—MD-90m.—(Spectra-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
509 **GOLIATH AND THE DRAGON**—MD-90m.—(Colorscope)—Mark Forrest, Eleanora Ruffo—4777 (12-21-60)—Spectacle should do okay when actively sold—Italian-made; dubbed in English
601 **HAND, THE**—MD-61m.—Derek Bond, Reed De Rouen—4809 (4-19-61)—Gruesome programmer holds interest—England
502 **HOUSE OF USHER, THE**—MD-78m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
408 **JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
508 **JOURNEY TO THE LOST CITY**—MD-95m.(C)—Debra Paget, Paul Christian—4765 (11-9-60)—Exploitable spectacle for the program
603 **KONGA**—90m.—(EC)—Michael Gough, Margo Johns—4793 (2-22-61)—Okay science fiction programmer—English
507 **PORTRAIT OF A SINNER**—D-96m.—Nadja Tiller, Tony Britton—4785 (1-25-61)—Adult love story should interest women in particular—English
504 **WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

TO BE REVIEWED

BEWARE OF CHILDREN—Leslie Phillips, Geraldine McEwan
JEKYLL'S INFERNO—(Megascope; C)—Paul Massie, Dawn Addams
MASTER OF THE WORLD—(C)—Vincent Price
OPERATION CAMEL—Nora Hayden, Louis Renard
REPTILICUS—(C)—Bodil Miller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Absent-Minded Professor, The	A1	Misc.
Ada		MGM
Adventure, The		For.
Adventures of Huckleberry Finn	A1	MGM
Alamo	A1	UA
All Hands On Deck	A1	Fox
All In A Night's Work	A3	Par.
All The Fine Young Cannibals	A3	MGM
All the Young Men	A2	Col.
Amazing Transparent Man	A1	A-I
And Quiet Flows The Don	B	UA
•Angel Baby		AA
Angel Wore Red, The	A3	MGM
Angry Silence, The	A3	For
Anna's Sin	A3	Fro.
Aparajito	A1	For.
Apartment, The	A3	UA
•Armored Command		AA
As The Sea Rages	A2	Col
Atlantis, The Lost Continent	A2	MGM

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

•Back Street		U-I
Ballad Of A Soldier	A2	For.
Barefoot Mailman, The—RE	A1	Col.
•Battle At Bloody Beach		Fox
Battle In Outer Space	A1	Col.
Battle of Blood Island		Misc.
Battle Of The Sexes, The	A2	For.
Bellboy, The	A2	Par.
Belles And Ballets		For.
Bells Are Ringing	A2	MGM
Between Time and Eternity	B	U-I
Beyond The Time Barrier	A1	A-I
•Beware Of Children		A-I
•Big Bankroll, The	A3	AA
Big Chief, The		For.
Big Deal On Madonna Street, The	A3	For.
•Big Gamble, The		Fox
•Big Wave, The		AA
•Big Show, The		Fox
•Bimbo The Great	B	WB
Black Sunday	A2	A-I
Blast Of Silence		U-I
•Blood and Roses	B	Par.
•Bloody Brood		AA
Bluebeard's Ten Honeymoons	B	AA
Blueprint For Robbery	A2	Par.
Born Yesterday—RE	B	Col.
•Boy Who Found $100,000		UA
Boy Who Stole A Million, The	A1	Par.
•Brainwashed		AA
•Breakfast At Tiffany's		Par.
Breath of Scandal, A	B	Par.
Breathless	C	For.
•Bridge, The		AA
•Bridge To The Sun		MGM
Brides Of Dracula, The	A2	U-I
Butterfield 8	B	MGM

C

Cage Of Evil	A2	UA
Caltiki, The Immortal Monster		AA
Canadians, The	A2	Fox
•Cape Fear		U-I
Captain's Table	A3	Fox
Career Girl		Misc.
Career Girls On A Naked Holiday		Misc.
Carmen Comes Home		For.
Carry On Nurse	B	For.
Carthage In Flames	B	Col.
Chartroose Caboose		U-I
Cimarron	A1	MGM
Cinderella	A1	Par.
Circle of Deception	SP	Fox
Circus of Horrors	B	A-I
•Claudelle Inglish		WB
•Cleopatra		Fox
Code Of Silence		Misc.
College Confidential	A3	U-I
•Colossus Of Rhodes, The		MGM
Come Back Africa		Misc.
Come Dance With Me	C	For.
•Come September		U-I
Confess, Dr. Corda		For.
Cool Wind In August, A		Misc.
•Couch, The		WB
•Counterfeit Traitor, The		Par.
Cover Girl Killer	A3	For.
Crack In the Mirror	B	Fox
Crowded Sky, The	A3	WB
Crowning Experience, The	SP	Misc.
Cry For Happy	B	Col.
•Curse Of The Werewolf	B	U-I

D

Dark At The Top Of The Stairs, The	A3	WB
David and Bathsheba—RE	B	Fox
•David and Goliath		AA
Day They Robbed the Bank of England	A1	MGM
Days Of Thrills And Laughter	A1	Fox
Dead One, The		Misc.
•Deadlock		Par.
Desert Attack	A1	Fox
Desire In The Dust	B	Fox
•Devil At 4 O'clock, The		Col.
Devil's Commandment, The		For.
Dinosaurus	A1	U-I
Dog, A Mouse and A Sputnick, A		For.
•Dondi	A1	AA
Don Quixote—USSR	A2	MGM
•Double Trouble		Fox
Dreams		For.
•Dr. Blood's Coffin		UA

E

Electronic Monster, The	B	Col.
Elephant Walk—RE	A2	Par.
Elmer Gantry	B	UA
End of Innocence	A3	For.
Enemy General, The	A2	Col.
Entertainer, The	B	For.
Esther And The King	B	Fox
Exodus	A3	UA

F

•Fabulous World of Jules Verne	A1	WB
Facts Of Life, The	A3	UA

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names
508 **AS THE SEA RAGES**—D-74m.—Maria Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad
449-R **BAREFOOT, MAILMAN, THE**—MD-83m.—(SuperCinecolor)—Robert Cummings, Terry Moore—4753 (9-28-60)—Interesting program for duallers—Reissue
430 **BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English
BORN YESTERDAY—C-103m.—Judy Holliday, Broderick Crawford—4797 (3-8-61)—Highly entertaining adult comedy reissue—Reissue
CARTHAGE IN FLAMES—MD-95m.—(TC; TE)—Anne Heywood, Jose Suarez—4785 (1-25-61)—Historical spectacle for the program—Dubbed in English—Italian-made
CRY FOR HAPPY—C-110m.—(CS; EC)—Glenn Ford, Donald O'Connor, Miiko Taka—4785 (1-25-61)—High rating, laugh-loaded comedy has names and angles
428 **ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler
505 **ENEMY GENERAL, THE**—MD-74m.—Van Johnson, Dany Carrel—4729 (8-17-60)—Counter espionage meller for duallers
507 **FAST AND SEXY**—(TE; TC)-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves
HAND IN HAND—D-75m.—Loretta Parry, Philip Needs, John Gregson—4777 (12-21-60)—Interesting drama for the program—English
516 **HELL IS A CITY**—MD-96m.—(HammerScope)—Stanley Baker, John Crawford—4761 (10-26-60)—Good cops 'n' robbers thriller for the program—England
512 **I AIM AT THE STARS**—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited
519 **JAZZ BOAT**—CMU-90m.—(CS)—Anthony Newley, Anne Aubrey—4769 (11-23-60)—For the program—English
513 **LET NO MAN WRITE MY EPITAPH**—D-106m.—Burl Ives, Shelley Winters—4753 (9-28-60)—Unpleasant but gripping drama has angles
MEIN KAMPF—DOC.-121m.—Compilation of German war films—4809 (4-19-61)—Chilling documentary is grimly fascinating
450 **MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows
504 **NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS; EC)—Belinda Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy
510-R **ON THE WATERFRONT**—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue
PASSPORT TO CHINA—MD-75m.—Richard Basehart, Alan Gifford—4797 (3-8-61)—For the lower half
PEPE—C-195m.—(Panavision-CS-TC)—Cantinflas, Dan Dailey, Shirley Jones—4781 (1-11-61)—Highly entertaining
518 **PLEASE TURN OVER**—C-86m.—Ted Ray, Jean Kent—4757 (10-12-60)—Plenty of laughs in cute comedy—England
RAISIN IN THE SUN, A—D-128m.—Sidney Poitier, Claudia McNeil—4805 (4-5-61)—Film based on hit play rates high
SOLID GOLD CADILLAC, THE—C-99m.—Judy Holliday, Paul Douglas—4797 (3-8-61)—High rating comedy reissue—Reissue
511 **SONG WITHOUT END**—D-129m.—(CS; EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt
503 **STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies
427 **STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program
501 **STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama
514 **SURPRISE PACKAGE**—C-100m.—Yul Brynner, Mitzi Gaynor—4757 (10-12-60)—Entertaining comedy
SWORD OF SHERWOOD FORREST—MD-80m.—(EC; Megascope)—Richard Greene, Sarah Branch—4786 (1-25-61)—Robin Hood rides again—English
502 **13 GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable
TERROR OF THE TONGS—MD-80m.—Geoffrey Toone, Yvonne Monlaur—4801 (3-22-61)—Horror import for the program—English-made
THREE WORLDS OF GULLIVER, THE—100m.—(Superdynamation; EC)—Kerwin Mathews, Jo Morrow—4773 (12-7-60)—Enjoyable fantasy loaded with youth appeal
431 **TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michl Kobl—4713 (6-22-60)—Science fiction for the lower half
UNDERWORLD, U. S. A.—MD-99m.—Cliff Robertson, Dolores Dorn—4793 (2-22-61)—Good crime meller for the program
WACKIEST SHIP IN THE ARMY, THE—C-99m.—(CS; EC)—Jack Lemmon, Ricky Nelson—4774 (12-7-60)—Amusing service comedy
509-R **WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissur

COMING FEATURES IN ORDER OF RELEASE

Apr. **FIVE GOLDEN HOURS**—Cyd Charisse, Ernie Kovacs, George Sanders
Apr. **STOP ME BEFORE I KILL**—Claude Dauphin, Diane Cilento
May **WARRIOR EMPRESS, THE**—(CS; C)—Kerwin Mathews, Tina Louise

COMING

DEVIL AT 4 O'CLOCK, THE—(CS; C)—Spencer Tracy, Frank Sinatra, Barbara Luna
GIDGET GOES HAWAIIAN—(CS; C)—James Darren, Deborah Walley
GREENGAGE SUMMER, THE—(C)—Kenneth More, Danielle Darrieux—French-made
GUNS OF NAVARONE, THE—(CS; C)—Gregory Peck, Gia Scala
HOMICIDAL—Glenn Corbett, Patricia Breslin
MAD DOG COLL—John Chandler, Kay Doubleday
MOST DANGEROUS MAN ALIVE, THE—Ronald Randall, Debra Paget
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
PLAY IT COOL—Anthony Newley, Anne Aubrey
SCREAM OF FEAR—Susan Strasberg, Ronald Lewis
TWO RODE TOGETHER—(C)—James Stewart, Shirley Jones
UNDERWATER CITY, THE—(Fantascope; C)—William Lundigan, Julie Adams

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences
20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS; MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent
101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results
ATLANTIS, THE LOST CONTINENT—D-90m.—(MC)—Anthony Hall, Joyce Taylor—4809 (4-19-61)—Good science fiction entry
17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical
106 **BUTTERFIELD 8**—D-109m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—4761 (10-26-60)—Absorbing drama for adults seems headed for better business
108 **CIMARRON-WSP**—147m.—(CS; MC)—Glenn Ford, Maria Schell, Anne Baxter—4774 (12-7-60)—Highly entertaining entry
19 **DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made
DON QUIXOTE—D-106m.—(C)—Nikolai Cherkassov—4793 (2-22-61)—Well-made filmization of literary classic—U. S.—USSR Cultural exchange film
15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyaiscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English
114 **GONE WITH THE WIND**—D-222m.—(TC)—Clark Gable, Olivia de Havilland—4805 (4-5-61)—Excellent—Reissue
111 **GO NAKED IN THE WORLD**—D-103m.—(CS; MC)—Gina Lollobrigida, Anthony Franciosa—4786 (1-25-61)—Filmization of novel on life and love of a prostitute for adult audiences
105 **GORGO**—MD-78m.—(TC)—Bill Travers, William Sylvester—4786 (1-25-61)—Science fiction entry has angles—England
103 **KEY WITNESS**—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller
14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer
115 **SECRET PARTNER, THE**—MD-91m.—Stewart Granger, Haya Harareet—4797 (3-8-61)—Good mystery—English
102 **SUBTERRANEANS, THE**—D-89m.—(CS; MC)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program
9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer
109 **VILLAGE OF THE DAMNED**—MD-78m.—George Sanders, Barbara Shelley—4761 (10-26-60)—Good science fiction entry—England
110 **WHERE THE BOYS ARE**—C-99m.—(CS; MC)—Dolores Hart, George Hamilton—4774 (12-7-60)—Highly entertaining entry about today's college youngsters
104 **WHERE THE HOT WIND BLOWS**—D-120m.—Gina Lollobrigida, Pierre Brasseur—4757 (10-12-60)—Strong sell, names will boost satisfactory import—French-Italian made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Apr. **GREEN HELMET, THE**—Bill Travers, Nancy Walters
May **TWO LOVES**—(CS; C)—Shirley MacLaine, Laurence Harvey

June **BRIDGE TO THE SUN**—Carroll Baker, James Shigeta
June **RING OF FIRE**—(MC)—David Janssen, Joyce Taylor

COMING

ADA—Susan Hayward, Dean Martin
COLOSSUS OF RHODES, THE—(CS; C)—Rory Calhoun, Lea Massari
FOUR HORSEMEN OF THE APOCALYPSE—(CS; C)—Glenn Ford, Ingrid Thulin
HONEYMOON MACHINE—Steve McQueen, Paula Prentiss
INVASION QUARTET—Bill Travers, Gregoire Aslan
KING OF KINGS—(TECH. 70; TC)—Jeff Hunter, Siobhan McKenna
LADY L—Tony Curtis, Gina Lollobrigida
MAGIC BOY—(EC)—Japanese Animated Cartoon
MATTER OF WHO, A—Terry-Thomas, Alex Nicol
MEET MISS MARPLE—Margaret Rutherford, Arthur Kennedy
MORGAN THE PIRATE—(CS; C)—Steve Reeves, Valerie Lagrange
MUTINY ON THE BOUNTY—(Ultra-Panavision, C)—Marlon Brando, Trevor Howard
SECRET OF MONTE CRISTO, THE—Rory Calhoun, Gianna Maria Canale
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
THIEF OF BAGHDAD, THE—(C;CS)—Steve Reeves, Georgia Moll
THUNDER OF DRUMS, A—Richard Boone, George Hamilton
WONDERS OF ALADDIN—(C-Ultra-Panavision)—Donald O'Connor, Noelle Adam

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6010 **ALL IN A NIGHT'S WORK**—C-94m.—(TC)—Dean Martin, Shirley MacLaine—4805 (4-5-61)—Amusing, lightweight comedy
5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
BLUEPRINT FOR ROBBERY—MD-88m.—J. Pat O'Malley, Jay Barney—4786 (1-25-61)—Crime meller for the program
6001 **BOY WHO STOLE A MILLION, THE**—MD-64m.—Maurice Reyna, Virgilio Texera, Marianne Benet—4753 (9-28-60)—Good program entry for family—Filmed in Spain
6006 **BREATH OF SCANDAL, A**—C-98m.—(TC)—Sophia Loren, John Gavin, Maurice Chevalier—4761 (10-26-60)—Fair comedy has angles, names
6007 **CINDERFELLA**—C-91m.—(TC)—Jerry Lewis, Anna Maria Alberghetti—4769 (11-23-60)—Fair Jerry Lewis entry should please his fans
R6011 **ELEPHANT WALK**—D-103m.—(TC)—Elizabeth Taylor, Dana Andrews—4781 (1-11-61)—Reissue deserves plenty of attention——Reissue
6013 **FOXHOLE IN CAIRO**—MD-79m.—James Robertson Justice, Adrian Hoven—4787 (1-25-61)—Good war programmer
6005 **G. I. BLUES**—C-104m.—(TC)—Elvis Presley, Juliet Prowse—4762 (10-26-60)—Presley returns to faithful fans
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5927 **IT STARTED IN NAPLES**—C-100m.—(VV; TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
R6012 **NAKED JUNGLE, THE**—MD-95m.—(TC)—Eleanor Parker, Charlton Heston—4781 (1-11-61)—Tense reissue with many selling angles—Reissue
6014 **ONE-EYED JACKS**—W-141m—(TC)—Marlon Brando, Katy Jurado—4801 (3-22-61)—Impressive western with great potential
5921 **PRISONER OF THE VOLGA**—MD-82m.—(Total Scope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis Debbie Reynolds—4702 (5-11-60)—Entertaining entry has names to help
6004 **SAVAGE INNOCENTS, THE**—D-110m.—(Technirama 70; TC)—Anthony Quinn, Yoko Tani—4758 (10-12-60)—Excellent educational subject with brilliant photography
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
6002 **UNDER TEN FLAGS**—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare
6008 **WORLD OF SUZIE WONG, THE**—D-129m.(TC)—William Holden, Nancy Kwan—4765 (11-9-60)—High rating, colorful screen version of hit book and play

COMING FEATURES IN ORDER OF RELEASE

June **LADIES' MAN**—(TC)—Jerry Lewis, Helen Traubel

COMING

BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BREAKFAST AT TIFFANY'S—(TC)—Audrey Hepburn, George Peppard
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
DEADLOCK—Jeffrey Hunter, Stella Stevens
HATARI—(TC)—John Wayne, Red Buttons
HELL IS FOR HEROES—Bobby Darin, Bob Newhart, Fess Parker
LOVE IN A GOLDFISH BOWL—(TC)—Tommy Sands, Fabian
MY GEISHA—(TC; Panavision)—Shirley MacLaine, Yves Montand
ON THE DOUBLE—(TC; Panavision)—Danny Kaye, Dana Wynter
PLEASURE OF HIS COMPANY, THE—(TC)—Fred Astaire, Debbie Reynolds
SUMMER AND SMOKE—(TC)—Laurence Harvey, Geraldine Page

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

ALL HANDS ON DECK—C-98m.—(CS; DC)—Pat Boone, Buddy Hackett, Barbara Eden—4809 (4-19-61)—Light-weight entertainment
102 **CANADIANS, THE**—MD-85m.—(CS; DC)—Robert Ryan, John Dehner—4802 (3-22-61)—Tale of early Canada for the program
040 **CAPTAIN'S TABLE, THE**—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CRACK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick
111 **CIRCLE OF DECEPTION**—MD-100m.—(CS)—Bradford Dillman, Suzy Parker—4787 (1-25-61)—Good counter intelligence war meller for the program
024 **DAVID AND BATHSHEBA**—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
114 **DAYS OF THRILLS AND LAUGHTER**—COMP-93m.—Produced and written by Robert Youngson—4802 (3-22-61)—Novelty for certain spots
046 **DESIRE IN THE DUST**—D-102m.—(CS)—Raymond Burr, Martha Hyer—4753 (9-28-60)—Interesting drama of small Southern town
DESERT ATTACK—MD-76m.—John Mills, Sylvia Syms—4789 (2-8-61)—Okay English war meller for the program—England
110 **FERRY TO HONG KONG**—MD-103m.—(CS; DC)—Curt Jurgens, Orson Welles, Sylvia Syms—4789 (2-8-61)—Colorful, well-enacted meller
057 **ESTHER AND THE KING**—D-109m.—(CS; DC)—Joan Collins, Richard Egan—4769 (11-23-60)—Interesting costume drama
FIERCEST HEART, THE—MD-91m.—(CS; DC)—Stuart Whitman, Juliet Prowse—4805 (4-5-61)—Programmer has new names to sell.
056 **FLAMING STAR**—101m.—(CS; DC)—Elvis Presley, Barbara Eden—4781 (1-11-61)—Good action entry has Presley draw
030 **FOR THE LOVE OF MIKE**—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade
043 **FRECKLES**—D-84m.—(CS; DC)—Martin West, Carol Christenson—4754 (9-28-60)—Okay entry for the program
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
039 **GODDESS OF LOVE, THE**—MD-68m.—(CS; DC)—Belinda Lee, Jacques Sernas—4765 (11-9-60)—Mediocre fare for the duallers—(English dialogue; made in Italy)
036 **HIGH TIME**—C-103m.—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld—4754 (9-28-60)—Cute comedy
038 **HIGH-POWERED RIFLE, THE**—MD-60m.—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
IDIOT, THE—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
037 **LEGIONS OF THE NILE**—MD-91m.—(CS; DC)—Linda Cristal, Ettore Manni—4766 (11-9-60)—Acceptable for the program—(Dubbed in English; made in Italy)
034 **LET'S MAKE LOVE**—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
102 **LITTLE SHEPHERD OF KINGDOM COME, THE**—108m.—(CS; DC)—Jimmie Rodgers, Luana Patten—4782 (1-11-61)—Entertaining, heart-warming family story
113 **LONG ROPE, THE**—W-61m.—(CS)—Hugh Marlowe, Lisa Montell—4790 (2-8-61)—Program western
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
101 **MARRIAGE-GO-ROUND, THE**—C-98m.—(CS; DC)—Susan Hayward, James Mason, Julie Newmar—4774 (12-7-60)—Cute and amusing man's comedy
104 **MILLIONAIRESS, THE**—C-90m.—(CS; DC)—Sophia Loren, Peter Sellers, Alastair Sim—4787 (1-25-61)—Success depends on name power
031 **MURDER, INC.**—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale

•Fanny		WB
Fast and Sexy	A3	Col.
Fast Set, The		For.
Female Fiends		Miso
Ferry to Hong Kong		Fox
Fever In The Blood, A	A3	WB
Fiercest Heart, The	A2	Fox
•Five Golden Hours		Col.
Five Guns To Tombstone	A1	UA
Flaming Star	A1	Fox
•Flower Drum Song		U-I
For the Love Of Mike	A1	Fox
For Members Only		For.
•Four Horsemen Of The Apocalypse		MGM
Foxhole In Cairo	B	Par.
Freckles	A1	Fox
French Mistress, A	A3	For.
•Francis of Assisi		Fox
From The Terrace	B	Fox
Frontier Uprising	A1	UA

G

Gallant Hours, The	A1	UA
Gambler Wore A Gun, The		UA
General Della Rovere	A2	For.
•Geronimo		UA
•Gidget Goes Hawaiian		Col.
G. I. Blues	B	Par.
Giant of Marathon, The	A2	MGM
Girl In Lovers' Lane, The		Misc.
Girl Of The Night	6P	WB
Go Naked In The World	B	MGM
Goddess of Love, The	B	Fox
Gold Of The Seven Saints	A2	WB
Goliath and the Dragon	A2	A-I
Good Girls Beware		For.
•Goodbye Again		UA
Gorgo	A1	MGM
Grass Is Greener, The	A3	U-I
Great Imposter, The	A2	U-I
Greatest Show On Earth, The—RE	B	Par.
•Green Helmet, The	A1	MGM
•Greengage Summer, The		Col.
Green Carnation, The—See The Trials of Oscar Wilde		
•Gun Fight		UA
•Guns Of The Navarone, The		Col.

H

Hand, The	A2	A-I
Hand In Hand	A1	Col.
Hannibal	A2	WB
•Hatari		Par.
Head of a Tyrant	B	U-I
Heaven On Earth	A1	For.
Hell Is A City	A3	Col.
•Hell Is For Heroes		Par.
Hell To Eternity	B	AA
Hercules Unchained	B	WB
Herod, The Great	B	AA
Heroes Die Young	A3	AA
Hideous Sun Demon, The		Misc.
Hideout In The Sun		Misc.
High-Powered Rifle	A2	Fox
High Time	A1	Fox
Hiroshima, Mon Amour	B	For.
Home Is The Hero	A2	For.
•Homicidal	A2	Col.
•Honeymoon Machine		MGM
Hoodlum Priest, The	A2	UA
Horse With The Flying Tail, The		Misc.
Hound That Thought He Was A Racoon, The	A1	Misc
House Of Usher, The	A2	A-I

I

I Aim At the Stars	A2	Col.
Ice Palace	A2	WB
Idiot, The	A3	Fox
Immoral Mr. Teas, The		Miso.
Inherit the Wind	A3	UA
•Invasion Quartet		MGM
It Happened In Broad Daylight		For.
•It Happened In Athens		Fox
It Started In Naples	A3	Par

J

Jailbreakers, The	A2	AI
Jazz Boat	B	Col.
Jazz On A Summer's Day		Misc.
*Jekyll's Inferno		AI
Journey To The Lost City	A2	A-I
Jungle Cat	A1	Misc.

K

Key Witness	A3	MGM
*King Of Kings, The		MGM
Konga	A2	A-I

L

*Lad: A Dog		WB
*Ladies' Man		Par.
*Lady L		MGM
Last Days Of Pompeii, The	A1	UA
*Last Sunset, The		U-I
*Last Time I Saw Archie, The		UA
Last Woman On Earth, The		Misc.
Leech Woman, The	B	U-I
League Of Gentlemen, The	A3	For.
Left, Right and Center	A1	For.
Legions Of The Nile	B	Fox
Let No Man Write My Epitaph	A3	Col.
Let's Make Love	B	Fox
*Lion Of Sparta		Fox
Little Angel	A1	For.
Little Shepherd of Kingdom Come, The	A1	Fox
Little Shop Of Horrors, The		Misc.
Long Rope, The	A2	Fox
Look In Any Window	B	AA
Lost World, The	A1	Fox
Love And The Frenchwoman	B	For.
*Love In A Goldfish Bowl		Par.
Love Specialist, The		For.
Love Game, The	C	For.
*Lover Come Back		U-I
*Loves Of Salammbo, The		Fox

M

Ma Barker's Killer Brood		Misc.
Macumba Love	B	UA
*Mad Dog Coll		Col.
*Madison Avenue		Fox
Magdalena	C	For.
*Magic Boy, The	A1	MGM
Magnificent Seven, The	A2	UA
*Majority Of One, A		WB
Make Mine Mink	A3	For.
Man In A Cocked Hat	A2	For.
*Marauders, The		WB
Marie Octobre	A2	For.
Marriage-Go-Round	B	Fox
*Master of the World		A-I
*Matter Of Morals, A		UA
*Matter Of Who, A		MGM
*Meet Miss Marple		MGM
Mein Kampf		Col.
Michael Strogoff	A1	For.
Midnight Lace	A2	U-I
Mighty Crusaders, The	A1	For.
Millionairess, The	B	Fox
*Minotaur, The	B	UA
Misfits, The	B	UA
*Misty	A1	Fox
Model For Murder		For.
Monster Of The Piedras Blancas, The		Misc.
Morals Squad		Misc.
*Morgan The Pirate		MGM
*Most Dangerous Man Alive, The		Col.
Murder, Inc.	A3	Fox
Music Box Kid, The	A3	UA
*Mutiny On The Bounty		MGM
My Dog, Buddy	A1	Col.
*My Geisha		Par.
*Mysterious Island		Col.

N

*Naked Edge, The		UA
Naked Jungle, The—RE	A2	Par.
Natchez Trace		Misc.
Never On Sunday	C	For.
Next To No Time		For.
Nightfighters, The	A2	UA
Nights Of Lucretia Borgia, The	B	Col.
No Morals		For.
North To Alaska	A3	Fox

O

Ocean's Eleven	A3	WB
Okefenokee		Misc.
Ole Rex	A1	U-I
*On The Double		Par.
On The Waterfront—RE	A2	Col.

051 **NORTH TO ALASKA**—C-122m.—(CS; DC)—John Wayne, Capucine, Fabian—4765 (11-9-60)—Comedy has angles
029 **ONE FOOT IN HELL**—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
SANCTUARY—D-90m.—(CS)—Lee Remick, Yves Montand—4794 (2-22-61)—Off-beat look at life and love in the south
047 **SECRET OF THE PURPLE REEF, THE**—MD-80m.—(CS; DC)—Jeff Richards, Margia Dean—4762 (10-26-60)—Average programmer
044 **SQUAD CAR**—MD-61m.—Vici Raaf, Paul Bryar—4787 (1-25-61)—For the lower half
025 **SEPTEMBER STORM**—MD-99m.—(Stereovision; CS; DC)—Joanne Dru, Mark Stevens—4758 (10-12-60)—Entertaining entry in 3-D process
116 **SNIPER'S RIDGE**—MD-61m.—(CS)—Jack Ging, Stanley Clements—4790 (2-8-61)—Fair war programmer
035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale of English family—(Filmed in England)
021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6-22-60)—Good Biblical drama can be sold
050 **TESS OF THE STORM COUNTRY**—D-84m.—(CS; DC)—Diane Baker, Jack Ging—4790 (2-8-61)—Interesting version of classic
117 **TRAPP FAMILY, THE**—D-106m.—(DC)—Ruth Leuwerik, Hans Holt—4797 (3-8-61)—Family yarn good for the program—German made; dubbed in English
027 **TRAPPED IN TANGIERS**—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English
032 **39 STEPS, THE**—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England
022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
UPSTAIRS AND DOWNSTAIRS—C-100m.—(DC)—Mylene Demongeot, Michael Craig—4777 (12-21-60)—Cute comedy—English
016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
042 **WALK TALL**—W-60m.—(CS; DC)—Willard Parker, Joyce Meadows—4762 (10-26-60)—Lower half filler
009 **WILD RIVER**—D-110m.—(CS, DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
054 **WIZARD OF BAGHDAD, THE**—C-93m.—(CS; DC)—Dick Shawn, Diane Baker—4777 (12-21-60)—Amusing programmer
033 **YOUNG JESSE JAMES**—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

COMING FEATURES IN ORDER OF RELEASE

June **MISTY**—(CS; DC)—David Ladd, Anne Seymour
May **BIG SHOW, THE**—(C; CS)—Esther Williams, Cliff Robertson
May **RETURN TO PEYTON PLACE**—(C; CS)—Carol Lynley, Jeff Chandler
May **RIGHT APPROACH, THE**—(CS)—Martha Hyer, Frankie Vaughan

COMING

BATTLE AT BLOODY BEACH—(CS)—Audie Murphy, Dolores Michaels
BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Greco
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Stephen Boyd—England
DOUBLE TROUBLE—(CS; DC)—Tommy Noonan, Pete Marshall
FRANCIS OF ASSISI—(CS; C)—Brad Dillman, Stuart Whitman, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MADISON AVENUE—(CS)—Dana Andrews, Eleanor Parker
SNOW WHITE AND THE 3 STOOGES—Carol Heiss, 3 Stooges
QUEEN'S GUARD, THE—(CS)—Raymond Massey, Robert Stevens—England
WILD IN THE COUNTRY—(CS, DC)—Elvis Presley, Hope Lang

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALAMO, THE—D-161m.—(Todd-AO; TC)—John Wayne, Linda Cristal—4762 (10-26-60)—High rating, powerful historical drama—Batjac
AND QUIET FLOWS THE DON—D-107m.—(C)—Elina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and specialty houses—Russian made—English titles
6017 **APARTMENT, THE**—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
6018 **CAGE OF EVIL**—MD-70m.—Ron Foster, Pat Blair—4718 (7-2-60)—Okay programmer—Zenith
6023 **ELMER GANTRY**—D-145m.—(EC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
EXODUS—MD-213m—(Super Panavision 70; TC)—Paul Newman, Eva Marie Saint—4778 (12-21-60)—High rating—Preminger
FACTS OF LIFE, THE—C-103m.—Bob Hope, Lucille Ball—4771 (11-23-60)—Bright, adult comedy has potent name power—H-L-P
FIVE GUNS TO TOMBSTONE—W-71m.—James Brown, Della Sherman—4790 (2-8-61)—Average western—Zenith
FRONTIER UPRISING—W-68m.—James Davis, Nancy Hadley—4790(2-8-61)—Cowboys, Indians, Mexicans and the U.S. Cavalry ride again—Zenith
6014 **GALLANT HOURS, THE**—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
GAMBLER WORE A GUN, THE—W-66m.—James Davis, Merry Anders—4810 (4-19-61)—Average western for action spots—Zenith
HOODLUM PRIEST, THE—D-101m.—Don Murray, Larry Gates—4794 (2-22-61)—High rating drama—Murray-Wood
INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)
6020 **LAST DAYS OF POMPEII, THE**—MD-103m.—(Supertotalscope; C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
6016 **MACUMBA LOVE**—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
MAGNIFICENT SEVEN, THE—D-126m.—(Panavision; DC)—Yul Brynner, Eli Wallach—4758 (10-12-60)—Quality action entry—Mirisch
MISFITS, THE—D-124m.—Clark Gable, Marilyn Monroe—4790 (2-8-61)—Unusual, absorbing and adult entry—Seven Arts
6015 **MUSIC BOX KID, THE**—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
6025 **NIGHT FIGHTERS, THE**—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9-14-60)—Irish revolt programmer—Made in Ireland—D.R.M.-Stross
OPERATION BOTTLENECK—MD-78m.—Ron Foster, Miiko Taka—4794 (2-22-61)—Lower half war meller—Zenith
POLICE DOG STORY, THE—MD-61m.—James Brown, Merry Anders—4791 (2-8-61)—Family-type meller for duallers—Zenith
6019 **STUDS LONIGAN**—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
6024 **WALKING TARGET, THE**—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith

COMING FEATURES IN ORDER OF RELEASE

Mar. **MATTER OF MORALS, A**—Maj-Britt Nillsson
Apr. **MINOTAUR, THE**—Bob Mathias
May **DR. BLOOD'S COFFIN**—Kieron Moore, Hazel Court
May **SNAKE WOMAN**—Susan Travers

COMING

BOY WHO FOUND $100,000—Wanda Hendrix, Don Beddoe, Roger Mobley—Harvard
GERONIMO—(TC)—Chuck Connors
GUN FIGHT—James Brown—Zenith
GOODBYE AGAIN—Ingrid Bergman, Yves Montand—Argus
LAST TIME I SAW ARCHIE—Robert Mitchum, Jack Webb, Martha Hyer—Mark VII, Ltd.
NAKED EDGE, THE—Gary Cooper, Deborah Kerr—Pennebaker-Baroda
PARIS BLUES—Paul Newman, Joanne Woodward—Pennebaker
POCKETFUL OF MIRACLES—Glenn Ford, Bette Davis, Hope Lange—Capra
REVOLT OF THE SLAVES—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
SOMETHING WILD—Carroll Baker, Ralph Meeker—Prometheus
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
THREE ON A SPREE—Jack Watling, Carole Lesley—Caralan
VALIANT, THE—John Mills, Ettore Manni—B. H. P.
WEST SIDE STORY—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch
WHEN THE CLOCK STRIKES—James Brown, Merry Anders—Harvard
YOUNG SAVAGES, THE—Burt Lancaster, Shelley Winters—Hecht

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
BLAST OF SILENCE—MD-77m.—Allen Boren, Molly McCarthy—4810 (4-19-61)—Better program entry
6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-6-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6103 **GRASS IS GREENER, THE**—C-105m.—(TC; Technirama)—Cary Grant, Deborah Kerr—4775 (12-7-60)—Sophisticated, adult comedy headed for big business
6104 **GREAT IMPOSTOR, THE**—CD-112m.—Tony Curtis, Joan Blackman—4771 (11-23-60)—Highly entertaining entry
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6014 **LEECH WOMAN, THE**—MD-77m.—Ccleen Gray, Philip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6101 **MIDNIGHT LACE**—D-108m—(EC)—Doris Day, Rex Harrison—4763 (10-26-60)—Lush, name-filled suspense drama looks like box-office winner
OLE REX—D-40m.—(EC)—Rex, Billy Hughes—4802 (3-22-61)—Good featurette programmer
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
POSSE FROM HELL—W-89m.—(EC)—Audie Murphy, Zohra Lampert—4802 (3-22-61)—Good western
6109 **SECRET WAYS, THE**—D-112m.—Richard Widmark, Sonja Ziemann—4802 (3-22-61)—Taut espionage thriller should please—Made in Europe
6020 **SEVEN WAYS FROM SUNDOWN**—W-86m.—(EC)—Audie Murphy, Venetia Stevenson—4758 (10-12-60)—Very good western
6017 **S. O. S PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
6070 **SPARTACUS**—D-189m.—(Super Technirama 70; TC)—Kirk Douglas, Laurence Olivier, Jean Simmons—4759 (10-12-60)—High-rating epic ranks with the best
TOMBOY AND THE CHAMP—D-92m. (EC)—Candy Moore, Ben Johnson—4791 (2-8-61)—Good family programmer
WINGS OF CHANCE—MD-76m.—(EC)—Jim Brown, Frances Rafferty—4798 (3-8-61)—Okay programmer

COMING FEATURES IN ORDER OF RELEASE

Jan. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Feb. **SHAKEDOWN, THE**—Terence Morgan, Hazel Court—England
Mar. **ROMANOFF AND JULIET**—(C)—Peter Ustinov, Sandra Dee, John Gavin
May **PHARAOH'S WOMAN**—(C)—Linda Cristal, John Drew Barrymore, Jr.

COMING

BACK STREET—(C)—Susan Hayward, John Gavin, Vera Miles
CAPE FEAR—(EC)—Gregory Peck, Polly Bergen
COME SEPTEMBER—(Panavision; C)—Rock Hudson, Gina Lollobrigida, Sandra Dee
CURSE OF THE WEREWOLF—(C)—Clifford Evans, Yvonne Romaine
FLOWER DRUM SONG—(C)—Nancy Kwan, James Shigeta
LAST SUNSET, THE—(C)—Rock Hudson, Dorothy Malone, Kirk Douglas
LOVER COME BACK—(C)—Rock Hudson, Doris Day, Tony Randall
OUTSIDER, THE—Tony Curtis, Miriam Colon
SHADOW OF THE CAT—Andre Morell, Barbara Shelley
TAMMY TELL ME TRUE—(C)—Sandra Dee, John Gavin
TROUBLE IN THE SKY—Michael Craig, Elizabeth Seal, Peter Cushing—English-made

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angle
005 **DARK AT THE TOP OF THE STAIRS, THE**—D-123m.—(TC)—Robert Preston, Dorothy McGuire—4754 (9-28-60)—Well-made interesting adult entry
008 **FEVER IN THE BLOOD, A**—D-117m.—Efrem Zimbalist, Jr., Angie Dickinson—4787 (1-25-61)—Interesting dramatic fare on world of politics
004 **GIRL OF THE NIGHT**—D-99m.—Anne Francis, Lloyd Nolan—4759 (10-12-60)—Exploitable clinical study of a prostitute—for adults only
009 **GOLD OF THE SEVEN SAINTS**—MD-88m.—(WarnerScope)—Clint Walker, Leticia Roman—4791 (2-8-61)—Good outdoor action entry
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylvia Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama; Alaska and its people
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
PARRISH—D-140m.—(TC)—Troy Donahue, Claudette Colbert—4798 (3-8-61)—Interesting drama, particularly for the gals
PORTRAIT OF A MOBSTER—MD-108m.—Vic Morrow, Leslie Parrish—4803 (3-22-61)—Good gangster yarn for action spots
003 **SINS OF RACHEL CADE, THE**—D-123m.—(TC)—Angie Dickinson, Peter Finch—4798 (3-8-61)—Highly interesting drama with "Congo" background
007 **SUNDOWNERS, THE**—D-133m.—(TC)—Deborah Kerr, Robert Mitchum—4766 (11-9-60)—Highly interesting drama
002 **SUNRISE AT CAMPOBELLO**—BIO D-143m.—(TC)—Ralph Bellamy, Greer Garson—4754 (9-28-60)—Quality picturization of hit stage play
010 **WHITE WARRIOR, THE**—MD-86m.—(TC; DYALI-SCOPE)—Steve Reeves, Georgia Moll—4791 (2-8-61)—Okay action spectacle for the program—Italian-made; dubbed in English

COMING

May **STEEL CLAW, THE**—(C)—George Montgomery
June **FABULOUS WORLD OF JULES VERNE**—(MystiMation)—Ernest Revere, Louis Locke
June **BIMBO THE GREAT**—(EC; Scope)—Charles Holm, Maryanne Shields

COMING FEATURES IN ORDER OF RELEASE

CLAUDELLE INGLISH—Diane McBain, Arthur Kennedy
COUCH, THE—Grant Williams, Shirley Knight
FANNY—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
LAD: A DOG—(TC)—Peggy McCay, Peter Breck
MAJORITY OF ONE, A—(C)—Rosalind Russell, Alec Guinness
MARAUDERS, THE—Jeff Chandler, Ty Hardin
ROMAN SPRING OF MRS. STONE, THE—Vivien Leigh, Warren Beatty
SPLENDOR IN THE GRASS—(TC)—Natalie Wood, Warren Beatty
SUSAN SLADE—(TC)—Troy Donahue, Connie Stevens, Dorothy McGuire

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ABSENT MINDED PROFESSOR, THE—C-97m.—Fred MacMurray, Nancy Olson—4794 (2-22-61)—Very funny entry for everyone—Buena Vista
BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup
CAREER GIRL—NOV-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
CAREER GIRLS ON A NAKED HOLIDAY—NOV.-65m.—Zelda Supplee—4798 (3-8-61)—Another nudist colony exposition—Brenner
CODE OF SILENCE—MD-75m.—Terry Becker, Elisa Loti—4775 (12-7-60)—Lower half meller Sterling World Dist.
COLD WIND IN AUGUST, A—D-80m.—Lola Albright, Scott Marlowe—4782 (1-11-61)—Sizzler for adults only—Aidart
COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
CROWNING EXPERIENCE, THE—D-102m.—(TC)—Muriel Smith, Louis Byles—4775 (12-7-60)—Has angles and appeal—Moral Re-Arament
DEAD ONE, THE—MD-70m.—(Ultrascope; EC)—Linda Ormond, John Mackay—4795 (2-22-61)—Mild horror entry for duallers—Mardi Gras
FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
GIRL IN LOVERS' LANE, THE—MD-78m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup
GIRL IN ROOM 13—MD-79m.—(EC)—Brian Donlevy, Andrea Bayard—4803 (3-22-61)—Okay meller for duallers—Made in Brazil—Astor
HIDEOUS SUN DEMON, THE—MD-74m.—Robert Clarke, Patricia Manning—4798 (3-8-61)—Science fiction horror for lower half—Pacific Int.
HIDEOUT IN THE SUN—NOV-72m.—(EC)—No credits available—4735 (8-31-60)—Fair nudist novelty—Astor
HORSE WITH THE FLYING TAIL, THE—DOC-48m.—(TC)—Nautical—4806 (4-5-61)—Okay novelty featurette, especially for horse lovers—Buena Vista
HOUND THAT THOUGHT HE WAS A RACOON, THE—NOV-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista
IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
JAZZ ON A SUMMER'S DAY—COMP-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy

One-Eyed Jacks	A3	Par.
One Foot In Hell	A3	Fox
One Hundred And One Dalmatians	A11	Misc.
Operation Bottleneck	A2	UA
*Operation Camel	A	A-I
Operation Eichmann	A3	AA
Oscar Wilde	C	For.
Ostrich Has Two Eggs, The		For.
*Outsider, The		U-I

P

*Paris Blues		UA
Parrish	B	WB
Passport To China	A1	Col.
Pay or Die	A2	AA
Payoff With Love		For.
Pepe	A1	Col.
*Pharaoh's Woman		U-I
Picnic On The Grass		For.
Platinum High School	B	MGM
Please Turn Over	A3	Col.
*Pleasure of His Company, The		Par.
Plunderers, The	A3	AA
*Pocketful Of Miracles		UA
Police Dog Story	A1	UA
Portrait In Black	A3	U-I
Portrait Of A Mobster	B	WB
Portrait Of A Sinner	B	A-I
Posse From Hell	A2	U-I
Prime Time, The	B	Misc.
Prisoner of the Volga	A2	Par.
Private Property	C	Misc.
*Private Lives of Adam and Eve, The	B	U-I
Psycho	B	Par.

Q

*Queen's Guard, The		Fox

R

Raisin In The Sun, A	A2	Col.
Rat Race, The	B	Par.
Raymie	A1	AA
*Reptilicus		A-I
Rest Is Silence, The		For.
*Return To Peyton Place		Fox
*Revolt of the Slaves		UA
*Right Approach, The	B	Fox
*Ring Of Fire	A3	MGM
Ritual Of Love		For.
Rocket Attack, U. S. A.		Misc.
*Roman Spring Of Mrs. Stone, The		WB
*Romanoff and Juliet	A1	U-I
Royal Ballet, The		For.
Rue De Paris	A3	For.

S

*St. George And The 7 Curses		UA
Sanctuary	B	Fox
Santa Claus	A1	For.
Saturday Night And Sunday Morning		For.
Savage Eye, The	C	Misc.
Savage Innocents	A3	Par.
School For Love		For.
School for Scoundrels	A2	For.
*Scream Of Fear		Col.
*Secret Of Monte Cristo, The		MGM
Secret of the Purple Reef	A2	Fox
Secret Partner, The	A2	MGM
Secret Ways, The	A2	U-I
September Storm	B	Fox
Serengeti Shall Not Die	A1	AA
Seven Ways From Sundown	A2	U-I
Sex Kittens Go To College	B	AA
Sexpot		For.
*Shadow Of The Cat		U-I
Shadows		Misc.
*Shakedown, The	B	U-I
She Walks By Night		For.
She Was Like A Wild Chrysanthemum		For.
Sign of Zorro		Misc.
Sin and Desire		For.
Sin of Rachel Cade, The	A3	WB
Ski Troop Attack		Misc.
*Snake Woman		UA
Sniper's Ridge	A2	Fox
*Snow White And The 3 Stooges		Fox
Solid Gold Cadillac, The—RE	A2	Col.
*Something Wild		UA
Song of Sister Maria, The	A1	For.
Song Without End	A2	Col.
Sons and Lovers	B	Fox
S. O. S. Pacific	A2	U-I
Spartacus	A3	U-I
Spessart Inn, The		For.
*Splendor In The Grass		WB
Squad Car	B	Fox
*Steel Claw, The	A2	WB
*Stop Me Before I Kill		Col.
Stop, Look and Laugh	A1	Col.
*Stop Me Before I Kill		Col.
Story of Ruth, The	A1	Fox
Strangers When We Meet	B	Col.
Stranglers of Bombay	B	Col.
Studs Lonigan	B	UA
Subterraneans, The	A3	MGM
*Summer and Smoke		Par.
Sundowners, The	A2	WB
Sun Lovers Holiday		Mis.
Sunrise at Campobello	A2	WB
Surprise Package	B	Col.
*Susan Slade		WB
Swiss Family Robinson	A1	Misc.
Sword of Sherwood Forest	A1	Col.

T

•Tammy Tells Me True		U-I
•Tartars, The		MGM
Tarzan The Magnificent	A2	Par.
Teacher And The Miracle, The		For.
Teenage Zombies		Misc.
Ten Who Dared	A1	Misc.
Terror Of The Tongs	B	Col.
Tess of the Storm Country	A2	Fox
They Were Ten		For.
•Thief Of Baghdad, The		MGM
Thirteen Ghosts	A1	Col.
39 Steps	A1	Fox
Three Blondes In His Life		Misc.
•Three On A Spree		UA
Three Worlds Of Gulliver	A1	Col.
Thunder In Carolina	B	Misc.
•Thunder Of Drums, A		MGM
•Time Bomb		AA
Time Machine, The	A2	MGM
To Live (Ikuru)	A3	For.
Tomboy And The Champ	A1	U-I
Tormented, The	A2	AA
Trapp Family, The	A1	Fox
Trapped in Tangiers	A2	Fox
Tread Softly Stranger		For.
Trials Of Oscar Wilde, The (Green Carnation, The)	C	For.
•Trouble In The Sky		U-I
Tunes Of Glory	A3	For.
Twelve Hours To Kill	A1	Fox
Twelve To The Moon	A1	Col.
•Twenty Plus Two		AA
•Two Loves	B	MGM
•Two Rode Together		Col.
Two Way Stretch	A2	For.

U

Under Ten Flags	A1	Par.
•Underwater City, The		Col.
Underworld, U. S. A.	B	Col.
•Unfaithfuls, The	A3	AA
Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods	A2	Fox
•Valiant, The		UA
Village Of The Damned, The	A2	MGM
Virgin Spring, The	A3	For.

W

Wackiest Ship In The Army, The	A1	Col.
Walk Like A Dragon	A2	Par.
Walk Tall	A1	Fox
Walking Target	A2	UA
•Warrior Empress, The		Col.
Watch Your Stern	A1	For.
Weddings and Babies		Misc.
•West Side Story		UA
•When The Clock Strikes		UA
Where The Boys Are	B	MGM
Where The Hot Wind Blows	B	MGM
White Warrior, The	A2	WB
Why Must I Die?	A3	A-I
Wicked Go To Hell, The	B	For.
•Wild In The Country		Fox
Wild One, The—RE	B	Col.
Wild Ride, The		Misc.
Wild River	B	Fox
Wild Youth		Misc.
Wings Of Chance	A1	U-I
Wizard of Baghdad, The	A1	Fox
•Wonders Of Aladdin, The		MGM
World Of Suzie Wong, The	B	Par.
Would-Be Gentleman, The	A1	For.

Y

Young Have No Time, The	A3	For.
Young Jesse James	B	Fox
Young Love		For.
Young One, The	A3	Misc
•Young Savages, The		UA

JUNGLE CAT—NOV-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista
LAST WOMAN ON EARTH, THE—MD-71m.—(VistaScope; EC)—Anthony Carbone, Betsy Jones-Moreland—4795 (2-22-61)—mediocre science fiction for duallers.—Filmgroup
LITTLE SHOP OF HORRORS, THE—MD-70m.—Jonathan Haze, Jackie Joseph—4795 (2-22-61)—Exploitable, but overdone horror satire—Filmgroup
MA BARKER'S KILLER BROOD—MD-81m.—Lurene Tuttle—4772 (11-23-60)—Exploitale gangster meller—Filmservice Dist.
MONSTER OF PIEDRAS BLANCAS, THE—MD-72m.—John Harmon, Jeanne Carmen—4782 (1-11-61)—Horror programmer—Filmservice Dist. Corp.
MORALS SQUAD—MD-60m.—Bob O'Connell, Beverly Bennett—4775 (12-7-60)—Exploitable vice meller—Brenner
NATCHEZ TRACE—MD-80m—Zachary Scott, Marcia Henderson—4764 (10-26-60)—Okay historical action meller—Panorama
OKEFENOKEE—MD-76m.—Peter Coe, Peggy Maley—4782 (1-11-61)—Novel locale helps program meller—Filmservice Dist. Corp
ONE HUNDRED AND ONE DALMATIONS—CAR-80m.—(TC)—Highly entertaining Disney cartoon feature—4787 (1-25-61)—Buena Vista
PRIME TIME, THE—MD-76m.—JoAnn LeCompte, James Brooks—4760 (10-12-60)—Amateurish 'teen-age meller for lower half—Mid Continent
PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation
ROCKET ATTACK, U. S. A.—MD-68m.—Monica Davis, John McKay—4795 (2-22-61)—Lower half filler—Exploit Films
SAVAGE EYE, THE—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley
SHADOWS—D-87m.—Lelia Goldoni, Ben Carruthers—4806 (4-5-61)—Off-beat entry for art, specialty houses—Lion International
SIGN OF ZORRO, THE—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista
SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup
SUN LOVERS HOLIDAY—65m.—(CS; EC)—Siomara and Mario Benvenuiti—4776 (12-7-60)—Another nudist colony novelty—Made in Brazil—English commentary—Astor
SWISS FAMILY ROBINSON—D-126m.—(TC; Panavision)—John Mills, Dorothy McGuire—4768 (11-9-60)—High rating adventure for family trade—Buena Vista
TEN WHO DARED—MD-92m.—(TC)—Brian Keith, John Beal—4756 (9-28-60)—Good adventure yarn—Buena Vista
TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor
THREE BLONDES IN HIS LIFE—MD-84m.—Jack Mahoney, Greta Thyssen—4803 (3-22-61)—Strictly for the duallers—Cinema Associates
THUNDER IN CAROLINA—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco
WEDDINGS AND BABIES—D-81m.—Viveca Lindfors, John Myhers—4768 (11-9-60)—For art houses—Morris Engel
WILD RIDE, THE—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup
WILD YOUTH—MD-70m.—Robert Hutton, Carol Ohmart—4760 (10-12-60)—For the lower half—Cinema Associates
YOUNG ONE, THE—D-96m.—Zachary Scott, Bernie Hamilton, Key Meersman—4792 (2-8-61)—Interesting drama on sex and the south for adult audiences—Valiant

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ARGENTINE

END OF INNOCENCE—D-76m.—Elsa Daniel, Lautare Mura—4756 (9-28-60)—Okay for art and specialty spots—Titles—Kingsley-Int.

ENGLISH

ANGRY SILENCE, THE—D-95m.—Richard Attenborough, Pier Angeli—4782 (1-11-61)—Well-made import on union activity—Valiant
BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental
CARRY ON, NURSE—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor
COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare
ENTERTAINER, THE—D-97m.—Sir Laurence Olivier, Brenda de Banzie—4759 (10-12-60)—Off-beat, interesting entry for art and specialty spots—Continental
FAST SET, THE—C-84m.—Agnes Laurent, Philippe Nicaud—4810 (4-19-61)—Strictly for the exploitation spots in censor-free areas—Dubbed in English—Audubon
FOR MEMBERS ONLY—NOV-87m.—(TC)—Brian Cobby, Shelley Martin—4759 (10-12-60)—Sexploitation nudist film for fast buck spots—Union
FRENCH MISTRESS, A—C-98m.—Cecil Parker, Agnes Laurent—4782 (1-11-61)—Amusing import—Films Around The World
GREEN CARNATION, THE—See the Trials of Oscar Wilde
LEAGUE OF GENTLEMEN—D-114m.—Jack Hawkins, Nigel Patrick—4799 (3-8-61)—Highly entertaining entry—Kingsley Int.
LEFT, RIGHT AND CENTER—C-95m.—Alastair Sim, Ian Carmichael, Patricia Bredin—4767 (11-9-60)—Good English satirical comedy for art, specialty spots—BCG
MAKE MINE MINK—C-99m.—Terry Thomas, Athene Seyler—4783 (1-11-61)—Mirth-making import—Continental
MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America
MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates
NEXT TO NO TIME—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America
OSCAR WILDE—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World
ROYAL BALLET, THE—BALLET-131m.—(EC)—Margot Fonteyn, Michael Somes—4760 (10-12-60)—Exquisite ballet film for art spots—Lopert
SATURDAY NIGHT AND SUNDAY MORNING—D-90m.—Albert Finney, Rachel Roberts—4807 (4-5-61)—Highly interesting import—Continental
SCHOOL FOR SCOUNDRELS—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental
TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for pregram—Bentley
TRIALS OF OSCAR WILDE, THE (GREEN CARNATION, THE)—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick
TUNES OF GLORY—106m.—(TC)—Alec Guinness, John Mills, Susannah York—4783 (1-11-61)—High rating drama for discriminating audiences—Lopert
TWO WAY STRETCH—C-87m.—Peter Sellers, Irene Handl—4796 (2-22-61)—Cute, amusing comedy—Show Corporation of America
WATCH YOUR STERN—C-88m.—Kenneth Connor, Joan Sims—4807 (4-5-61)—Cute comedy import—Magna Pictures

FINNISH

YOUNG LOVE—D-81m.—Peter Weckstrom, Tea Ista—4784 (1-11-61)—Interesting import for art spots—Dubbed in English—Film Representations

FRENCH

BELLES AND BALLET—Ballet-92m.—(EC)—Ballet De L'Etoile of Paris—4778 (12-21-60)—Ballet entry for art spots—Excelsior—
BIG CHIEF, THE—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental
BREATHLESS—D-89m.—Jean Seberg, Jean-Paul Belmono—4795 (2-22-61)—"New Wave" import is for adults in art spots—English titles—Films Around The World
COME DANCE WITH ME—MD-91m.—(EC)—Brigitte Bardot, Henri Videl—4772 (11-23-60)—Cute BB entry for adults, art and specialty spots—English Titles—Kingsley—Int.
DEVIL'S COMMANDMENT, THE—MD-73m.—Gianna Maria Canale, Carlo D'Angelo—4778 (12-21-60)—Horror meller passes time—Dubbed in English—RCIP
DOG, A MOUSE AND A SPUTNICK, A—C-85m.—Noel Noel, Denise Grey—4766 (11-9-60)—Fairly amusing comedy—Dubbed in English—Films Around The World
GOOD GIRLS BEWARE—MD-76m.—Antonella Lualdi, Robert Hossein—4767 (11-9-60)—Sexy French gangster meller—Dubbed in English—Fanfare
HIROSHIMA, MON AMOUR—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International
LOVE AND THE FRENCHWOMAN—COMP.-139m.—Martine Lambert, Annie Sinigalia, Martine Carol—4803 (3-22-61)—Entertaining import for art spots—Titles and narration—Kingsley-Int.
LOVE GAME, THE—D-88m.—Jean-Pierre Cassel, Genevieve Cluny—4767 (11-9-60)—Okay entry for art spots—English titles—Films Around The World
MARIE OCTOBRE—D-98m.—Danielle Darrieux, Bernard Blier—4763 (10-26-60)—Compelling import for art spots—English titles—Lopert
MODIGLIANI OF MONTPARNASSE—D-110m.—Gerard Philipe, Lilli Palmer—4806 (4-5-61)—Okay art house entry—English titles—Continental
NO MORALS—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin
OSTRICH HAS TWO EGGS, THE—C-89m.—Pierre Fresnay, Simone Renant—4767 (11-9-60)—Cute comedy for adults at art, specialty spots—English titles—Janus
PICNIC ON THE GRASS—C-91m.—(EC)—Paul Meurise, Catherine Rouvel—4783 (1-11-61)—Amusing import for art spots—Titles—Kingsley-Union
RITUAL OF LOVE—DIC-73m.—(EC)—4756 (9-28-60)—Exploitable anthropological subject for artspots—English narration—Pacemaker
RUE DE PARIS—D-90m.—Jean Gabin, Marie-Jose Nat—4792 (2-8-61)—Good entry for art, specialty spots—English titles—Lopert
SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA
SEXPOT—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles—Mishkin
SIN AND DESIRE—D-77m.—Francoise Arnoul, Andre LeGall—4763 (10-26-60)—Import not of art house calibre—Dubbed in English—Atlantis

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare
WOULD-BE GENTLEMAN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

GERMAN

CONFESS, DR. CORDA—D-101m.—Hardy Kruger, Elisabeth Muelier—4766 (11-9-60)—Well-made, suspenseful import—English titles—President
HIPPODROME—MD-96m.—(C)—Gerhard Riedmann, Margit Nunke—4803 (3-22-61)—Good circus melier—Dubbed in English—Continental
IT HAPPENED IN BROAD DAYLIGHT—D-97m.—Henix Ruhmann, Gert Frobe—4767 (11-9-60)—Absorbing crime yarn—Dubbed in English—Continental
REST IS SILENCE, THE—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Films Around The World
SHE WALKS BY NIGHT—D-85m.—Belinda Lee—4731 (8-17-60)—Adult fare for specialty spots—Dubbed in English—Woolner
SPESSART INN, THE—C-99m.—(C)—Liselotte Pulver, Carlos Thompson—4807 (4-5-61)—Entertaining import—Titles—Casino
MAGDALENA—MD-82m.—Sabina Sesselman—4776 (12-7-60)—Fair, sex-ridden case history of a girl gone wrong—Dubbed in English—Buhawk

GREEK

NEVER ON SUNDAY—C-91m.—Melina Mercouri, Jules Dassin—4763 (10-26-60)—Delightful comedy is art house winner and could surprise elsewhere—English dialogue—Lopert

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

IRELAND

HOME IS THE HERO—D-83m.—Arthur Kennedy, Eileen Crowe—4799 (3-8-61)—Interesting Irish drama—Show Corporation

ISRAELI

THEY WERE TEN—D-105m.—Ninette, Oded Teomi—4810 (4-19-61)—Interesting Israeli import—English titles—Schwartz-Sachson

ITALIAN

ADVENTURE, THE—D-145m.—Monica Vitti, Gabriele Ferzetti—4806 (4-5-61)—Interesting import for art spots—English titles—Janus
ANNA'S SIN—D-86m.—Ann Vita, Ben E. Johnnson—4806 (4-5-61)—Fair tale of miscegination and mystery—Dubbed in English—Atlantis
GENERAL DELLA ROVERE—D-139m.—Vittorio de Sica, Hannas Messemer—4783 (1-11-61)—Well-made import of war-time intrigue—Titles—Continental
BIG DEAL ON MADONNA STREET, THE—C-91m.—Vittorio Gassman, Rossana Rory, Toto—4778 (12-21-60)—Highly entertaining comedy import—English titles—UMPO
HEAVEN ON EARTH—D-84m.—(EC)—Barbara Florian, Charles Fawcett—4763 (10-26-60)—Interesting tour of Rome with romantic dressing—Dubbed in English—JB Film Dist.
LOVE SPECIALIST, THE—C-104m.—(TE; TC)—Diana Dors, Vittorio Gassman—4756 (9-28-60)—Light weight import can be sold in some spots on name values—Dubbed in English—Madison
MIGHTY CRUSADERS, THE—SPEC-87m.—(SC; C)—Francisco Rabal, Sylva Koscina—4799 (3-8-61)—Yet another Italian-made spectacle—Dubbed in English—Falcon
TEACHER AND THE MIRACLE, THE—88m.—Aldo Fabrizi, Eduardo Nevola—4807 (4-5-61)—Heart-touching import—Dubbed in English—President

JAPANESE

CARMEN COMES HOME—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon
PAYOFF WITH LOVE—CD-104m.—(Grandscope; EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan
SHE WAS LIKE A WILD CHRYSANTHEMUM—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon
TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

MEXICAN

LITTLE ANGEL—D-90m.—(EC)—Maria Gracia—4783 (1-11-61)—Good entry for children, family and program—Dubbed in English—K. Gordon Murray
SANTA CLAUS—FAN-94m.—(EC)—Joseph Elias Moreno—4760 (10-12-60)—For the kiddies—Dubbed in English—K. Gordon Murray

SPANISH

SONG OF SISTER MARIA, THE—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—Dubbed in English—Citation

SWEDISH

DREAMS—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus
VIRGIN SPRING, THE—D-88m.—Max von Sydow, Birgitta Valberg—4776 (12-7-60)—Well-made, interesting but unpleasant import—English titles—Janus

U.S.S.R.

BALLAD OF A SOLDIER—MD-92m.—Vladimir Ivashev, Zhanna Prokhorenko—4795 (2-22-61)—Excellent in any language—English titles—Union

YUGOSLAVIAN

MICHAEL STROGOFF—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

For Theatre-Tested and Approved **THEATRE FORMS AND SYSTEMS** write to ***EXHIBITOR BOOK SHOP!***

Actual sample sheets of all "Plus Services" will be sent on written request.

IT'S THIS EASY: fill in data below . . . attach cash, check or money order in the desired amount . . . and send this stub to—
MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Please check √

ONE YEAR 50 Issues } $2.00
TWO YEARS 100 Issues } $3.50
THREE YEARS 150 Issues } $5.00

Foreign—$5.00 per yr.

Theatre or Firm _____
Mailing Address _____
_____
City _____ State _____
If copies are to be addressed to an individual, please state:
Individual's Name _____ Title _____

Opinion Maker of the Motion Picture Industry!



There is no other service as complete, as accurate, or as accessible as the **SERVISECTION** *at which you are looking.*

•

TO HAVE IT SERVE YOU REGULARLY, BECOME A REGULAR SUBSCRIBER TO

MOTION PICTURE EXHIBITOR

FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1959-'60 and 1960-'61 SEASONS

(This is a listing of all production numbers and release dates. as made available by the companies on 1959-'60 and 1960-'61, produot, accurate to time of publication—Ed.)

Allied Artists

6003 Sex Kittens Go To College....Aug.
6004 Pay or Die....June
6006 Raymie....July
6007 Hell to Eternity....Sept.
6009 Caltiki, The Immortal Monster....Sept.
6010 The Tormented....Sept.
6012 Bloody Brood....Oct'
6013 Serengeti Shall Not Die....Oct.
6101 Look In Any Window....Jan.
6008 The Plunderers....Nov.
6014 Heroes Die Young....Nov.
6015 The Unfaithfuls....Nov.
6016 Herod The Great....Dec.
6101 Look In Any Window....Jan.
6102 Dondi....Mar.
6103 Operation Eichmann....Mar.
6104 Time Bomb....April
6105 Angel Baby....May
6106 David and Goliath....June
6107 The Big Bankroll....June
6108 Brainwashed....July
6109 Armored Command....July
6110 Twenty Plus Two....July

American-International

502 The House Of Usher....July
504 Why Must I Die?....June
505 Beyond the Time Barrier....Aug.
506 Amazing Transparent Man....Aug.
507 Portrait Of A Sinner....Jan.
508 Journey to the Lost City....Oct.
509 Goliath and the Dragon....Dec.
601 The Hand....Mar.
602 Black Sunday....Feb.
603 Konga....Mar.
604 Jekyll's Inferno....May
605 Operation Camel....May
606 Beware of Children....April

Columbia

425 Killers of Kilimanjaro....May
426 Man On A String....May
427 The Stranglers of Bombay....May
426 The Electronic Monster....May
429 The Mountain Road....June
430 Battle In Outer Space....June
431 12 To The Moon....June
449 Barefoot Mailman—RE....
450 My Dog, Buddy....June
470 Swan Lake....Dec.
501 Strangers When We Meet....July
502 Thirteen Ghosts....July
503 Stop, Look, Laugh....July
504 Nights of Lucretia Borgia....Aug.
505 The Enemy General....Sept.
506 All The Young Men....Sept.
507 Fast and Sexy....Sept.
508 As The Sea Rages....Sept.
509 The Wild One—RE....Oct.
510 On The Waterfront—RE....Oct.
511 Song Without End....July
512 I Aim At The Stars....Oct.
513 Let No Man Write My Epitaph....Oct.
514 Surprise Package....Nov.
515 I'm All Right, Jack....Oct.
516 Hell Is A City....Nov.
517 The 3 Worlds Of Gulliver....Dec.
516 Please Turn Over....Dec.
519 Jazz Boat....Dec.
The Wackiest Ship In The Army....Jan.
Sword Of Sherwood Forest....Jan.
Hand In Hand....Feb.
The Warrior Empress....May
Passport to China....Feb.
Underworld U. S. A....Mar.
Pepe....Mar.
Cry For Happy....Mar.
The Terror of the Tongs....Mar.
Born Yesterday—RE....Mar.
The Solid Gold Cadillac—RE....Mar.
Five Golden Hours....April
A Raisin In The Sun....April
Stop Me Before I Kill....Apr l

MGM

14 Platinum High School....May
15 The Giant Of Marathon....May
16 The Adventures Of Huckleberry Finn....June
17 Bells Are Ringing....July
19 The Day They Robbed The Bank Of England....July
Don Quixote—USSR....May
20 All the Fine Young Cannibals....Aug.
101 The Angel Wore Red....Sept.
102 The Subterraneans....Sept.
103 The Key Witness....Oct.
104 Where The Hot Wind Blows....Oct
105 Gorgo....Jan.
106 Butterfield 6....Nov.
107 Magic Boy....
108 Cimarron....Dec.
109 The Village Of The Damned....Jan
110 Where The Boys Are....Dec.
111 Go Naked In The World....Feb
112 Colossus of Rhodes....
113 Atlantis, The Lost Continent....May
114 Gone With The Wind—RE....
115 The Secret Partner....Mar.
116 The Green Helmet....April
117 Two Loves....May
118 Bridge To The Sun....June

Paramount

5916 Five Branded Women....May
5918 The Greatest Show On Earth—RE....May
5921 Prisoner Of The Volga....June
5922 Walk Like A Dragon....June
5923 The Rat Race....July
5924 The Bell Boy....July
5925 Tarzan The Magnificent....July
5926 Psycho....Aug.
5927 It Started In Naples....Sept.
6001 The Boy Who Stole A Million....Sept
6002 Under 10 Flags....Sept.
6004 The Savage Innocents....Feb
6005 G. I. Blues....Nov.
6006 A Breath Of Scandal....Oct.
6007 Cinder Fella....Dec.
6006 The World Of Suzie Wong....Feb.
Blueprint For Robbery....Jan.
R6011 Elephant Walk—RE....Jan.
R6012 The Naked Jungle—RE....Jan.
6010 All In A Night's Work....April
6013 Foxhole In Cairo....April
6014 One-Eyed Jacks....May
Breakfast At Tiffany's....
Blood And Roses....

20th-Fox

004 Bobbikins....June
009 Wild River....June
013 13 Fighting Men....May
015 Operation Amsterdam....June
018 Crack In The Mirror....May
021 The Story Of Ruth....July
022 12 Hours To Kill....June
023 South Pacific....
024 David and Bathsheba—RE....May
The Idiot—USSR....Aug.
025 September Storm....Oct.
026 The Lost World....July
027 Trapped In Tanglers....July
028 From The Terrace....July
029 High Powered Rifle....July
029 One Foot In Hell....Aug.
030 For the Love of Mike....Aug.
031 Murder, Inc....July
032 The 39 Steps....Aug.
033 Young Jesse James....Aug.
034 Let's Make Love....Sept.
035 Sons and Lovers....Aug.
Aphrodite....Sept.
036 High Time....Oct.
037 Legions Of The Nile....Dec.
039 Goddess Of Love....Nov
040 Captains Table, The....Oct.
042 Walk Tall....Oct.
043 Freckles....Sept.
044 Squad Car....Sept.
046 Desire In The Dust....Oct.
047 Secret of the Purple Reef....Oct
050 Tess Of The Storm Country....Feb.
051 North To Alaska....Nov.
053 Desert Attack....Nov.
054 The Wizard of Baghdad....Dec.
056 Flaming Star....Jan.
057 Esther And The King....Nov.
101 Marriage-Go-Round....Jan.
102 The Little Shepherd Of Kingdom Come....Jan.
The Queen's Guards....Feb.
Misty....June
104 The Millionairess....Jan.
105 The Canadians....
110 Ferry To Hong Kong....
111 Circle of Deception....Mar.
Sanctuary....Mar.
112 All Hands On Deck....Mar.
113 The Long Rope....Feb
114 Days Of Thrills And Laughter....Mar.
117 The Trapp Family....Mar.

United Artists

6012 The Fugitive Kind....May
6013 Noose For A Gunman....May
Quiet Flows the Don—USSR....May
6014 The Gallant Hours....May
6015 Music Box Kid....June
6016 Macumba Love....June
6017 The Apartment....July
6018 Cage Of Evil....July
6019 Studs Lonigan....Sept.
6020 Last Days of Pompeii....July
6023 Elmer Gantry....Aug.
6024 Walking Target....Nov.
6025 The Night Fighters....Sept
The Magnificent Seven....Oct.
Inherit The Wind....Nov.
The Alamo....Nov.
Police Dog Story....Dec.
Exodus....Dec.
The Facts Of Life....Jan.
Five Guns To Tombstone....Jan.
The Misfits....Feb.
Warlord Of Crete....Feb.
Operation Bottleneck....Feb.
Hoodlum Priest....Mar.
A Matter of Morals....Mar.
The Minotaur....April

Universal

6012 The Cossacks....May
6013 The Brides Of Dracula....June
6014 The Leech Woman....June
6015 Portrait In Black....July
6016 Dinosaurus....July
6017 SOS Pacific....Aug.
6018 College Confidential....Aug.
6019 Chartroose Caboose....Aug.
6020 Seven Ways From Sundown....Oct.
6021 Between Time and Eternity....Sept.
6070 Spartacus....
6101 Midnight Lace....Nov.
6102 Private Lives Of Adam And Eve....Jan.
6103 The Grass Is Greener....Jan.
6104 The Great Imposter....Feb.
6105 The Shakedown....Feb.
6106 Romanoff And Juliet....Mar
6109 The Secret Ways....April
6110 Tomboy And The Champ....April

Warners

917 Sergeant Rutledge....May
918 Hannibal....June
919 Ice Palace....July
920 Hercules Unchained....July
921 Ocean's Eleven....Aug.
001 The Crowded Sky....Sept.
002 Sunrise At Campobello....Oct.
003 The Sins Of Rachel Cade....April
004 Girl Of The Night....Oct.
005 The Dark At The Top Of The Stairs....Oct.
007 The Sundowners....Dec
008 Fever In The Blood....Jan
009 Gold Of The Seven Saints....Feb
010 The White Warrior....Mar
Portrait of a Mobster....April
Steel Claw, The....May
Fabulous World of Jules Verne....June
Bimbo the Great....June

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies ta box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

DRIVE-IN THEATRE EQUIPMENT

BASKET REPLACEMENTS for old type RCA junction boxes . . . replaces both baskets and mounts on top of junction box cover, easy to install. Sample and quantity price list, 65¢. BEST R/C MFG. COMPANY, 3211 St. John, Kansas City 23, Mo.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

FILM SLIDES

FILM SLIDES. Copypress. 2236 Fifth Ave., Ft. Worth 10, Texas.

THEATRES FOR SALE

FOR SALE TO SETTLE ESTATE: Klamath Theatre, 325 seats. Nearest competition 20 miles. Excellent family opportunity. Write KLAMATH THEATRE, Klamath, California.

NEW EQUIPMENT

REPLACEMENT MASONITE MARQUEE LETTERS for Wagner, Adler, Bevelite, Black or Red, 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

NOW 70mm PROJECTION available! Write S.O.S., 602 W. 52nd Street, New York 19.

USED EQUIPMENT

STRONG, JR., 16mm, high intensity, arc projection lamps, plus sound equipment. Five years old, A-1 condition. MIDWAY, Adrian, N. D.

STILL HAVE PLENTY—IKW Arclamps, Brenkert, Simplex, Strong, $69.50; Morelite, Forest, Ballantyne 65 amp., $49.50. Some with reflectors. Complete booth outfits, projection and sound, from $895.00. Good serviceable condition. S.O.S., 602 W. 52nd Street, New York 19.

TOP BUYS! RCA 400 Senior 16MM projectors, reconditioned, $175.00; Film cabinets $1.00 section; Griswold splicers, new, $19.95; Magnarc lamphouses, rebuilt, new reflectors, $545.00 pair; What do you need? STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS, 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

NOW AVAILABLE!

The New 12 Month Set of Booking Sheets for the Full Year Starting July 2, 1961

"Pocket-Size" DATE BOOK

Price: 70¢ per yearly set of sheets, without binder

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself af this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER, desires change now. Experienced conventionals and drive-ins, presently in complete charge of drive-in near Chicago. Prefer conventional or drive-in within 30 miles of Chicago. **BOX A419,** c/a M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

POSITION WANTED as district manager for small group of theatres in the West or South. Young and aggressive, presently employed as district manager for group of indoor and drive-in theatres. **BOX B419,** c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PROJECTIONIST AVAILABLE. 36 years old, 4½ years experience. $50.00 per week. Will also do janitorial work, etc. Willing to work anywhere. **JEFF FORRER,** General Delivery, Rockdale, Texas. (419)

MAN WITH EXPERIENCE: Publicity, concession, former advertising manager, conventional—drive-in—art type operation. Family man. Key operations only. **BOX A412,** c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

SELF-STARTING EXPLOITATION MAN, 13 years experience all phases theatre business. First run deluxe theatres in small towns and metropolitan areas. 31 years old, married, settled. **BOX A426,** c/a M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

EXPERIENCED, PROMOTION MINDED house manager available May 1st. Prefer neighborhood house or smaller town southeast Texas. **BOX B412,** c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PUBLICITY MAN, available at once, handle artists on tour, set up and handle advance planning, handle regional or state set-ups. All replies answered at once. **BOX C412,** c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa

PROMOTION MAN, plenty of ideas, familiar with all lines of promotion and planning. Available for the right price, right now. Can fit inta any set up. **BOX D412,** c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGERS: Immediate openings, new theatres. Hospitalization and life insurance coverage, business profit sharing, concession commissions. Write **ASSOCIATED INDEPENDENT THEATRES, 2075A Newbridge Road, Bellmore, L. I., New York** (412)

MANAGER, AVAILABLE. Experienced ta make theatre activity center. Can relocate for challenging opportunity to work. Excellent speaker. Special promotion all ages. Married. **CHARLES COBURN, 4011 Park Heights Ave., Baltimore 15, Maryland.** (412)

Address all correspondence to— ***The A-MAN Corner*** { Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name .....

Title .....

Address .....

.....

.....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO

317 N. Broad St., Phila. 7, Pa.



DOLLAR - FOR - DOLLAR

Your MOST *Effective*...
LEAST *Expensive*...
Advertising Medium...is your

National Screen TRAILER!

It's been a well-known FACT, for more than Forty Years . . . that no other medium can *compare* with the advertising *effectiveness* of a National Screen TRAILER!

It is a matter of *record* . . . YOUR *OWN* RECORDS . . . that your TRAILER SERVICE costs *less* than any other effective advertising medium available.

Dollar - For - Dollar
TRAILERS
Are your "*Best Buy*" in Advertising!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

EXHIBITOR

Plus...
SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MAY 3, 1961

Volume 65 Number 22

IN THREE SECTIONS • THIS IS SECTION ONE





Variety Honors Dr. Tom Dooley

(See Page 7)

Integration Fight Continues In South

(See Page 11)

Fred Goldberg, top, was recently named United Artists executive director of advertising, publicity, and exploitation, succeeding Roger Lewis, below, who plans to enter independent production.

Abilene Marches Into The Past . . .

see editorial — page 5

So busy with her children...

SHE DIDN'T HAVE TIME TO GET MARRIED!





TWO

THE WARM, WONDERFUL STORY OF ANNA...

who thought everyone needed love, but herself ...until it was almost too late!

CONTACT YOUR M-G-M BRANCH NOW!

METRO-GOLDWYN-MAYER Presents

SHIRLEY MacLAINE
LAURENCE HARVEY
JACK HAWKINS

in A JULIAN BLAUSTEIN Production

Loves

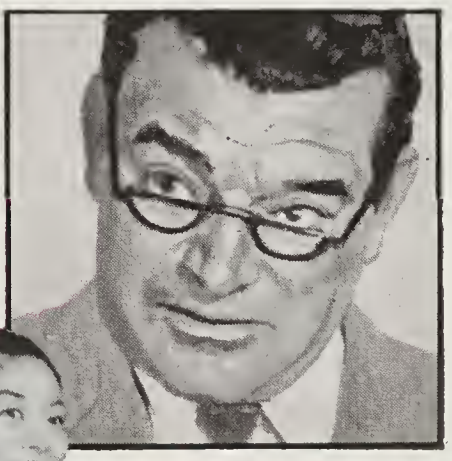
OBU McCARTHY · Screen Play by BEN MADDOW

Based on A Novel by SYLVIA ASHTON-WARNER · Directed by CHARLES WALTERS

in CinemaScope And METROCOLOR



This Is Paul
. . . who's in love with love, Anna and himself, but not in that order.



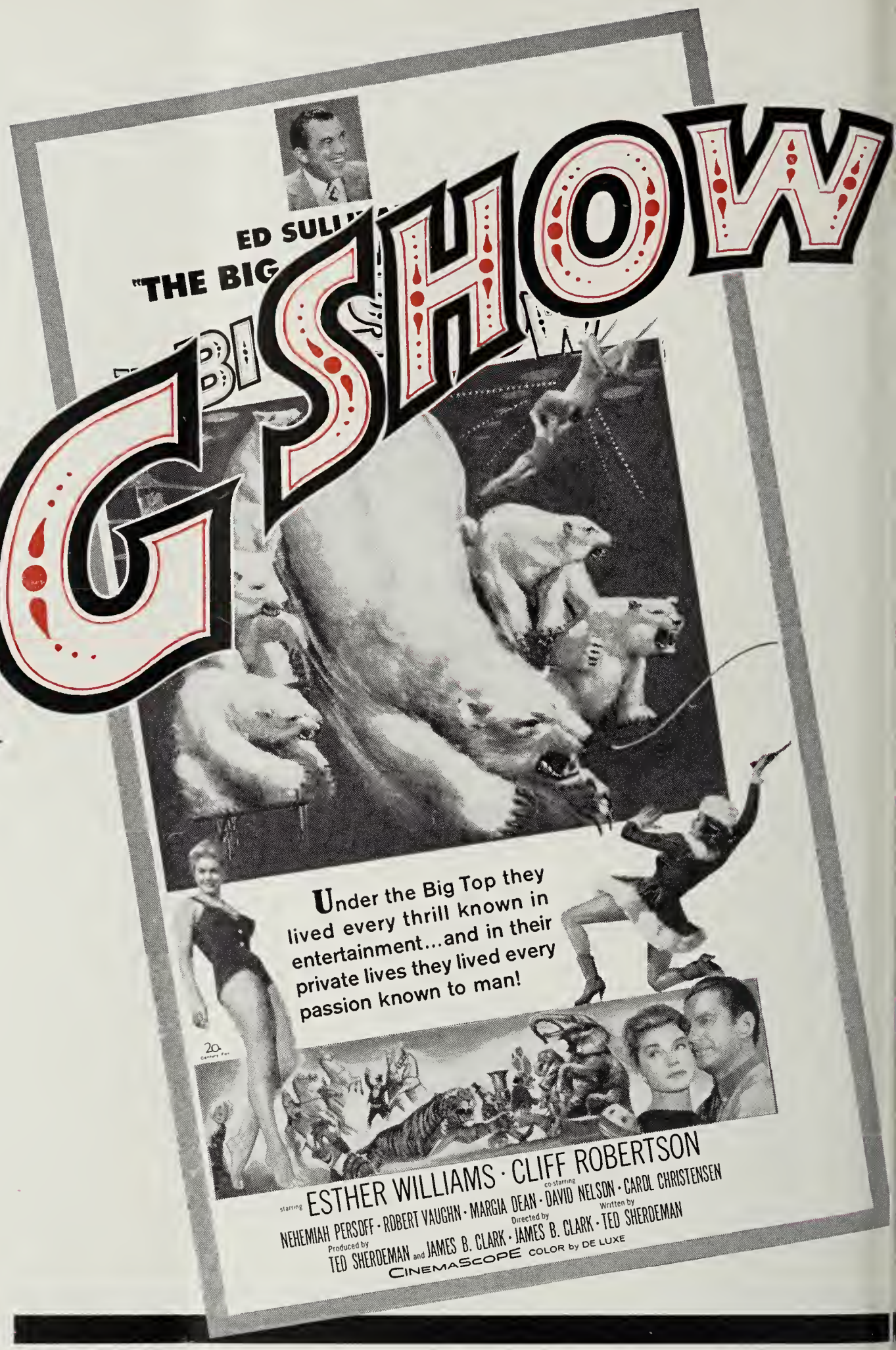
This Is W.W.J.
Who fell in a sand-box and in love all at the same time.



This Is Whareparita
Who learned all about love in the Hygiene Class only last year.

WHEN YOU GET THE BIG D D

YOU GET 20th's BIG SELL!





TV star, newspaper columnist ED SULLIVAN giv testimonial in all newspaper ads, all televisi trailers, all radio spots and theatrical traile ★ *Six television trailers each excitingly illustrati the wonders and thrills!* ★ *Eight radio spo filled with the flavor and fever of the circus* ★ *Tantalizi theatrical trailer that leaves you limp with excitement a craving for more!* ★ *One dozen special banners in color lobbies, marquees, refreshment counters—Creates on-the-sp interest!* ★ *Fabulous, unique circus acts never before se in this country to spellbind the spectators* ★ *Ideal Decorati Day attraction for any theatre!* ★

IT'S THE BIGGEST SHOW OF THE SEASON!



43 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 65 • No. 22

MAY 3, 1961



ABILENE MARCHES INTO THE PAST

ELSEWHERE IN THIS ISSUE is a news story describing the formation in Abilene, Tex., of a new censorship board to pre-censor motion pictures. Exhibitors in the area, backed by Texas COMPO and the MPAA, fought the proposal vigorously but were unable to stop its passage.

Examination of the ordinance reveals all the classic faults of politically inspired pre-censorship everywhere. We admit to a certain prejudice on the matter, but we fail to see how any beneficial results can be realized.

First, the law requires that exhibitors submit for the board's scrutiny all bookings not less than 10 days before playdate. This in itself is an impossible task. As theatremen pointed out during debate on the new legislation, the booking procedure is too irregular for such a practice.

Next, the nine guardians of public morals who comprise the board are to classify films into one of five categories. These are:

A. Acceptable for average persons.

B. Acceptable for adults and children at least 12 years old.

C. Objectionable for minors—can be shown only to persons 18 years of age or over, unless accompanied by parent or guardian.

D. Objectionable—not recommended for public exhibition but not prohibited from showing if proper precaution is taken to see that no minors are admitted to exhibit unless accompanied by a parent or guardian.

E. Excluded, prohibited, and banned from public showing in Abilene (ordinance specifies this classification given to those exhibits which are clearly obscene, objectionable, and offensive to public decency).

Apparently, the good people of Abilene are loaded with Solomons, for it will take the wisdom of the ages to work intelligently within the framework of this law. The words which abound here have a different meaning to each man and woman, and the subtle differences between category "C" and category "D" for example are certainly more than we would care to cope with. The nine Supreme Court justices can't agree on these matters. Are the nine from Abilene any better qualified?

Pity the poor exhibitor who must police age identification at his boxoffice and the parent who is equally responsible under the law if his precocious 17-year-old should wander by accident into a theatre where a "C" or "D" or "E" film is playing. Perhaps Abilene should issue its youthful citizens dog-tags stating date of birth for presentation at the boxoffice.

We find it hard to believe that this new and exceedingly harsh ordinance is the will of the majority of citizens in Abilene. We also find it disquieting that like all efforts to censor politically, this does not stop with movies. The nine wise folk from Abilene will be passing judgment also on vaudeville performances, plays, dramas, operas, floor shows, musical comedies, and publications. It would appear that the Abilene City Commission is leading its citizens straight back to the Middle Ages.

If morality could be legislated, the world long ago would have rid itself of war, crime, and all needless suffering. Such is not the case, and treating exhibitors in Abilene and other equally good citizens as though they were agents of the devil is not the answer. The same laws exist in Abilene as elsewhere to provide for the punishment of the hard-core pornographers who would sacrifice all on the altar of the fast buck. If the Constitution on which this country was founded has ceased to have any meaning, let us repeal it in Washington, not in Abilene.

We hope the exhibitors of Abilene, backed by all that city's inhabitants who realize the injustice of the new statute, will continue to fight this law. Perhaps they should band together and close their theatres for a time in protest to point up the situation.

For citizens of such a big state, as Texas, the lawmakers of Abilene have displayed remarkably small minds.

THE VALUE OF ROAD SHOWS

IT HAS BEEN SAID that change is the only constant thing we have, and the motion picture industry is as changeable as the wind. Let's examine a change in the distribution policy of road show attractions.

Going back nostalgically to the early days of this business, recall such features as D. W. Griffith's "THE BIRTH OF A NATION," MGM's "THE FOUR HORSEMEN OF THE APOCALYPSE," "BEN-HUR" (Ramon Novarro's), "THE WHITE SISTER," Paramount's "THE COVERED WAGON," and the independently produced foreign entry, "CABIRIA." All were sold two-a-day hard ticket in major markets only and then put on the shelf for a season.

Then the same films would be brought back with plenty of advertising and exploitation noise, sold to the distributor's regular accounts, and played to usually excellent returns.

Today, a new policy has evolved, and it is questionable as to whether it is an improvement. After a key city run at $2.50 or $3.50 per ticket, these road attractions move at once to neighborhood theatres where tickets are sold at $1.25.

We still believe the old policy of retiring a film after its road show engagements was best. It encouraged the purchase of tickets at the higher price for the patron knew it would disappear for a season; terms were usually 70-30 for the first engagements, with repeats at 50-50 or 40-60. Everyone had a chance to make a buck.

Of course, the yardstick as to what makes a road-show attraction is a bit warped today. Some features are unnecessarily long. Others brag that a huge production budget makes them road-shows. We have seen recently that these considerations are meaningless. The public will always be the ultimate judge, and the penalty for making the wrong decision can be a heavy one.

A sane approach on the part of those responsible for making such decisions is a precious attribute, indeed.

In Order to be an Opinion Maker, You've Got to Have Opinions!

NEWS CAPSULES

"Oscar" Package Big

NEW YORK—A soaring total of $2,548,500 was grossed by United Artists' Academy Award-winning package of Billy Wilder's "The Apartment" and "Elmer Gantry" in its first week in 304 engagements throughout the country, it was announced by William J. Heineman, UA vice-president.

"It is particularly gratifying," Heineman said, "for United Artists to report these outstanding boxoffice results for two films which have won so many artistic honors. It is a case of critics and movie-goers seeing eye-to-eye." The films scored a total of eight Oscars including Best Picture and Best Direction to Billy Wilder; Best Actor to Burt Lancaster; and Best Supporting Actrice to Shirley Jones.

UA also claimed an unprecedented number of theatre requests to hold over the double feature package.

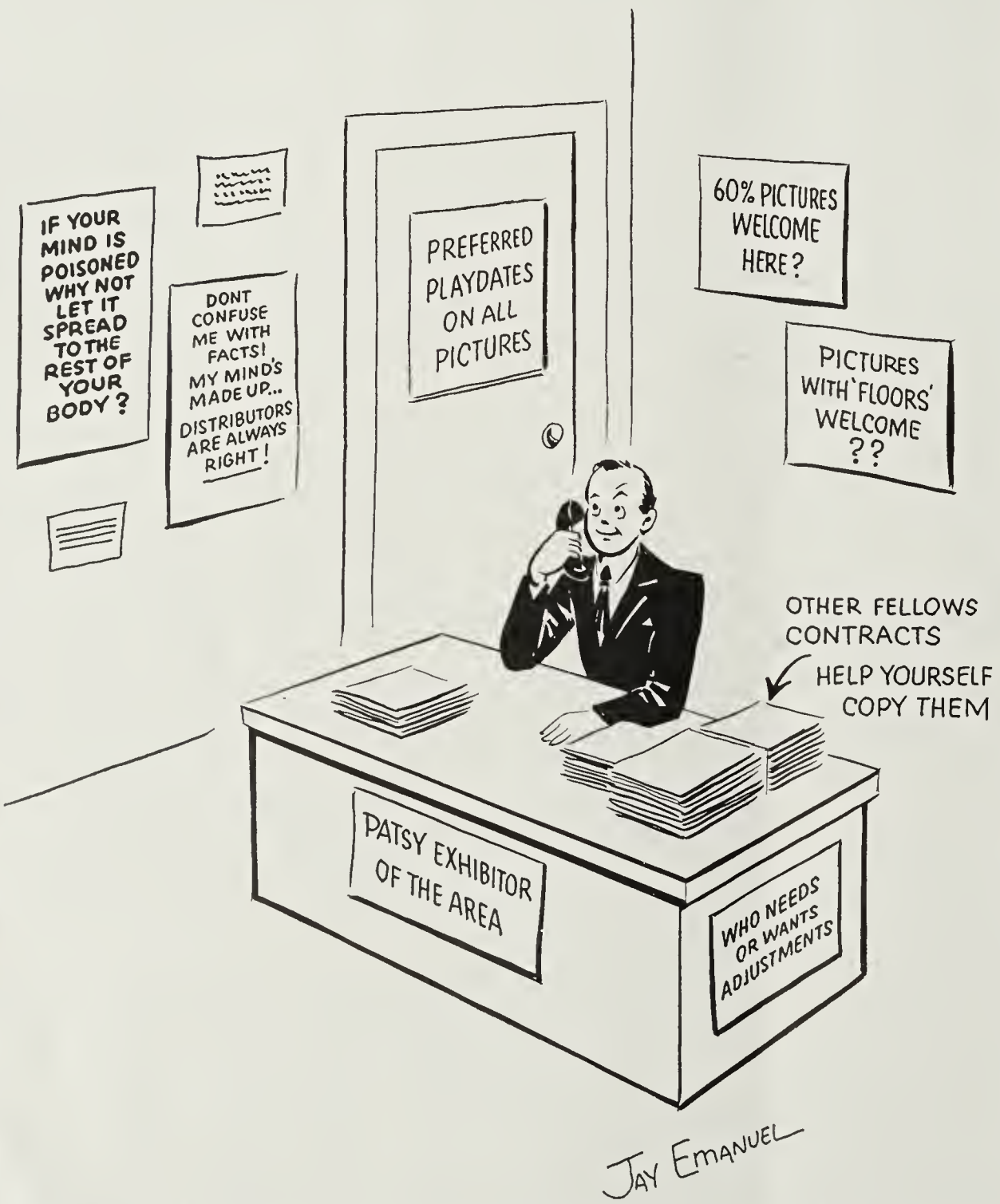
FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MAY 1

V.C.I. Delegates Name Emanuel To New Term

MIAMI—The 34th annual convention of Variety Clubs International was brought to a close with reelection of Edward Emanuel of Philadelphia as international chief barker and selection of Houston as site of the 1963 convention. Other International officers voted a second term are Rotus Harvey. James Carreras, Ezara Stern, and Ralph Pries.

The convention brought together 1000 delegates and their wives from the five nations where Variety Club tents maintain a wide range of charities for needy children.

A PICTURE IS WORTH A THOUSAND WORDS!



As a result of exhibitor complaints over certain trade practices, the lighter side of our publisher turned up via the above cartoon depicting many of the difficulties currently plaguing the industry.

BROADWAY GROSSES

"Wind" Blows Up Storm

NEW YORK—With generally strong product the Broadway first-runs continued to do good business last weekend.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"ALL HANDS ON DECK" (20th-Fox). Paramount reported the fifth and last week as $11,000.

"THE ABSENT MINDED PROFESSOR" (Buena Vista). Radio City Music Hall claimed $88,000 for Thursday through Sunday with the seventh and last week sure to hit $130,000. Stage show.

"ONE-EYED JACKS" (Paramount). Capitol announced the fifth week as $34,000.

"GONE WITH THE WIND" (MGM). Loew's state reported $60,000 for the opening session.

"EXODUS" (UA). Warner stated the 20th week of road show policy was $48,000.

"SPARTACUS" (U-I). DeMille reported $22,500 for the 30th road show week.

"THE HOODLUM PRIEST" (UA). Astor reported the fifth and last week would tally $16,000.

"RAISIN IN THE SUN" (Col.) Forum stated the fifth week would hit $19,000.

"PEPE" (Col.) Criterion announced $21,500 for the 19th week.

"MEIN KAMPF" (Col.) Rivoli hit $45-,000 on the second week.

"THE GREAT IMPOSTER" (U-I). Palace claimed $15,500 for the fifth week.

"ALL IN A NIGHT'S WORK" (Paramount). Victoria stated the sixth and last week would be $15,000.

FILM FAMILY ALBUM

Arrivals

A son was born in Forest Hills General Hospital to **Mrs. Eli Zucker**, whose husband is a member of the Warners Brothers print department. It is their first child.

Gold Bands

NT&T attorney **William H. Simon, Jr.**, and **Inga Hesselbom**, of Sweden, were married at the Bevery Hills, Cal., Lutheran Church recently.

Obituaries

..**J. Otis Brown**, one of Jacksonville, Fla.'s pioneer exhibitors, who managed the former Rialto more than 40 years ago, died recently.

Melamed Joins AIP

HOLLYWOOD—James H. Nicholson and Samuel Z. Arkoff of American International Pictures announced the appointment of David J. Melamed, formerly with NT&T, as financial vice-president of American International Pictures, effective May 8.

Humanitarian Award To Tom Dooley

VCI Gives Posthumous Honor: London, Toronto, Dublin Take Top Prizes; All Officers Reelected

MIAMI—At the 34th annual convention of Variety Clubs at the Hotel Fontainebleau the annual humanitarian award of Variety Clubs International was given to Dr. Thomas Dooley, who was felled by cancer last year after having given his medical skill and zeal to afflicted indigents in Africa for many years. He was the first to receive this honor posthumously.

International chief barker Edward Emanuel stated that the award committee had selected Dr. Dooley for "his unforgettable fight against all kinds of difficulties to minister to the needs of suffering mankind." It is expected that the actual award will be made in Dr. Dooley's behalf and memory later this year.

London, Toronto, and Dublin gave emphasis to the scope of the work of VCI by capturing much of the limelight at the convention.

The 14 London barkers, led by chief barker Irving Allen, will carry back to London the coveted Heart Award, which the Tent was awarded for its notable charity work during 1960.

Chief barker Jack Cruise and the Dublin delegation are carrying back to the Emerald Isle the warmth of Variety's nearly 1,000 delegates, many of whom have pledged attendance at the "Convention To Remember" which the Irish barkers have planned for 1962.

The Toronto tent won top honors for the most outstanding Variety Week campaign. Chief barker Phil Stone is carrying back the congratulations of the delegation to Bob Hall, chairman of the formidable Toronto campaign. Another Torontan, J. J. Fitzgibbons, Jr., now an international representative, leaves Miami with another important assignment as new International membership chairman. He will spearhead an intensive drive that will seek to broaden Variety Club membership and thus give meaning to Emanuel's opening talk which called for aggressive action that would provide Variety's future leadership.

Nationally known sports commentator Jim Britt flew here from Boston to serve as toastmaster for the concluding social evening, one of four successive star-studded events that compensated the delegates for the considerable time they spent discussing Variety business during the mornings and afternoons.

He gave a half-hour summary of the many ways in which Variety's 46 tents have raised and spent nearly $3,000,000 during 1960 to help ease the pain of some 370,000 children.

Comic Danny Kaye, here to attend a special preview of his new Paramount film, "On The Double," presented the Heart Award to Monte Berman, who was chief barker of the London Tent in 1960. Kaye was, himself, recipient of a special Variety citation earned for his work with children in all parts of the world.

Houston, Tex., which lost its bid for the 1962 convention to Dublin, was uncontested in seeking the 1963 meeting of Variety International.

Changes in the future selection of Humanitarian Award winner are in the offing as a result of a special study conducted by Joe Podoloff, Minneapolis, which the convention voted to follow. Procedures for the nomination of future Variety International officers also loomed as an outgrowth of recommendations made by a committee headed by George Eby, Pittsburgh, former international chief barker. This committee recommended that all present officers be returned for another year.

The annual observance of Variety Clubs Week, recently concluded with the presentation of an honorary gold card to President Kennedy, will be held Feb. 11-17 next year.

Nate Golden, who served for many years as Variety's heart chairman, was voted special recognition by the delegates for his "untiring efforts in Variety's behalf through the years." Golden, of Washington, D.C., is chief of the Motion Picture Division of the U.S. Department of Commerce.

First assistant chief barker Rotus Harvey coordinated one of the most popular features of the busy convention, five panels led by various barkers on all phases of tent operations.

Noted Miamian Grant Stockdale, newly appointed U.S. Ambassador to Ireland, was guest speaker at one of the three major luncheon sessions and promised to lend his office and services to help assure success of the 1962 Dublin conclave.

John Teeter, here to serve as one of the heart committee judges, spoke at another luncheon session and announced that the Damon Runyon Fund, of which he is executive director, had contributed $138,000 to the various Variety charities and "that more would be coming from this source" in the future.

Though the women were not part of Variety's business sessions, they constituted a formidable force here, were active at a plethora of social events, and were accoladed for the work they do in Variety auxiliaries. Chief barker Emanuel said that wherever a strong Variety tent existed, this inevitably resulted from a strong women's force.

The annual heart report showed a wide range of projects which Variety Tents maintain and support in virtually every city where a tent exists.

Koster stated that the entertainment world could feel proud of the accomplishments of all tents and that all barkers could find great spiritual satisfaction in the enormous good they have done for so many thousands of the needy and handicapped children of five nations.

Harold Sharp, vice-president, Coca-Cola, was host of the Heart Award dinner; and Joan Crawford and Harold Barnet, president, Pepsi Cola, were on hand as hosts for their chuck wagon dinner and international show.

Mayor Lee Powell, Miami Beach, welcomed the delegates at the convention's opening session.

Cinemiracle Develops New One-Lens Projection System

BEVERLY HILLS, CALIF.—Cinemiracle Pictures Corporation has developed a single lens projection system capable of projecting on to a deeply curved screen without any perceptible distortion for screens up to 50 feet in width, it was announced by Samuel P. Norton, president of the National Theatres and Television, Inc., subsidiary.

Developed under the direction of R. H. McCullough, the Cinemiracle divisional projection system—with the use of special mirrors—projects a single standard 35 millimeter or a 70 millimeter image on to a deeply curved screen with excellent results, Norton said.

The general acceptance of the curved screen with CinemaScope and Todd-AO has decreased in conventional theatres because of the objectionable distortion from a single lens source, Norton added.

Pickus Tells Upbeat 1961 Product Story

BILLINGS, MONT.—According to information placed before the annual convention of the Montana Theatre Association by Albert M. Pickus, president, Theatre Owners of America, the nation's exhibitors face the happy prospect of having more product at their disposal this year than last.

Pickus said, "With the June and July release schedules of the major companies still somewhat tentative they have told us that through July they will release 124 new pictures. If this total is duplicated in the last six months of 1961, we could end the year with 248 new releases as compared with 224 in 1960.

"Most important," he said, "is that 1961 will see the release of the first of the films produced by Pathe-America as the direct result of exhibitor efforts." This film, "The Deadly Companions," will have its premiere in early June in Tucson, Ariz. He urged exhibitor listeners to give Pathe-America films "the best possible playoff," explaining that it is only through such support that "the company can continue to make pictures that will help ease the product shortage."

Pickus said that "more meetings" will have to be held by TOA with the MPAA, individual producers, and film company executives before the "blueprint" of its proposed system for providing film information to its members for relaying to the public "is perfected."

According to Pickus, "Information on the content of all forthcoming movies" will be issued by TOA in a form which will permit the theatre men to pass it on to their patrons in any way they feel will be "most effective."

He pointed out that TOA recommends that the Production Code "receive the support and respect of all members," and asserted that "this could well lead to the day when no picture will receive a money-making playoff unless it has a Code Seal."

The TOA head urged exhibitors to contribute to the fund to fight pay TV, saying that while he did not see it destined to succeed he warned that "before pay TV will fail it can do great harm not only to our theatres but to our whole industry."

Eastern Names Robt. Smerling

NEWARK, N.J.—Robert Smerling, East Orange, N.J., is the new vice-president and operating executive of Eastern Theatres. Smerling replaces his brother Sheldon, who has relocated in California.

Robert Smerling for many years has been active in both indoor and outdoor theatres, especially in the concession operation field. He leaves an executive post with ABC Vending Corp., Long Island City, N.Y., to take over his new position.

Eastern owns and operates both indoor and outdoor theatres in several states.

Universal takes pride in

that the Radio City

this Summer with

ROCK HUDSON
SANDRA DEE
WALTER SLEZAK

Written by **STANLEY SHAPIRO** and **MAURICE RICHLIN** Directed

Produced by **ROBERT ARTHUR** A 7 PICTURES CORPORATION • RAOUL WA

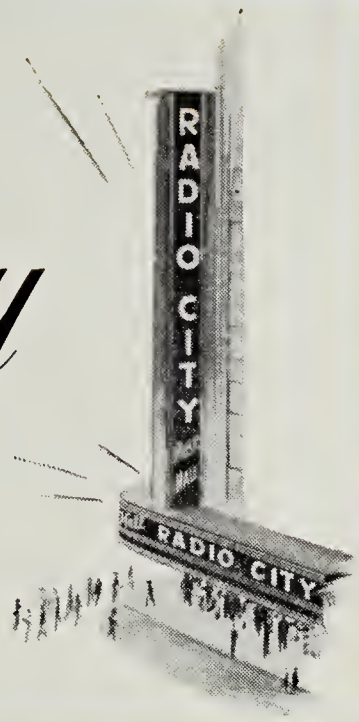
GUARANTEED PRE-SOLD BY UNIVERSAL

ANOTHER SUMME

nouncing

Music Hall

Present...



INA LOLLOBRIGIDA
OBBY DARIN

"COME SEPTEMBER"

HNICOLOR® CINEMASCOPE • LENSES BY PANAVISION

ERT MULLIGAN Associate Producer HENRY WILLSON

RPRISES, INC. PRODUCTION A UNIVERSAL-INTERNATIONAL RELEASE

OCKBUSTER FROM UNIVERSAL!

Abilene, Tex., Exhibitors Saddled With Harsh New Censorship Ruling

ABILENE, TEX.—The City Commission in Abilene voted unanimously to enact into law a broad new censorship ordinance aimed at prohibiting teenagers from attending movie theatres showing certain classified pictures.

While CBS-TV was filming the hotly-contested ordinance at its third and final hearing before the Commission, a packed audience in the spacious city library building heard church and civic groups argue heatedly with exhibitor interests and their counsel over the far-reaching effects of the proposed censorship law.

The new ordinance gives a "Citizens Review Board" control over public exhibitions of motion pictures (free or for admission), vaudeville performances, plays, dramas, operas, floor shows, musical comedies, and publications.

The law mandates that exhibitors submit booking for the Board's scrutiny not less than 10 days in advance of playdate of a picture. The Board members select those films they assume to be questionable for showing to minors and can order a screening in order to classify the picture in one of the following categories:

A. Acceptable for average persons.

B. Acceptable for adults and children at least 12 years of age.

C. Objectionable for minors—can be shown only to persons 18 years of age or older, unless accompanied by parent of guardian.

D. Objectionable—not recommended for public exhibition but not prohibited from showing if proper precaution is taken to see that no minors are admitted to exhibit unless accompanied by a parent or guardian.

E. Excluded, prohibited, and banned from public showing in Abilene (ordinance specifies this classification given to those exhibits which are clearly obscene, objectionable, and offensive to public decency).

If screenings aren't possible, the Board has the power to affix a temporary classification or hold up the exhibition of a picture up to 45 days.

Exhibitors violating terms of the ordinance are subject to misdemeanor penalty of a $200 fine for each offense payable to Corporation Court.

The new law states further that it is unlawful for any employee, ticket seller, cashier, ticket taker, usher to aid in, assist with, or be connected with any violation under the ordinance. Too, employees under 18 years of age will not be allowed to work (no minors allowed on premises) on the days C, D, or E classified pictures are playing in a theatre.

It also holds the parent or legal guardian responsible (along with the same punishment as prescribed for the exhibitor) for preventing an unaccompanied minor from seeing a movie which has been rated by the nine member Abilene Censor Board as C, D, or E. The same misdemeanor punishment and fine applies to both offending minor and his parent or guardian. The ordinance went into effect May 1.

Exhibitors in Abilene have been bitterly contesting the proposed ruling for more than three weeks, claiming it was an encroachment on basic freedoms guaranteed under the Federal Constitution and an attempt to legislate morality for minors. They argued that booking procedure is too irregular to submit 10 days ahead of playdate and that policing age identification at the boxoffice was near impossible, particularly in the case of drive-in theatres.

At the request of the Abilene exhibitors, Kyle Rorex, executive director of Texas COMPO, and Tim Clagett, head of government relations for MPAA, were called in for consultation. Exhibitors in Abilene are Truman Riley, city manager for Texas Consolidated's Paramount and Queen Theatres and Park Drive-In; Tommy Tucker, owner, Majestic; Miss Annie Coleman, owner, Metro; Sherman Hart, manager, Town and Country Drive-In of the Lone Star Theatre Circuit.

Other exhibitors in the area are W. A. Jacobs and Duane Gates, operators of the Crescent and Tower Drive-Ins, and the manager for Tom Griffin's Key City Drive-In.

Legal counsel for the exhibitor group is Mrs. Beverly Tarpley of the Abilene firm of Scarborough and Black. It was announced by the Abilene exhibitor group that legal action is pending until further study is made.

"Gidget" To Receive Markley Plan Treatment

NEW YORK—Columbia's "Gidget Goes Hawaiian" has been selected as a special project picture under the Markley Plan, it was announced by Rube Jackter, vice-president and general sales manager. The Eastman color production is set for mid-June release with saturation bookings covering such states as Texas, Louisiana, Florida, Georgia, North Carolina, South Carolina, and Pennsylvania.

Theatre circuits participating in the special handling of the film are Florida State Theatres, Paramount Gulf, Interstate Theatres and Texas Consolidated, Penn Paramount Corporation, and the Wilby-Kincey Circuit. These exhibitors will handle the saturation release under the plan devised by Sidney M. Markley, vice-president of American Broadcasting-Paramount Theatres, whereby each circuit develops an individual promotional campaign designed for its own area of operation and tailored to its specific needs. The various campaigns are then coordinated with the overall Columbia national campaign to provide the film with the broadest possible merchandising base.

Brazil Tops UA Drive

NEW YORK—United Artists' Porto Alegre (Brazil) branch has won the grand prize in the company's 1960 international drive, it was announced by Louis Lober, vice-president in charge of foreign operations.

The Porto Alegre office, managed by Antonio Elias Soussa, topped the 105 UA overseas branches in Europe, Asia, Africa, Australia, and Latin America that competed in the sales contest, which registered record foreign business. Soussa's reward will be a trip to the United States.

Lober concurrently announced that the top cash award in the exploitation phase of the 12-month campaign has gone to Germany, whose publicity manager is Karl H. Scheffler.

The Hong Kong office, headed by Eric Kwok, has won first place in the administration competition.

De Mille N.Y. Property Goes To Realty Firm

NEW YORK—The Mayfair Building which houses the De Mille Theatre, one of the landmarks in the New York theatrical district, was acquired by The First Republic Company for all cash subject to a mortgage of $1,511,-000.

The First Republic Company, one of the nation's leading real estate investment firms with income producing properties in major cities throughout the United States, recently conducted negotiations to buy and build the proposed Flushing Meadows baseball stadium for the City of New York.

Located at the corner of West 47th Street and Seventh Avenue, the 10-story Mayfair office building and its theatre has been a well known address in the entertainment field for many years. The building has catered almost exclusively to companies servicing the theatre and movie arts. The 10 stories towering above the theatre contain more than 25,000 sq. feet of net rentable area.

The De Mille Theatre was recently refurbished at a cost of more than $500,000. The theatre was formerly known as the Mayfair, and is net leased by Walter Reade, Inc., operators of theatre chains and restaurants.

Street floor of the Mayfair building contains a number of well-known retail stores such as Barton's Candy Shops. The building's tenants include the MGM Record Division of Loew's Inc., United Telefilm, B. S. Moss Enterprises, Larry Matthews, Inc., famous beauty chain, and Trojan Films. Crossroads Outdoor Advertising Company leases the sign space covering the Seventh Avenue front of the building.

First Republic's George Gewanter said that while no major changes are contemplated for the building it is always First Republic's policy "to remodel or revamp whenever necessary and to have our newer properties measure up to FRC's rigid realty quality specifications."

When the De Mille was constructed it was known as one of the finest architectural structures in New York. Under the name of the Mayfair, it was operated for movies and vaudeville from time to time by Loew's, RKO and Brandt. It was originally constructed by Walter Reade, Sr., whose son, Walter Reade, Jr., now heads the wide-flung theatre and restaurant chain, whose headquarters are in Oakhurst, N. J.

CBS Covers Censorship

NEW YORK—CBS will cover the censorship question and motion pictures on May 11 from 10 to 11 p.m., E.S.T.

Titled "CBS Reports—Censorship and the Movies," the program will show a session of the Atlanta censorship board hearing an appeal to reverse censor Christine Smith Gillian, who banned Lopert's "Never on Sunday"; a brief history of censorship in the U.S. by Bosley Crowther, motion picture critic, New York Times; and appearances by Geoffrey Shurlock, Production Code administrator; Ephraim London, attorney victor over censorship in "The Miracle" and other cases; Monsignor Thomas F. Little, executive secretary of the Roman Catholic Legion of Decency; S. Franklin Mack, executive director of the Broadcast and Film Commission of the Protestant National Council of Churches in Christ; and John Trevelyan, executive secretary of the British Board of Film Censors on classification. Howard K. Smith, CBS news chief correspondent, will be narrator.

U-I Expects Increase In Japanese Returns

TOKYO—"U-I expects a 50 percent increase in business in Japan for the coming 12 months, despite a general down-trend in American grosses in this country," Universal Pictures president Milton R. Rackmil said following the conclusion here of the company's local sales conference, attended by 40 delegates.

Rackmil, who, with Universal International Films vice-president and foreign general manager Americo Aboaf, has embarked on a comprehensive survey trip of the Far East, based his estimated increase on the quality of future product and the good will and interest Universal has generated among exhibitors and the general public with current local successes.

Aboaf substantiated Rackmil's remarks by pointing to the current outstanding returns for "Spartacus" in the four key cities of Nagoya, Sapporo, Yokohama, and Fukuoka, following the record-breaking runs in Tokyo and Osaka. The production, he noted is leading a parade of currently successful films, which includes "The Grass Is Greener" and "The Great Impostor."

Spearheading the anticipated rise in Universal business will be such films as "The Last Sunset," "Romanoff and Juliet," and "The Secret Ways," which were screened for the delegates in the course of the four-day meeting.

Upon completion of the conferences, Rackmil and Aboaf left for Hong Kong, to attend the dual roadshow premiere of "Spartacus" at the Lee and Princess Theatres.

Negro Students Intend To Step Up Efforts To End Theatre Segregation

CHARLOTTE, N.C.—Southern Negro students at a meeting here voted to step up efforts to achieve racial integration of motion picture houses in the south.

Edward B. King of Atlanta, administrative secretary of the Student Nonviolent Coordinating Committee, said after the meeting: "As soon as schools close we plan to seek integration of pools, beaches, parks, and theatres."

He said the committee plans to step up its activities particularly in the "hard core" states of South Carolina, Georgia, Alabama, and Louisiana.

While here, King led stand-in demonstrations at three downtown movie houses on the night of April 22 that led to the arrest of two of the demonstrators on trespass charges. King succeeded in buying a ticket to one of the houses and entered it but left after it was revoked by the theatre management.

At the committee meeting, chairman Charles F. McDew of Orangeburg, S.C., in commenting on plans to step up efforts throughout the south said, "We recognize the ever increasing need to broaden the base of the sit-in efforts and the coordinate committee goes on record as willing to participate wholeheartedly with each coordinating effort."

None of the committee leaders would spell out the time and place for the coming demonstrations, but King said, "We plan to get Operation Dixie into full swing this summer."

The committee, which meets every two months, will hold its next session in Louisville, Ky., June 8-11.

The stand-in demonstrations led by King during the meeting here sought to force theatres to admit Negroes.

Some 19 Negroes and two white girls participated in the demonstrations. Both of those arrested were Negroes, Charles M. Sherrod, 24, and James Ambose Hester, 22, both students, who were taken into custody by police at the Carolina.

The arrests came after Sherrod and Hester refused to obey a request by assistant manager Bob Jarrett to "Please stand back behind the black line. You are trespassing on private property."

Jarrett was referring to a point where the tile of the lobby floor joined the public sidewalk.

After the arrests, the demonstrators continued their demonstration for some 30 minutes and then marched to the Imperial three blocks away, where police threatened to arrest the entire group on charges of violating the city's picketing ordinances. The demonstrators after a brief stay at the Imperial moved on to the Charlotte, where the cashier sold a ticket to King.

King walked into the theatre but was followed by assistant manager Ed Pearce, who revoked the ticket and refunded the cost, pointing out that it is printed on the back of each ticket that the house reserved the right to revoke tickets held by anyone. King then left the theatre.



AN EXCITING, "TIMELY"
BOX OFFICE ATTRACTION

BOLD—DRAMATIC
DYNAMIC—
A TRUE STORY OF
LOVE AND WAR

World Wide Distribution Rights

PARALLEL FILM DISTRIBUTORS, INC.

1150 So. Beverly Drive — Los Angeles 35, Cal.

Phone: Crestview 1-7153

JAMES J. CASSITY
President

SAM NATHANSON
General Sales Manager



The NEW YORK Scene

By Mel Konecoff

INDEPENDENT FILM IMPORTERS AND DISTRIBUTORS OF AMERICA held their first luncheon at the Hotel Astor last week with close to two hundred in attendance. Speaker of the day was Max E. Youngstein, vice-president of United Artists.

He lashed out at those in the business who have not recognized the value nor the potential of the imported film. He noted that last year the imported films accounted for 50 millions in income to the various distributors that cover the foreign field, and this, he thought, was a respectable gross for any U.S. major distributor.

He hit at the inequities that governed the granting of code seals by the Motion Picture Association, which on the one hand granted a code seal to "Butterfield 8" and then rejected "Never On Sunday."

He urged his listeners to be careful with the films that they import and sell. He thought concentration should be on the good and the adult film while the obscene must be avoided.

Youngstein accused the MPA of retreating from the problems of censorship, knocking down statements to the contrary by "paid employees" of the MPA. In reality, he opined, the burden of the fight against censorship is being carried by the IFIDA membership, who will have to continue to keep the issue alive for the good of the industry even though it's the battle of all in the industry.

The Legion of Decency also came in for some words of censure. He reported it had some 60 pictures on its condemned list of which only two were from major distributors. He admitted that the Legion might have some valid points regarding some of the films.

Exhibitors, too, got a Youngstein talking-to. He termed them men whose insurance premiums are being paid for by distributors or producers, and who don't care about long range plans or build-ups. They are fearful of accepting pictures that are new and with unknowns despite their being good. They have a lot to overcome, since over the years they have refused to play these pictures which are now coming into their own. He opined that for every such film that is successful, there are dozens that don't get played and promoted properly, and these are being driven into television. The public is ready to accept these pictures given the right build-up and campaign. He called it the most shortsighted thing in the world.

He stated also that the distributors are not entirely blameless since most of the majors give these pictures the brush-off, with the exception of Columbia and United Artists, who recognized the worth of good imported films whether they be dubbed or titled. It has paid off in a number of instances, he said, noting that "Never On Sunday" cost $140,000 to make and should gross five million dollars world-wide. The production end has observed the imports and has learned, taking the best and puting it to use. It has made some of finer talents do better.

Urged Youngstein, "Keep bringing them in."

Richard Brandt commented on the progress that the imported film has made so that today the better ones have a potential of 5,000 theatres to play-off, with possible grosses in the millions waiting.

Aboard the dais were Victor Hoare, Sam Rinzler, Arthur Mayer, Harry Brandt, Dan Frankel, Jack Ellis, Youngstein, Richard Brandt, Salah Hassenein, Harry Mandel, Charles Moss, Ed Kingsley, Bill German, and Michael Mayer.

HORROR NOTE: Horror on a local level will be the order of the day if U-I's advertising and publicity department has its say come summertime when the company will release a dandy package, "The Curse of the Werewolf" and "Shadow of the Cat." Phil Gerard, eastern advertising and publicity director, related at lunch the other day that this was in keeping with the policy to recognize the potential of a film or films and then throw all available resources in back of them.

By releasing the package during the summer months, the greatest audience should be available, not only in the teen category but also adults with more leisure time. The campaign will reach its peak by the end of May and features a variety of gimmicks as well as effective advertising and promotional copy.

ABOUT A MAN WITH A BEARD: Peter Ustinov, producer, director, writer, and co-star of the forthcoming U-I release, "Romanoff and Juliet," has been here for a month doing all-media interviews on behalf of the film, and the aforementioned Phil Gerard opined that rarely has there been the interest shown in any personality as in Ustinov. The latter is also working on the advertising campaign as if he hasn't done enough already.

Ustinov reported across the luncheon table that his next will be "Billy Budd," which he will produce, direct, star in, and write for Allied Artists release. Filming will get under way about June 1 in Spain and London. He prefers making one film every 15 months, which he feels will keep him from being characterized as an assembly line film-maker. He also thought that there was a shortage of original stories for the screen.

Incidentally, since he won an Academy Award for his part in "Spartacus," public recognition has been overwhelming, with people greeting him on the street wherever he goes.

MINE HOST: Joe Levine hosted a luncheon the other day for Dr. Peter Gurgo-Salice, head of production for Lux Films of Italy, at the Hemisphere Club, and he expected to close a deal with the Lux executive before he returned whereby a minimum of two features would be shot in English in Italy by Lux for Embassy Pictures, the Levine firm. They won't be made for any one country or territory, but rather will be international in scope and in cast.

Levine opined that Embassy will release a minimum of six features per year this year and next. The Lux productions will be co-financed by Lux and Embassy. The spectacle film will not be eliminated entirely, but much will depend on story and script as to on-screen presentation.

Levine announced that he is negotiating with Henry Levin, who directed "The Wonders of Aladdin," to do more pictures for Embassy, so impressed is he with the work on "Aladdin." Levin liked Levine as well and he'll be happy to work for him. George Jessel, who was also present, liked both of them.

Disney Profit Rises As Pix Draw Crowds

BURBANK, CALIF.—Consolidated net profit of Walt Disney Productions and its domestic subsidiaries (all wholly owned) for the six months ended April 1, was $669,982, equal to 41 cents per share on the 1,626,023 common shares outstanding after provision for taxes of $720,000, Roy O. Disney, president, said in an interim report to shareholders. The corresponding period ended April 2, 1960, showed a loss of $90,485, equal to six cents per share on the 1,626,023 common shares outstanding, after an income tax credit of $95,000.

Total gross income for the six months was $23,065,743 as compared with $20,909,602 a year ago, an increase of $2,156,141, Disney said.

"Swiss Family Robinson," "One Hundred And One Dalmatians," and "The Absent Minded Professor," all recently released, are doing excellent business and will contribute heavily to gross film rental during the last half of the 1961 fiscal year.

"Nikki, Wild Dog Of The North," is set for release in late July and early August. "Greyfriars Bobby" will be released in the fall. "Babes In Toyland," now in production, is a colorful, live action musical and will be the Christmas 1961 release. "The Parent Trap" is next on the Disney schedule, set for late June.

Beginning in the fall of 1961, the weekly Walt Disney's "Wonderful World of Color" hour show will be telecast nationally and in color over the National Broadcasting Company television network, Disney added.

Disneyland Park attendance for the six months was slightly under last year's record high. However, gross income was up $172,783. The extension of the Monorail is nearing completion and should be ready for the public in late May.

Disney stockholders were asked to approve a pay hike for board chairman Walt Disney.

TDITOA Names Douglas

DALLAS—Robert Davis, Sherman, Tex., president, Texas Drive-In Theatre Owners Association, announced that at a meeting of the board Don Douglas was named executive secretary of the association effective May 1. He succeeds Ben Waldman, who has acted as secretary of this and other trade associations for the past year.

Douglas is well known in the Texas territory, having been at one time secretary of the Dallas Film Board of Trade, treasurer of Texas Compo, and for the past 20 years with Rowley United Theatres in the capacity of director of public relations and publicity. His retirement was announced in January but, says he, "I have always been interested in association work and it is the kind of work I like. I have already discovered that retirement and the so-called Golden Years are not as much fun as working, and as long as I am physically able I hope to carry on."

Golf Prizes Set

NEW YORK—For the 10th consecutive year, William J. German, Inc. will donate the prizes for the foursome winners and National Screen Service will donate the prizes for the foursome runners-up in the annual film industry golf tournament and funfest being sponsored by Cinema Lodge of B'nai B'rith at the Briar Hall Golf and Country Club at Briarcliff Manor, New York, on May 18, it was announced by Martin Levine, tournament chairman.

"How I Would Sell . . .

ATLANTIS, THE LOST CONTINENT

MGM Showmanship Winner From Pal, Movie Magician

"ATLANTIS, THE LOST CONTINENT" blends its Big "A" with the Big "S" for showmanship plus!

Here is a picture combining all the sure-fire ingredients and easy-to-sell exploitation for exciting screen entertainment: Adventure, Spectacle, Science-Fiction, Fantasy, Romance, Thrills. All recognizable by the exhibitor, big or small, for Big Showmanship.

The massive costume spectacle has been dressed to the hilt with display material. For the advance big sell, there's nothing better. Utilize the imposing 24 sheet by setting it up in your lobby, with attached playdate. Spotlight it and arrange it dramatically, if your lobby permits, to get the most impact out of it. Hitch your "show-wagon" to the "star" displays, the effective media that pre-sells better than ever, and there have been few better ones in variety of practical sizes to fit your location: the one sheet, three sheet, and six sheet are socko for size! Also available to push your campaign over the top for record receipts are insert cards, 22x28's, and 11x14 lobby display cards. The 40x60 is exceptionally outstanding. Display it as far in advance as possible.

"ATLANTIS, THE LOST CONTINENT" conjures mighty appeal for the young and old, for every member of the family.

ARTIST'S conception of the spectacle, highlighting the action sequences and the science fiction aspect.

An Exclusive **SHOWMANALYSIS** *Prepared by—*

SONNY SHEPHERD, Vice-President in charge of first-run theatres Wometco Enterprises, Inc., Miami, Florida



ABOUT THE AUTHOR • Born in Florala, Alabama, Sonny Shepherd studied journalism at the University of Florida. He has been in theatre business most of his life, starting on stage as a child. Later he was handbill boy, prop boy, and projectionist. In 1926, he became associated with Wometco Theatres as manager. Shepherd staged and produced childrens' shows for many years. He also staged numerous outstanding world premieres in Miami Beach. He served four years in the U. S. Navy as Naval Aviator with rank of Lt. Commander, USNR. He is vice-president of Wometco Vending International; past president of Miami Beach Kiwanis Club; crew member, Variety Tent 33; member of Motion Picture Pioneers; member American Legion, V. F. W., Scottish Rite, Navy League, and Aircraft Owners and Pilots Association.





ABOVE, new stars Anthony Hall and Joyce Taylor have appeal for the younger set. BELOW, a still from the film showing the world of science-fiction wonder created by George Pal.

It spells pure escapism, and everyone wants release today, and here it is dished up in heaping, wonderful doses of color and wide-screen delights!

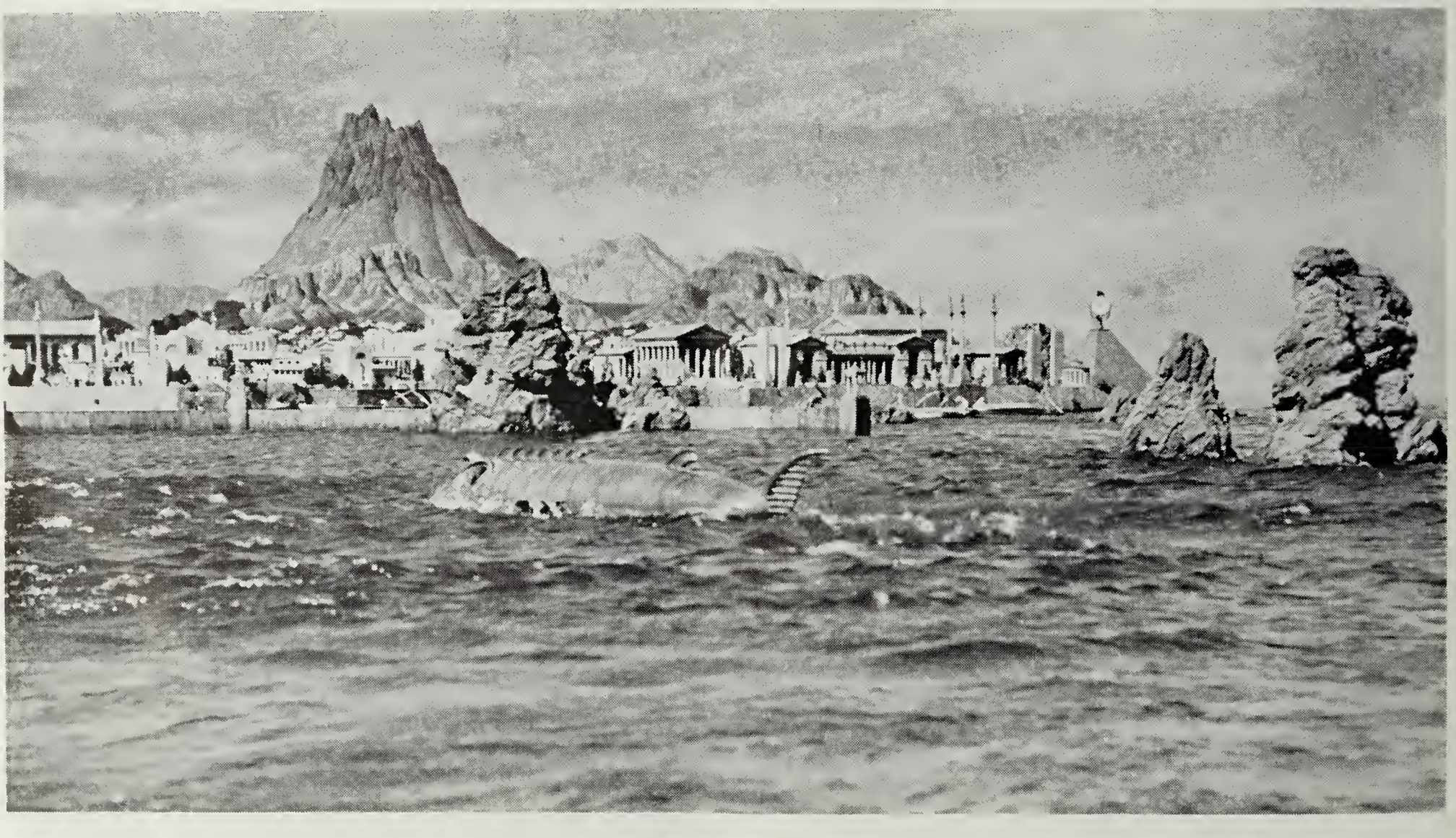
Eggheads will revel in its challenge to the imagination, based on fact, fiction, and speculation. They will scour the library for "refresher" reading on the Lost Atlantis. The Public Library, now used more than ever, will help increase your box office bonanza. There are dozens of books on the shelves dealing with the Lost Continent of Atlantis. The librarian is most cooperative when it comes to furthering public reading. Contact him to set up displays of these books. Help dress them up with the striking stills from the movie and with theatre and playdate info.

Bookstores are a good bet for effective window displays. Your press book enumerates 10 of the contemporary books dealing with Atlantis. Use one or more for the store displays. Again, you'll find the stills ideal for such exploitation.

One of the biggest aids to the entire campaign is the Dell Comic Book edition. Your local magazine wholesaler, no doubt, will supply you with the name of the retailers, for effective, punchy window, counter, and newsstand displays. Get the wholesaler to use three sheets or one sheets on the sides of his trucks, with theatre and playdate tags. You can use the comic books in other effective ways for extra kiddies business, as giveaways, prizes, etc.

Use 14x22 window cards for newsstands, counters, and window display throughout your neighborhood, for comic book displays, and for other merchandise tie-ups.

Student book reviews are a "must" in the higher grades of public schools, as well as in all high school grades. The English teachers are always cooperative when it comes to suggesting some new approach to book reviews and compositions. The intriguing subject of the Lost Atlantis is a natural topic for themes in daily classroom work. Tie it in with the high schools in your area. Give passes to the winning students. Also, remember more people are reading today than ever. Bookmarks are inexpensive but always effective when distributed well in advance of an opening. Make sure libraries, book stores, and classrooms are well supplied, with the imprint of theatre and playdate.



Spring sales are the order of the day, in department stores, and among grocery chains, especially. Work up a special childrens matinee, with merchants buying specially-priced tickets to give away with keyed merchandise purchases.

And talking about the younger generation, the coloring mat in the pressbook can be utilized in many effective ways. Savings banks are always promoting new customers. Sell them the idea of giving away the mat as a herald to children of their clients. Best coloring jobs will be entitled to savings book with small deposit, to start off savings fund that is sure to grow and grow *"like the spectacles in the movie, "ATLANTIS, THE LOST CONTINENT."* Use as bag stuffer in markets.

Toy and children's retailers are loaded with science-fiction type toys, and they are constantly seeking new ways to stimulate sales for them. Along comes "ATLANTIS, THE LOST CONTINENT," a made to order package for pushing their submarines, ray guns, space ships, etc. Stills from the movie, especially ones of giant crystal, submarines, and beast men, make excellent tie-in material for window and store interior displays.

For a traffic stopper during noon-time rush hour, create a street stunt employing use of man dressed in beast costume, with sandwich sign: *"Please help me find "ATLANTIS, THE LOST CONTINENT" at . . . . . Theatre, (with playdate)."* Or, instead of sandwich sign, he can hand out calling cards with same copy imprinted.

Newspapers shouldn't be hard to crack for more space than usual. Women editors, ever on the lookout for novel and intriguing make-up and fashion features might combine story and stills of Joyce Taylor in "princess outfits" worn in movie and modern "princess fashions" using the tie-up stills effectively. Same goes of ancient garb worn by Anthony Hall in film and his modern dress, also in tie-up stills, for story on new and ancient men's fashions.

Scene stills from movie are "natural" to garner more than usual space in Sunday movie pages, with accompanying stories, tying in the truth or fiction angle, plus science fiction appeal of the movie. Make sure the stories are re-written to suit style of the movie editor. Caption for stills should be double spaced, and contain all the pertinent material to make it eye-catching and newsworthy. Make sure you sell the science-fiction, spectacle, and romantic thrills in the stories and pictures for your newspaper coverage.

This picture lends itself admirably to circus-type advertising,

COMING . . . in the issue of May 17
CHARLES WHITAKER, Manager
Palms Theatre, Detroit, Mich.
tells how he would sell . . .
United Artists'
"THE YOUNG SAVAGES"

for extra-lively and catchy outdoor display. The 24 sheets, six sheets, and three sheets are colorful and exciting, and plastered at best traffic intersections, should build up the box-office along with the supplemental exploitation.

It is my opinion that one of the greatest ways to sell "ATLANTIS" is with a visual campaign approach, using newspaper ads 507, 307, 207, 208, and 408, or adaptations of such, and TV spots which are exciting and selling.

By all means, attempt to plant still 1767-30 or ad mat 2-B for excitement approach to "ATLANTIS," and ad mat 2-E for romantic approach.

For radio, try to promote a forum of teen-agers on a discussion of the subject—"Was The Lost Continent the birthplace of civilization?" "Is this the clue to the world's lost secrets?"

In conclusion, this campaign can be enlarged upon or reduced according to local situation. Under all circumstances, "ATLANTIS" should exceed normal budget to assure top box office performance; therefore, carefully consider the radio and TV spots, all of which will bring the extra patrons to your box office with their "hard-sell" appeal.

This is the thrilling entertainment that made movies move and lines form at the box office—don't lay down on the job and sell "ATLANTIS" short.

RIGHT, one of the action-filled ads for the film, hinting at the spectacular. BELOW, the Dell comic book which can be used for a host of tieups and giveaways around town.







CANADIAN Highlights

By Harry Allen, Jr.

THE ANNUAL REPORT from the chairman of the Ontario Board of Censors calls attention to the growing tendency towards "low and lascivious" motion picture entertainment. O. J. Silverthorne, in a report which attempts to justify the continued existence of the board, warns that there will be "acute censorship combined with boxoffice anemia" unless the motion picture industry takes remedial action. Yet nowhere in his report does Silverthorne refer to the fact that television is allowed to show motion pictures without the restrictions of censorship. This is because television in this country comes under the jurisdiction of the Broadcasting Act, a Federal enactment, while censorship of motion pictures for theatres is a provincial matter.

Silverthorne complains of a lack of motion pictures which provide entertainment which he maintains is the purpose of motion pictures. He noted the number of low budget films lacking name value or exhaustive publicity campaigns, "but which fulfilled the prime purpose of the motion picture—to entertain." He said these films were varied in content, some spicy without offense, some light and frothy, some sheer slapstick, "but each served its purpose from a public point of view with profit to the producer. They have been all too few in number."

Silverthorne justifies his comments on the low level of the motion pictures "by recent action in different parts of the world to meet the excesses of film entertainment." He said that in the light of this, "the Board can only repeat its warning in stronger terms than those of the past. We reiterate our belief that almost any subject can be discussed by the motion picture industry without compromising professional integrity and within bounds of taste; provided sufficient ingenuity and artistry is employed by the producer."

Silverthorne said he complained not so much on the subject matter, "as its exploitation in a cheaply sensational manner, and all too often by a crude and blatant appeal to eroticism —the use of shock value, applied to the point of obscenity."

Silverthorne said the Board which dealt with 19,634 pieces of advertising noted that there was a decrease in the number. But he added that the advertising had "become bolder, very frank, and, in some cases, close to sensational. Every effort is made to keep the advertising matter within reasonable bounds and, at the same time, permit sufficient leeway to convey the nature of the film."

Aside from his comments on the industry's morals, Silverthorne notes a slight increase in the number of film features submitted, 490, as opposed to 484 reviewed the previous year. Of the 210 United States features, 50 were classified as adult, and eight as restricted. Of the 61 British films, 16 were put in the adult classification, and five restricted. Of foreign origin, films were submitted from China, France, Greece, India, Italy, Macedonia, Poland, Yugoslavia, Denmark, Germany, Israel, Japan, Mexico, Sweden, and Russia. Uniquely enough, but without explanation, Silverthorne fails to mention how many of each of these countries' films were submitted. He did so in previous years. He does state that there were 219 films with English subtitles and with English sound tracks, of which 11 were adult, and eight restricted. He noted that none of the Japanese films required treatment or classification, while one Russian film was treated to remove a subtitle in English.

ON A HAPPIER NOTE was the presentation of this year's Heart Award from Toronto Variety Club to Jack Fitzgibbons, Jr., last year's chief barker. He was presented with the award by last year's winner, Bert Brown, at a luncheon. Fitzgibbons was Variety International convention chairman last year when the convention was held in Toronto.

Fitzgibbons has worked hard for the club. His father, John J. Fitzgibbons, president and managing director of Famous Players Canadian Corp., who was present at the luncheon, was also a heart winner as well as the Toronto tent's first chief barker. This is the first father-son combination of both heart award winner and chief barker of the tent. There were 125 at the luncheon.

UA Earnings Up

NEW YORK—United Artists Corporation's net earnings for 1960, after provision for income taxes of $3,476,000, amounted to $4,295,000 ($2.58 per share) as compared with net earnings for 1959 of $4,111,000 ($2.47 per share), it was announced by Robert S. Benjamin, chairman, and Arthur B. Krim president. The 1960 net earnings included a special credit of $797,000, after provision for related taxes on income, arising from adjustment of prior years' reserves.

World-wide gross income reached $108,531,000 for 1960 as compared with $95,068,000 for 1959.

Floersheimer Heads AMPA

NEW YORK—Albert Floersheimer, Jr., is the new president of Associated Motion Picture Advertisers, Inc. He and the entire slate of officers selected by the nominating committee were elected unanimously by the membership.

Goldwurm, Mirisch To Cannes

NEW YORK—The Independent Film Importers and Distributors of America, Inc., announced the designation of Jean Goldwurm, president of Times Film Corporation as its official representative at the Cannes Film Festival.

Walter Mirisch, Screen Producers Guild president, has been designated the official American delegate to the Festival at Cannes by Secretary of State Dean Rusk.

As the official American delegate, Mirisch is charged with handling all matters pertaining to the participation of this country in the festival, which will be held from May 3 through May 16.

Para. Dividend Set

NEW YORK—The board of directors of Paramount Pictures Corporation voted a quarterly dividend of 50 cents per share on the common stock payable June 9 to holders of record May 22.

Donnenfeld To Assist Karp At Para. Studio

HOLLYWOOD—Jack Karp, Paramount Pictures vice-president and head of the Hollywood studio, announced the appointment of Bernard Donnenfeld as his executive assistant. Donnenfeld has also been named as assistant secretary of the corporation, following a meeting of the board of directors held in New York.



DONNENFELD

Donnenfeld will assist Karp in all phases of domestic and foreign production activities emanating from the studio, and will also act as liaison between the studio and various home office departments in New York.

Previously based in New York as assistant to Russell Holman, head of Paramount's eastern production department, Donnenfield will be moved to Hollywood in his new capacity. He joined Paramount Pictures in 1957, and since that time has served in an executive capacity at the home office.

Taussig Sets Publicity Firm

NEW YORK—Doug Taussig and Associates opens offices specializing in publicity, advertising, exploitation, and promotion on foreign motion pictures.

Taussig has handled promotion and publicity for the various stars and for motion pictures of the major companies of the industry on a free lance basis.

Associated with Taussig in the venture are personnel prominent in the field of motion picture publicity, Clint Murdock, Ira House, and Tom Bassell. It is also the firm's intention to engage in publicity also for foreign screen personalities on a national basis and to be accompanied on tour by one of the members of the firm.

Taussig is a former vice-president of Fox Film Corporation and a vice-president of Fox Theatres Corporation.

B&K Reports Earnings

CHICAGO—At the annual Balaban and Katz Corporation stockholders meeting, it was announced that net earnings after taxes for 1960 were $559,983, or $2.14 per share. This includes earnings for the last nine months of 1960 of the Prairie Farmer Publishing Company, all of the stock of which was purchased by B&K on March 31, 1960.

The leases held by the company on the Biltmore and Crystal, Chicago, and the Apollo, Peoria, expired in 1960 and were not renewed.

All of the present directors: David B. Wallerstein, president; Elmer C. Upton, Arthur A. Goldberg, Simon B. Siegel, Edward L. Hyman, Sidney M. Markley, and Bernard Levy, were reelected at the meeting.

Minn. Circuit Gets D-I

MINNEAPOLIS—C. W. Winchell announced that the Minnesota Amusement Company has been granted permission to acquire and operate its first outdoor theatre, the 7-Hi Drive-In, located just west of Minneapolis.

The theatre company has leased the 7-Hi from Sterling Jones and Maitland Frosch. The present 7-Hi presentation policy will be continued and Eugene Plaiscance will continue as manager.

AB-PT Estimated Net Highest In History

NEW YORK—Estimated net operating earnings of American Broadcasting-Paramount Theatres, Inc. for the first quarter of 1961 were the highest in the history of the company, Leonard H. Goldenson, president, reported.

First quarter net operating earnings were $3,425,000 or 81 cents a share, compared with $3,336,000 or 78 cents a share in 1960, based on the average number of shares outstanding during the respective quarters adjusted for the two percent stock dividend paid in 1960.

Consolidated earnings, including capital gains, increased to $7,339,000 or $1.73 a share from $3,380,000 or 79 cents a share in 1960. Goldenson said the 1961 capital gains resulted principally from the prepayment of the $5,497,000 balance of the sale price of Disneyland Park stock, originally payable over five years.

Goldenson said that ABC Television Network broadcasting plans are being set for the 1961-62 television season starting this fall and advertiser interest to date has been strong.

Regarding theatres, he pointed out that AB-PT theatres will be exhibiting a number of fine pictures in the coming months.

Goldenson referred to the recently concluded agreement for AB-PT to provide a long term loan to Visual Electronics Corporation, with rights to purchase up to 40 percent of its common stock. Visual is a small domestic and international sales and engineering company specializing in communications systems.

In the company's expanding activities in the foreign television field, Goldenson mentioned that an agreement was recently concluded establishing a business relationship with a television station in Buenos Aires, Argentina. The station, which expects to begin broadcasting in June, will be provided with financial, programming and administrative assistance. Goldenson said that AB-PT currently has interests in foreign television stations in nine other countries.

Fuqua Joins NT&T Unit

BEVERLY HILLS—Gordon Fuqua has been named manager of the newly-acquired community antenna television systems serving Man and Logan, W. Va., and Bluefield, W. Va., it was announced by Samuel P. Norton, president of National Amusement, a division of National Theatres and Television, Inc.

Fuqua, who had held a similar post with Bluefield TV Cable Co. before its acquisition by NT&T, and Ray Schneider, manager of NT&T's Williamsport system, are in Beverly Hills attending sessions with Norton regarding the overall expansion program of the community antenna systems by the company.

"La Dolce Vita" Opens Big

NEW YORK—"La Dolce Vita," prize-winning film which opened April 19 at Henry Miller's Theatre, grossed a capacity $22,000 in its first week. On the basis of a $400,000 advance and long lines at the box office daily, the Federico Fellini production has established itself as one of the biggest motion picture successes of the year.

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 30 cents per share on the common stock payable May 25 to stockholders of record May 9.

Theatres Big Booster Of Air Force Story

NEW YORK—Emanuel Frisch, chairman of the American Congress of Exhibitors, told a meeting of the New York Information Squadron, U.S. Air Force Reserve, at the Hotel Sheraton Atlantic here that "the motion picture theatre with its large screen, color and sound" is in all probability "the most impressive forum for the dramatic exposition of the Air Force story."

Frisch pointed to "Strategic Air Command" as a case in point, stating that it was his "guess" that the film had played no small part in swinging public opinion to the view that it was necessary to keep bombers in the air at all times. He also cited other films to show the power of the screen as a propaganda medium and suggested that the Air Force use its facilities to help exploit pictures that told the Air Force story.

"When we ask for help in merchandising an Air Force picture," Frisch said, "you not only help us sell tickets but you then expose the greatest number of people to the Air Force message."

Lishan Leaves NT&T

BEVERLY HILLS, CALIF.—Dr. John M. Lishan, vice-president-economist of National Theatres, a division of National Theatres & Television, Inc., has announced his resignation from the post.

Dr. Lishan, who joined the theatre circuit two and one-half years ago as assistant to the president, said he will return to his private practice as economic and financial consultant.

"Holiday" To Cinemiracle

NEW YORK—Cinemiracle Pictures Corporation, subsidiary of National Theatres and Television, Inc., have signed an agreement with Michael Todd, Jr., and Elizabeth Taylor to take over distribution of the latter's "Holiday In Spain," to be released in Cinemiracle's three-panel system. The film will be exhibited on a hard ticket run.

SHOWMEN'S CHOICE FOR THIS and EVERY YEAR
For The BEST SPECIAL
TRAILERS
42 Years of Experience have taught us the "know-how" of making Special Trailers . . .
You Can't Beat
filmack
Let us prove it to you.
1327 South Wabash Avenue Chicago 5, Illinois

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

Service Is Our Job . . . Please Help Us To Serve You.

CLARK TRANSFER, INC.
829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450
1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200
Formerly Highway Express Lines, Inc.



LONDON Observations

by Jock MacGregor

IT WAS A GREAT DAY for the Irish when international European representative C. J. Latta and second assistant international chief barker Jim Carreras visited Dublin to present the Taoiseach (Prime Minister), Sean Lemass, with the gold life membership card of the Variety Clubs International. Rarely has C. J. been in greater voice than when he told the story of Variety from its early beginnings in Pittsburgh to its present world wide eminence to one of the largest gatherings of Irish leaders, industrialists, business men, and entertainment personalities ever.

In accepting life membership, the Taoiseach said that he was sure that all had been as moved as he was by Latta's story of the founding of Variety and its achievements and added slyly that the call from Pittsburgh 30 years ago was bound to have reached Ireland sooner or later. He realised that the honor was intended as recognition of the Variety Club of Ireland's efforts and as a tribute to the people of Ireland. He found difficulty in expressing adequately the appreciation of those who had benefited from the $36,500 raised by Tent 41 in the 10 years of its existence.

The Taoiseach paid special tribute to C. J. for the support he gave at Toronto last year to secure the 1962 convention for Dublin, which he claimed would mean more than $1,000,000 to the city. He promised that the state and municipal authorities as well as the people would make an exceptional effort to ensure an enjoyable and memorable occasion.

Carreras made one of his inimitable, punching, and humorous speeches (outbursts might almost be a better descriptive) after which not one of the business men present had any doubts as to why they had been invited.

"A lot of help is needed," he said, "and that's why this dinner is being held. It's your help we're after." He had a magic effect and the most unexpected people started forking out.

It was a great night for C. J. for the Irish tent is yet another which he has formed, and I was proud to have been invited to attend the dinner and note the international standard VCI maintains in its functions. But a warning to American delegates—it was the very early hours before we were allowed to escape the hospitality. The boys are really getting into training for next year. Louis Elliman, Jack Cruise, The Lord Killanin, Rick Bourke, Abe Elliman, Jim Lewis, Harry Band, Colman Conroy, Leon Brown, Noel Coade, Ron Liles, and Harry Lush are among the many who I imagine must be taking special exercises to push out the boat.

I WAS VERY SORRY to have been unable to attend the lunch to celebrate South Pacific's third birthday. This phenomenal run at the London's Dominion shows no sign of weakening, and I suspect that Sam Goldwyn, whose "Porgy and Bess" has been booked to follow as soon as the takings fall below the break figure, must be wondering if his production will ever open in Britain! "Pacific" has some magic for the British whether it is shown in Todd-AO or CinemaScope, which is proving completely irresistible.

JACK GOODLATTE has sent me a copy of the magnificent brochure presenting the many activities and services of the Associated British Picture Corporation. Theatres, studios, distribution, television, newsreels, equipment, laboratories, short, documentary, and "commercials" production, and publicity operations are all profusely covered pictorially and editorially. Prospective users of the various services can have no doubt about the overall backing which the Corporation offers. If you want to make or sell a picture, have a TV commercial or documentary produced, or have a civic hall seated and carpeted, ABPC will do the job without curtailing their own production and handling requirements.

America In Black

NEW YORK—America Corporation reported consolidated net earnings of $1,309,032, equal to 32 cents a share, in calendar 1960. This compares with a net loss of $2,293,299 in 1959.

Gross sales for 1960 totaled a record $31,478,000, marking a gain of $4,194,000 over the 1959 sales of $27,284,286.

Pathe Laboratories, Inc., sales and profits were said to have reached an all-time high. The company, Gorden K. Greenfield, president, said, is considering the establishment of European film processing arrangements to control customers' work under contract that is now being produced abroad.

Chertok Joins Seven Arts

NEW YORK—Harvey Chertok has been named director of advertising, sales promotion and publicity for Seven Arts Associated Corp., it was announced by Robert Rich, vice-president and general sales manager.

Chertok was formerly supervisor of advertising and publicity for United Artists Associated. Previously, he was with NTA.



M. J. E. McCarthy, Allied Artists' Los Angeles branch manager, has become the new chief barker of Variety Club's Tent 25 and is seen here, seated right, with the tent's past chief barkers, William Srere, seated; and left to right Floyd Ounley, Ezra Stern, and Rotus Harvey.

Preminger Reveals New Production Plans

NEW YORK—Before departing for Cannes where "Exodus" will be shown as the gala premiere film for the festival on May 3 at the invitation of the French government, Otto Preminger announced that his next film "Bunny Lake is Missing," will start shooting in New York City July 5.

He also detailed plans for the European and Israel premieres of "Exodus" and discussed his other upcoming productions.

Discussing his forthcoming trip, Preminger viewed the "Exodus" out-of-competition premiere at Cannes as an excellent "launching pad" for the foreign openings.

Discussing future production activity, Preminger said that "Bunny Lake is Missing" will be followed by the film version of "Advise and Consent," the best-selling novel by Allen Drury about Washington politics. It is scheduled to start filming in Washington, D.C., this fall for United Artists release.

Next will be "The Side of the Angels," a first novel by Alexander Fedoroff about seven young Americans in the difficult postwar period. It will be filmed in key cities across the country for United Artists release. Then comes Preminger's film version of "The Other Side of the Coin," the Pierre Boulle novel, to be filmed on location in Malaya and Singapore, for Columbia release.

Executives from Preminger's distribution organizations attending the New York press conference were Fred Goldberg, executive director of advertising, publicity, and exploitation for United Artists; Mort Nathanson, director of national publicity for United Artists; Robert Ferguson, national director of advertising, publicity, and exploitation for Columbia; and Ira Tulipan, his assistant.

Loew's Income Up

NEW YORK—Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc., announced that for the 28 weeks ended March 16, constituting the first half of the current fiscal year, gross revenues amounted to $21,917,000. After providing for income taxes of $1,285,000 and depreciation of $1,505,000, a net income of $1,072,400, equal to 40 cents per share of common stock was realized. For the comparable period last year, gross revenues amounted to $22,259,000 and after providing for $1,236,000 for income taxes and $1,441,000 for depreciation, a net income of $996,000, equal to 37 cents per share of common stock was realized.

Net income for the second quarter ended March 16 was $75,500, equal to 26 cents per share, and for the comparable quarter last year was $627,200, equal to 23 cents per share.

Col. Expands Coast Facilities

HOLLYWOOD—In a deal closed recently, involving a minimum fixed rental of $1,188,000, Columbia Pictures has taken a 99-year lease on the southeast corner of Sunset Boulevard and Gower Streets, directly adjacent to the studio's administration building.

Samuel J. Briskin, Columbia's vice-president in charge of west coast activities, confirmed that a 99-year lease arrangement had been entered into by Columbia with Mrs. Elizabeth K. Chadwick, owner of the property.

It is Columbia's intention to improve the property by building an addition to the adjoining main administration building and also to develop parking facilities on the newly-leased land which now gives Columbia complete control of the entire parcel owned by Mrs. Chadwick.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO
VOL. 65, NO. 22
MAY 3, 1961

ALLIED ARTISTS

Angel Baby (6105)

MELODRAMA
97M.

Allied Artists

ESTIMATE: Excellent and dynamic film introduces new star.

CAST: Salome Jens, George Hamilton, Mercedes McCambridge, Joan Blondell, Henry Jones, Burt Reynolds, Roger Clark, Dudley Remus, Victoria Adams, Harry Swoger, Barbara Biggart, Davy Biladeau. Produced by Thomas F. Woods; directed by Paul Wendkos.

STORY: Mute Salome Jens, beautiful and loose-moralled, speaks her first words at the behest of evangelist-faith healer George Hamilton and joins his organization in the "work of the Lord." Hamilton's much older wife, Mercedes McCambridge, religious fanatic-former preacher, who had yanked him out of a choir and coached him in the art of being a bible pounding, tent pitching "crusader" in the deep south, realizes Jens is too much competition. She sends Jens out on her own with booze guzzling, hypocritical assistants Joan Blondell and Henry Jones. They find it tough going with even the weather against them, and the pickings are slim. Always sincere, Jens perseveres, however, until she meets up with patent medicine manufacturer Roger Clark, who latches on to her "racket," finances her to a new tent, etc. To aid his new "attraction," he persuades the still unsuspecting Jens to try faith healing or the laying on of hands, and rings in some phonies to convince the yokels. This convinces Blondell and Jones that the whole thing is wrong, and they rush to Hamilton and McCambridge, pleading with them to expose Jens and Clark. Hamilton, failing to convince the innocent Jens of the fraud and "sin," forces Clark to confess. McCambridge incites a riot inside the tent, which results in her own death by trampling. Dazed, Jens wanders away pursued by Hamilton. He catches up with her just as she performs her first "genuine" faith healing of a child at the insistence of the tiny boy's "believing" parents.

X-RAY: Brilliantly produced and directed in Florida, this independent film shows real genius. Although the subject matter may become the target for much protest from counterparts of those it hits, there is really nothing morally offensive or censorable, although it is strictly adult fare. Sex is handled frankly in several sequences such as an attempted rape and the attempted holding of Hamilton by McCambridge offering herself to him in a potently dramatic trailer-bedroom scene in which the aging religious fanatic resorts to carnality when all else fails to keep them together. The casting of the large cast of characters, and real characters they are, has been so adroitly done that each delivers a performance that is natural, with Jens in the lead outstanding. If there was ever a "first film" Academy Award meriting performance, she delivers it here. She is sincere, believeable, beautiful, talented, and it is a sure bet that much more will be seen of her in films to come. At times, Blondell may seem to over act but we feel this is more to emphasize characterization in a short space of time than any other fault. This is a magnificent and potent dramatic film that holds the interest all the way and one that has any number of heart wrenching climaxes that bring tears with their potency. The ending in particular, while out and out hoke and sentimental in the extreme, is loaded with dramatic dynamics. While definitely adult in its story line, this one should clean up if given the proper push and should, on its production, directing, and acting strength, please most audiences. There are several catchy songs of a religious nature. This is based on the novel "Jenny Angel," by Elsie Oaks Barber.

AD LINES: "Get That Old Time Religion"; "A Heart Warming Film Of Faith and Hope."

The Unfaithfuls

MELODRAMA
83M.

Allied Artists
(Italian-made) (Dubbed in English)

ESTIMATE: Unsavory tale of Italian society.

CAST: Gina Lollobrigida, May Britt, Pierre Cressoy, Marina Vlady, Anna Maria Ferrero, Tina Lattanzi, Carlo Romano, Charles Fawcett, Irene Pappas, Franco Rossi, Paolo Ferrera, Bernardo Tafuri, Carlo Lamas, Giulio Cali, Margherita Bagni, Tania Weber. Produced by Dino DeLaurentiis and Carlo Ponti; directed by Mario Monicelli and Steno.

STORY: Wealthy Carlo Romano hires handsome, disreputable Pierre Cressoy to follow his wife, Irene Pappas, so that he may obtain a divorce and marry model Marina Vlady. Cressoy gets his former sweetheart May Britt, now married to wealthy English diplomat Charles Fawcett, to introduce him to high society. Cressoy renews his affair with the unhappy Britt, but sees an opportunity for bigger game. He is soon deep in thievery and blackmail. Britt is basically decent and can't take the excesses of her friends who live a vicious, pointless life. When an innocent servant girl, Anna Maria Ferrero, is pushed to suicide when blamed for a theft actually committed by socialite Gina Lollobrigida, who is being blackmailed by Cressoy, Britt goes to the police with the whole sordid story. The socialites, including her husband, refuse to admit anything, and the police are powerless to act. Beaten, Britt prepares to leave as a smug Cressoy also is leaving. Seizing a gun, she empties it into Cressoy, telling the police that now they have their evidence. The truth will out.

X-RAY: Unpleasant people do unpleasant things in this rather unpleasant picture. It concentrates on the sensational, but does boast a few popular names to draw the art house devotees. Gina Lollobrigida is the best known but has a relatively unimportant part here. If Italian society is as corrupt as a few recent films would indicate, that country is in real trouble. This is a film about completely amoral people, and subject matter limits it to adult audiences. It is strictly program filler.

AD LINES: "The Shocking Truth Behind High Society's Lush Life"; "Wealth And Luxury Lead To Violence And Sudden Death."

Complete back seasons of these pink reviews sections are available to subscribing theatres at 52¢ per set.

AMERICAN-INT.

Master Of The World

Science Fiction Drama
104M

American International
(MagnaColor)
(Stereophonic sound)

ESTIMATE: Well-made, interesting science fiction entry.

CAST: Vincent Price, Charles Bronson, Henry Hull, Mary Webster, David Frankham, Richard Harrison, Vito Scotti, Wally Campo, Steve Masino. Produced by James H. Nicholson, directed by William Witney.

STORY: Back in 1948, the people of Morgantown, Pa., are startled when one of their mountains emits strange noises and the sound of a strange voice. Several days later, Charles Bronson, representing the Department of the Interior, appears at a meeting of the balloon society in Philadelphia headed by wealthy munitions maker Henry Hull. He persuades Hull to let him use the balloon to fly over the mountain, which is inaccessible by foot or animal. Hull insists on going along and takes his daughter, Mary Webster, and her fiance, David Frankham, who is also a balloon enthusiast. As they near the crater on the mountain, they are shot down. Reviving, they find themselves in a strange cabin on a gigantic flying ship, and soon after its master, Vincent Price, tells them that he is out to destroy the armaments of all nations so that the world will finally see peace. No one can stop him, he declares. Bronson is determined to try. Price destroys an American warship to show them he means business, and then the English fleet off of London. Bronson vows to destroy Price and themselves in the process since they can't escape. Price plans on moving on two armies lined up to do battle in Eygpt, and they fly too low. His ship is slightly damaged, and he himself is wounded. The vessel heads for a Mediterranean island to make repairs, and Hull and Webster slide down the anchor rope. Frankham, seeing Webster and Bronson fall in love, tries to leave Bronson behind, but he also gets away after setting a fuse in the munitions room. When they are able to cut the anchor, the ship is carried away, and Price and his men die aboard in the explosion that follows. The four survivors await rescue on the island.

X-RAY: Once again, the works of the master of science fiction Jules Verne have been used to provide a full measure of thrills and the unusual. The mood is set by a very good opening sequence that shows the various attempts on the part of man to fly and how all but one ended disastrously. During the unreeling, the use of stereophonic sound to unused horns in the rear emphasizes certain sequences and the effect can be startling indeed. The story is highly interesting throughout, while some of the special effects are very well done. The acting, direction, and production fall into the better category, adding to the import of the film. It could wind up as bigtime boxoffice given the proper campaign and promotion. Once the people know about it, they should want to see it in droves. The

screenplay is by Richard Matheson, based on two novels by Verne, "Master of the World" and "Robur, the Conqueror."

TIPS ON BIDDING: Higher bracket.

AD LINES: "Thrill To One Of The Great Experiences In Science Fiction"; "An Unusual Thriller From The Pen of Jules Verne".

20th-FOX

Return To Peyton Place

DRAMA
122M.

20th-Fox
(CinemaScope) (DeLuxe Color)

ESTIMATE: Sequel should prove popular.

CAST: Carol Lynley, Jeff Chandler, Eleanor Parker, Mary Astor, Robert Sterling, Luciana Paluzzi, Brett Halsey, Gunnar Hellstrom, Tuesday Weld, Kenneth MacDonald, Joan Banks, Emerson Treacy, Wilton Graff, Jennifer Howard, Laura McCann. Produced by Jerry Wald; directed by Jose Ferrer.

STORY: Authoress Carol Lynley leaves Peyton Place for New York City, where she meets success with Jeff Chandler, publisher, who plans to issue her first novel. Meanwhile, back in Peyton Place, her friend Brett Halsey has brought his pregnant bride, Italian model Luciana Paluzzi, home to meet his domineering mother, Mary Astor. Lynley's mother, Eleanor Parker, and her husband, school principal Robert Sterling, read her book and Parker is enraged because Peyton Place people are exposed in it. They do not know that Lynley is now in love with Chandler, who is a married man. Lynley's old school friend, Tuesday Weld, finds difficulty since the book exposes her lurid past and she can no longer face her lover, ski instructor Gunnar Hellstrom. Astor and others, infuriated by the book, demand a town council meeting to dismiss Sterling for allowing it in the library. Lynley returns to see her mother defend her in front of the town. Astor now is determined to drive her son's wife away from home. Paluzzi follows him to the ski slopes, where she is injured in a fall and may lose her baby. Astor has lost her battle as the youngsters are reunited. The crisis over, Lynley realizes she cannot wreck Chandler's marriage, and life returns to normal in Peyton Place.

X-RAY: Well-made and well portrayed is this entry that picks up some of the shattered fragments dropped in the original "Peyton Place." The emphasis is on the young people of the town and their efforts to live a full life. Therefore, there is ample opportunity for the introduction of youthful actors and actresses who should find favor with the moviegoers of today. Carol Lynley, Mary Astor, and Robert Sterling are particularly good. The production is carefully mounted and colorfully presented, while direction is sensitive and capable. Interest is maintained on high throughout, and the public should be waiting in satisfying numbers for the film. Based on the novel by Grace Metalious, the screenplay is by Ronald Alexander.

AD LINES: "It Begins Where Peyton Place Left Off!"; "Grace Metalious Now Tells What Couldn't Be Told Before About THAT Town . . . And Its People!"

The Right Approach

COMEDY DRAMA
92M.

20th-Fox
(CinemaScope)

ESTIMATE: Modern youth opus misses.

CAST: Frankie Vaughan, Martha Hyer, Juliet Prowse, Gary Crosby, David McLean, Paul London, Jesse White, Jane Withers, Rachel Stephens, Steve Harris, Paul von Schreiber, Robert Casper. Produced by Oscar Brodney; directed by David Butler.

STORY: Five guys, Robert Casper, Steve Harris, Paul London, David McLean, and Gary Crosby, have converted a deserted Hawaiian style night club into living quarters. Aspiring singer-actor Frankie Vaughan, ex-war buddy of Harris, arrives and arrogantly "cuts himself in." He double crosses Casper with his girl, Juliet Prowse, while promoting a cover on a theatrical magazine edited by Martha Hyer, whom he "soft soaps." Willing to do anything to further his career, Vaughan cuts in on Gary Crosby's small combo getting a try-out at a small restaurant. This brings him to the attention of agent Jesse White, and Vaughan, his swelled head even bigger, is Hollywood bound, much to the disgust of the others. Hyer, whom Vaughan has lured to the borrowed apartment of a friend, becomes disillusioned with him. The boys face eviction from their "hut" by the city just as Casper learns Vaughan has double crossed him with Prowse. Prowse informs Vaughan, now on the threshold of a movie career, that she is pregnant. The city decides to drop the eviction proceedings. As Vaughan returns to the "hut," the boys give him the cold shoulder he deserves, and he slowly walks out into the night.

X-RAY: This programmer in black and white CinemaScope misses on a lot of counts. First of all, the film based on a play by Garson Kanin seems "unreal" and lacks in comedy values. On the credit side are fine performances by England's rock 'n' roll idol Frankie Vaughan, who is excellent as the heel; Jesse White as the agent; Gary Crosby, and several of the other boys. The two girls are adequate, as is Jane Withers in a supporting role of a cynical photographer. The songs, "The Right Approach," "When You Least Expect It," and "Lady, Love Me" are also good. The subject matter, including that of promiscuity, makes this unfitting for the younger crowd who will doubtless be attracted by it. It's a rather unpleasant film about a most unpleasant fellow. The ending, too, is rather unsatisfactory.

TIP ON BIDDING:

AD LINES: "The Confidential Report On The Bachelor Boys—The Things They Do To Get The Girls"; "You Got A Dame! I Got A Dame! Man, Let's Live!"

UNITED ARTISTS

The Minotaur— The Wild Beast Of Crete

MELODRAMA
92M.

United Artists
(Technicolor) (Totalscope)
(Italian-made) (English dialogue)

ESTIMATE: Another Italian spectacle for the program.

CAST: Bob Mathias, Rosanna Schiaffino, Alberto Lupo, Rick Battaglia, Nico Pepe, Carlo Tamerlani, Nerio Bernardi, Tina Lattanzi, Paul Miller, Tiziana Casetti, Alberto Plebani, Susanne Loret. Produced by Giorgio Agliani, Dino Mordini, and Rudolphe Solmsen; directed by Silvio Amadio.

STORY: The people of Crete are terrorized by the Minotaur, half-man, half beast, who lives in a labyrinth under the temple, and young men and virgin girls are sacrificed to it regularly. The King, Carlo Tamerlani, and his daughter, Rosanna Schiaffino, learn from the queen that Schiaffino has an identical twin sister in hiding because of a Cretan law that one of twins must be sacrificed to the Minotaur. The queen, dying, asks that the other daughter be brought home and that human sacrifices end. Schiaffino, jealous of any challenge to her power, keeps her father under drugs and sends her lover, Alberto Lupo, to slay her sister. The other Schiaffino is rescued by Bob Mathias (Theseus) and friend Rick Battaglia (Demetrius). She accompanies them to Athens, followed by Lupo. Battaglia and Mathias go to Crete to save the people from the monster and the evil rule of Schiaffino. Mathias is fatally wounded but is brought back to life by the goddess Amphitrite, who gives him a charmed sword. The evil Schiaffino is killed, and her sister mounts the throne. Mathias enters the labyrinth and slays the Minotaur as the people revolt and return the throne to kind Tamerlani, who outlaws sacrifice forever.

X-RAY: A very involved yarn of mythology is spun here in a typical Italian spectacle. There is plenty of action and crowd scenes, and it shapes up as a satisfactory addition to the program in regulation houses. Mathias is the famed Olympic athlete, and his name can be sold, while Schiaffino makes a suitably lush heroine and villainess. The monster perhaps is a bit tame for the horror fans, but the color and pace are in the film's favor. A rash of such features are currently on the market.

TIP ON BIDDING: Program rates.

AD LINES: "The Minotaur . . . Monster Who Rocked A Lost Civilization"; "The Raging Spectacle of An Age That Worshipped A Savage Beast."

The Young Savages

DRAMA
100M.

United Artists
(Contemporary)

ESTIMATE: Serious, fascinating probe of juvenile delinquency.

CAST: Burt Lancaster, Dina Merrill, Shelley Winters, Edward Andrews, Vivian Nathan, Larry Gates, Telly Savalas, Pilar Seurat, Jody Fair, Roberta Shore, Milton Selzer, Robert Burton, David Stewart, Stanley Kristien, John Davis Chandler, Neil Nephew, Luis Arroyo, Jose Perez, Richard Velez, William Sargent, Chris Robinson, Stanley Adams, William Quinn, Linda Danzil, Raphael Lopez, Henry Norell, Jon Carlo, Bob Biheller, Mario Roccuzzo, Harry Holcombe, Helen Kleeb, Tom Conroy, John Walsh, Irving Steinberg, Clegg Hoyt, Joel Fluellen, Robert Cleaves. Executive producer, Harold Hecht; produced by Pat Duggan; directed by John Frankenheimer.

STORY: When three members of an Italian gang, John Davis Chandler, Neil Nephew, and Stanley Kristien kill a young Puerto Rican boy, they plead self defense. Assistant District Attorney Burt Lancaster is assigned to prosecute the case, and his task is complicated by the fact that he is from the same Italian slum background and is the former boy friend of Shelley Winters, Kristien's mother. The self defense plea seems ridiculous since the murdered boy was blind, and the Puerto Rican community demands swift justice. The case is politically important since the public is incensed over gang warfare, and District Attorney Edward Andrews sees a swift conviction and death penalty as a stepping stone to the Governor's chair. Lancaster investigates and learns that the murdered boy, while blind, was a warlord and weapons carrier for the Puerto Rican gang. He is also convinced that Kristien is innocent of the murder and afraid to say so because he is protecting the other two defendants. Lancaster's wife, socialite Dina Merrill, opposes his going for the death penalty, but the Puerto Ricans manhandle her to frighten Lancaster. He almost kills one of the gang members and is himself attacked and beaten badly. During the trial, Lancaster proves that all is not so simple in the case. He also gets Kristien to admit that he took no part in the actual killing. Chandler gets 20 years in prison; the moronic Nephew is committed to a mental institution, and Kristien is given a year's sentence. Lancaster has destroyed his political chances, but has made peace with himself and found new love with his wife.

X-RAY: A serious, probing look at the problem of juvenile delinquency makes clear the fact that it is not all black and white. It is in the infinite shades of gray that this fine film lingers, exploring a case of seemingly cut and dried juvenile violence to discover the deeper hidden truths. It is a disquieting story of youthful hate and distrust and adult shirking of true responsibility. We have seen on the screen before that delinquenly is society's fault rather than the youths involved, but the story has never been told in as penetrating or sincere a fashion. Lancaster, fresh from his Oscar performance in "Elmer Gantry," does an excellent job and is ably supported by both the known and unkown players that surround him. John Frankenheim's direction is crisp and clean, building scenes with care to high-points of action and suspense. The screenplay by Edward Anhalt and J. P. Miller fairly crackles with real people saying real lines.



MAY 3, 1961 SECTION THREE VOL. 65, NO. 22

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

F | ARMED SERVICES

NUMBER F4

The "Old Regiment" Helps Out

THEATRE: **Gaumont**
ADDRESS: **Chelsea, London, England**
MANAGER: **J. A. McKinlay**

As soon as I heard that "Tunes of Glory" was booked to this theatre I thought of my own army days and contacted the adjutant of the London Scottish Regiment wih a view to a recruiting tie-up. The Regiment was keen to co-operate and plans set into immediate motion so that the local press were able to advise readers on the front page that the Pipe Band would march to the theatre on the Saturday before playdate.

During the march along Chelsea's main thoroughfare, my chief of staff distributed "Tunes of Glory" throwaways to the shoppers who stopped to witness this fine display. A fine pictorial coverage resulted in the local papers.

Later the same evening two pipers introduced the trailer with pipe music on the stage. Their entrance from the back of the stalls was met with a spontaneous applause from the very large audience present. Their exit was most effective as their fading pipe music blended with that on the sound track. This was met with a further burst of applause.

On the Monday night, the Mayor of Chelsea, Mayoress and other civic dignitaries accepted invitations to see the film. On arrival the pipers formed a guard of honor and played as the party entered the foyer. A party of Chelsea Pensioners—retired ex-service men who live in Chelsea Hospital, wear a distinguished red uniform and are a major part of the Chelsea scene—attended and added more color to the occasion. A kilted soldier manned the recruiting booth.

All our activities were covered most fully by the press and their photographers and we believe that other Rank Theatre managers in the area also benefitted from our enterprise so wide spread was the coverage.

(Modesty forbade Manager McKinlay from mentioning in his report a fact that is revealed in the substantiating press evidence. He was a Captain in the Gordon Highlanders and was decorated with the Military Cross for distinguished war service.)

G | STUNTS-BALLY

NUMBER G13

Joins in Boy Scout Week

THEATRE: **State,**
ADDRESS: **Fostoria, Ohio**
MANAGER: **C. V. Mitchell**

In keeping with Boy Scout Week, we contacted the leader of Troop 452 about having a Scout Court of Honor on the stage of the theatre. He agreed it would be a nice way to close the week.

The ceremony went something like this: First, the Boy Scouts came marching down the aisle carrying both the American and the Scout Flags. Other Scouts carried lighted candles and hummed the scout song in time to the bugle that was blowing the melody. The theatre was all dark except for the exit and aisle lights; and needless to say this made a very nice impression on the patrons. As the scouts took their place on stage, the scout officials and the Mayor assumed their places. Each scout came forward with his candle and lit one of the big candles on stage and recited a scout law. After this, came many awards and a speech from the mayor. The most important awards were the Eagle, Star and, of course, the naming of the outstanding scout of the year. These were presented by the Mayor. Mothers and fathers were ushered up to the stage by Tenderfoot Scouts and all the mothers received a miniature pin just like the one her son was given.

The local radio station WFOB was on hand to interview all the scouts receiving awards, their parents, as well as the Mayor and myself. After this, the interviewer came into the auditorium and commented on the doings as he saw it.

This made a wonderful radio program the next day and gave a salute to the Scouts and helped the theatre as well. In addition, the local paper gave us a nice write-up on the community gesture.



Jack Webb, producer-director-star, United Artists' "The Last Time I Saw Archie," draws salutes from two shapely models in New York City. Webb discussed promotion plans for the film, a comedy with a military setting.



RKO Theatres in New York City in cooperation with the New York Mirror and the Abet Rent-A-Fur Company recently held a find "The Millionairess" contest on 34th Street between Fifth and Seventh Avenues. Persons recognizing model Joy Harper impersonating Sophia Loren and bearing a copy of the newspaper received passes to see the 20th-Fox picture.

NUMBER G14

Ideas On Selling "Dentist In The Chair"

THEATRE: **Odeon Humber**
ADDRESS: **Toronto, Ontario, Canada**
MANAGER: **John Heathcote**

Since this was a three theatre first Toronto showing we were not responsible for newspaper, radio and television adverts which in this instance were handled by the head office we concentrated our campaign at theatre level and used other approaches.

A natural for a tie-in was to interest Gordon Sinclair, CFRB Radio News and his campaign against fluoridation of the water supplies of Toronto. And we agreed to conduct an unofficial poll on the subject, acting on the hunch that most people would be against fluoridation. We had no less than three mentions in the actual News broadcasts along with film and theatre plugs. As anticipated the result was two to one against fluoride, encouraging Sinclair to mention it again. Our ballots read: "If a vote were taken to fluoridate your water, would you vote: YES . . . . ; NO . . . . This is not an official voting paper but merely a free expression of opinion. See the hilarious "Carry On" Gang in "Dentist In The Chair" coming soon to this threatre."

Invitations went out to dentists in the area for the first night. Copy read: "The management of the Odeon Humber Theatre invites you to leave your forceps at the office and join us in extracting the utmost enjoyment from "Dentist In The Chair" on Thursday evening. Admit two. It's a laughing (N_2O) gasser."

We arranged a Colgate-Palmolive contest and in its latter stages this was a big success with 1,000 entries received. Patrons were invited to guess how many cartons were in a net centered in a lobby display. The winner received a year's supply of dental cream; while runnersup received Colgate Palmolive Treasure Chests. As an added promotion we persuaded Colgate-Palmolive to give us three treasure chests and inserted envelopes under seats. A screen announcement set the audience looking under their seats to see if they won a chest.

For this picture what was more natural than to costume our attendants as "dentists" and "nurses". This was an economical promotion as all the staff were outfitted by Reliable Linen for $4.75. Cashiers, doormen, candy girls and ushers all entered into the spirit and pinned to the uniforms were ribbons "See "Dentist In The Chair—It's A Gasser."

Most dental equipment manufacturers were reticent to cooperate with us fearing it might



Leon Doherty, manager, Paramount, Des Moines, Iowa, used the above street ballyhoo on American International's "Konga." Elementary and junior high schools were also visited and balloons handed out to the students.

be regarded as unethical. We contacted no less than 10 companies before meeting with success with British Oxygen. They supplied us with a Walton Five Dental Anesthetic Machine and Resuscitator valued at $880 for lobby display. We used this as part of an amusing lobby display board making it appear that a man was taking a whiff of laughing gas. "One way to start you laughing—take a whiff of laughing gas. Better still see "Dentist In The Chair."

In addition to regular window cards we had six Colgate Palmolive cards in selected drug stores.

In a tieup with Nestle's candy we offered "for a sweet tooth" samples which were promoted and offered at our candy counter.

NUMBER G15

The Old Stunts Still Good

THEATRE: State
ADDRESS: Fostoria, Ohio
MANAGER: C. V. Mitchell

On April 1 in the evening I reached way back in the bag of tricks and had a "Live Baby Give Away."

We dressed this baby in a bonnet, sweater and blue baby blanket; and there was a baby bottle and the box in which the baby was placed was made into a cradle.

Prior to our evening show we had an Easter Matinee for the children, and there were Easter baskets, chocolate eggs, games and toys galore. These were awarded the children holding the "lucky" Easter eggs. This was our annual Easter egg hunt. And this was the reason that my April Fool joke almost backfired. In the confusion of my matinee, I neglected to inform my doorman to remind the parents to save their ticket stubs for the big event. So when the time came to have my baby giveaway it was brought to my attention that no one was told to save their ticket stubs.

I got up on the stage not knowing how I was going to give the baby away. Then the thought struck me to just pick a row and so many seats in, and let that person be the winner. My live baby give away was a huge success and brought much comment and news in the local paper.

I contacted the radio station, named the winner and gave them all the necessary information. They, in turn, thinking this a terrific gimmick, released the information to U.I.P. and my live baby give-away was mentioned nationally on radio and TV late news for Saturday. Because of this, the stunt gained much more attention than originally anticipated.

The live baby, of course, was a small baby pig!



Jean Powers recently received the 1961 Best Model award of the Atlantic City, N. J., B'nai B'rith in a tieup arranged by Max Chasens, New Capitol, for Lopert's "Never On Sunday".



The lobby display of the Hawaii, Hollywood, Cal., recently featured the first scale model of the 250 ft. "Gorgo" monster, and the actual diving equipment used in filming the underwater scenes of the MGM film.

NUMBER G16

Muscle Men and Miss Pulchritude Contests

THEATRE: Fox Oakland
ADDRESS: Oakland, Cal.
MANAGER: Jack McDougall

We used almost every facet of exploitation for our recent run of Warners' "The White Warrior".

We played up the "local boy" angle on Steve Reeves with special stories about "Oakland's own" in all ad, lobby, and foyer copy and even on the marquee. Radio and television coverage also stressed the local angle.

Jimmie Payne, former "Mr. America", and friend of Reeves acted as master of ceremonies and put on a "Strength Contest" which varied from every-day type of muscle-man show. The winner lifted 550 pounds from dead start to win a trophy.

To add glamour we held a feminine "Miss Pulchritude" contest with the gals appearing in bathing suits. The winner also received a trophy; and all girl contestants received a box of promoted candy.

In addition to utilizing the usual ad mediums we had an advance three dimensional foyer and wall displays; three sheets pasted on lobby-sidewalk; and cross-plug trailers in other FWC theatres.

NUMBER G17

Safety Matches Sell "Pepe"

THEATRE: Town
ADDRESS: Mankato, Minn.
MANAGER: John Dahl

On Columbia's "Pepe" we recently had success with the inexpensive give-away of imprinted booklets of safety matches.

I got 50 boxes and placed them all over town in any place that sold cigarettes: restaurants, cafes, bars, clubs, hotels, college social hall. All of the establishments were glad to get the free matches and pass them out. They did a

(*Continued on page EX-319*)

THE NEW 1961

"Showman-of-the-Year"

CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.



Jack McDougall, Fox Oakland, Oakland, Cal., recently staged a "strength contest" and a "Miss Pulchritude contest" in conjunction with his showing of Warners' "The White Warrior."

Exhib Aids School, Wins Public Support

ST. LOUIS—Mr. and Mrs. W. Monroe Glenn Fulton are combining civic responsibility with personal hard work and are reaping more good-will and publicity than any large scale advertising campaign.

The Glenns are working with the Fulton High School 1961 senior class and the Fulton Lions Club to help the senior class finance a three-day class trip to Chicago. The Lions Club has voted to underwrite up to $200 of the expenses, and the Glenns have agreed to work with the club and arrange the trip, scheduled for May 22, 23, and 24.

Gate receipts of the Fulton Drive-In for each Thursday during April will be donated toward the fund, Glenn announced. Seniors are selling tickets in advance for the movies. Mrs. Glenn has been planning expenses and has told the students the trip will cost $30 each, not including meals. The students are being asked to pay $15 of the $30, plus their own meals, and provide their own spending money.

Although hopeful that the seniors can raise sufficient funds to make the trip this year the Glenns announced that if they didn't the outside contributions would be returned. The receipts from the drive-in, however, will be deposited in a special savings account to sponsor a trip for next year's seniors. The project was approved by the Fulton Board of Education and has received much local newspaper publicity.

SAFETY MATCHES

(*Continued from page EX-318*)

fine job because a lot of the places wanted more.

Soon the big saying around town was "Pepe is coming" and the people came to see "Pepe" as the boxoffice showed.

Imprinted on the back in large letters was "Pepe Is Coming"; on the front was "Columbia's "Pepe" starring Cantinflas with 35 stars. (date) Town Theatre, Mankato, Minn.; and on the top was "Call (theatre phone number) for details."

The cost of a case of matches was $18 and certainly worth it for the talk about the picture was the best word of mouth pre-selling I've ever had on any picture.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.



Jim Tharp, manager, Texas Consolidated Theatres' Bowie, Brownwood, Texas, exhibited showmanship and originality in erecting this false front on United Artists' "The Alamo."



Here's "Misty," pony given away free to a lucky moppet at the Latchis, Keene, N. H., during U. S. premiere of the 20th-Fox film of the same name. Promotion was arranged and handled by Phil Engel, 20th-Fox New England publicity representative.

NUMBER G18

Biscuits, Anyone

THEATRE: **Regal**
ADDRESS: **Wakefield, England**
MANAGER: **Reginald Helley**

For the Eros release, "Let's Get Married" I effected the first cinema tie-up ever with Huntley and Palmers, the internationally famous biscuit makers. With the help of their district sales manager a magnificent display of their various packaged goods was made available for the foyer together with an impressive three tier wedding cake—a wedding cake always seems to attract, and illuminated by two white spots—made a wonderful centrepiece.

The sales manager and his staff then went to town and arranged displays tying in the picture in eight of the main stores in the district.

On the opening night we went with Alderman Fitzpatrick to the Wakefield Sunshine Club which has a membership of 150 old people to present a case of biscuits. We were allowed to go on to the stage to speak to the members who total 150 and took the oldest married couples back to the theatre by car to appear on the stage in a special prologue.

They were supported on the stage by a couple who were getting married during the run. I interviewed them and their stories relating to their many years of married life were humorous and touchingly sentimental. Further caskets of biscuits and iced cakes were presented to all appearing on the stage.

I entertained all participants and the press to sherry and biscuits in my office and during this reception put through a phone call to Anthony Newley the star of the film who wished them all good luck. Next day the press was beyond my wildest hopes.

MPAA Issues Folder On Spring Product



NEW YORK—A Springtime brochure featuring two films for each of the nine MPAA member companies currently in release and about to be released is now being distributed to 25,000 opinion makers, newspaper editors and film critics, and chief editorial writers.

Titled SPRINGTIME IS MOVIETIME—the four-page two-color folder, in addition to illustrations and captions of all of the pictures presented, carries a series of articles commenting on the great variety and quality of entertainment produced by leading writers, directors, musical talents as well as the outstanding actresses and actors of the world that may be found today at local theatres throughout the land.

The 18 films highlighted in the folder are a strong and positive answer to those who claim that there is nothing for young people available at the movies today. All the films shown are films suitable for fans of all ages.

The back page of the promotion piece lists some 35 upcoming films which will be coming to the theatres of the country over the next few months.

In a meeting with the MPAA Advertising and Publicity Directors Committee, the brochure received enthusiastic approval and it is planned that a similar piece be developed for release shortly after Labor Day featuring the fall line up.

SAVE... these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for $1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR
BOOK SHOP

317 N. Broad Street
Philadelphia 7, Penna.

COMPANY ASSISTS

20TH CENTURY-FOX made "the company's largest New York radio buy and airwave promotion in recent years," on "All Hands On Deck", Paramount, and throughout the run of the Pat Boone starrer with 520 radio spots on six major stations. A unique facet and according to station executives "one of the zaniest" promotional devices in its history went into action at radio station WINS. Utilizing the full nautical implicatons of the picture the popular music station launched an "All Hands On Deck Boat Race" contest. Stan Richards, Lonny Starr and Brad Phillips, three of the top WINS disc jockeys invited their listeners to pick the finishing order of three power boats, named "The Pat Boone," "The Buddy Hackett" and "The Barbara Eden." which piloted by the three DJ's raced around the island of Manhattan. The first ten listeners who correctly pick the finish order will receive complimentary tickets to the picture. Barbara Eden, lovely star of the romantic-comedy was the official starter of the race at 10:30 A.M., at the 79th Street Marina. The trio of boats and their jockeys raced around the island and the progress was recorded by a special WINS remote to the 10, 20, 30 and 60 second spotsr carried on WINS, radio stations WNEW, WNBC, WABC, WMGM and WEVD will carry the spots, which feature the singing and narration of Pat Boone at key intervals throughout their broadcast periods. Supplementing the spots, which are available to exhibitors, will be the frequent plays of the four Pat Boone songs from the film, which are available on a Dot extended play disc.

PARAMOUNT has set a major national advertising-publicity campaign with Kroehler Manufacturing Company, leading furniture maker, on Jerry Lewis' "The Ladies' Man." The campaign is built around the selection of Kroehler's "American Trend" collection to furnish the girl's boarding house which is the principal set of the comedy. Furniture seen in the film is highlighted in the promotional program, which is also being joined by the manufacturers of Fiberesin plastic tops and Chromspun fabrics, materials used in the Kroehler furniture. Furniture retailers have already been introduced to the promotion by a consumer advertising schedule in Living for Young Homemakers, American Home, Bride's, Modern Bride, and Bride and Home Magazine. A special "Ladies' Man-American Trend" promotional kit, which dealers receive from Kroehler, includes radio and TV spot commercials, newspaper ad mats and layouts illustrated with actual scenes from the picture. In addition, store display materials will include life-size standees, counter cards and window banners. Retailers will be further instructed on how they can tie-in with exhibitors on local engagements of the film via a comprehensive campaign hand-book.

JAMES DARREN, co-star of Columbia's forthcoming "The Guns of Navarone", and Deborah Walley, the new screen discovery who stars in "Gidget Goes Hawaiian" for Columbia release, are being honored by the Bicycle Institute of America. Darren has been selected as "Chairman of Bike Month" for May and will appear on special posters distributed to bicycle shops and theatres throughout the country. Miss Walley has been designated "Bike Queen" and will appear in both art and printed material distributed around the country by the Institute. In addition, the bicycle Institute will initiate radio announcements and scripts to over 1500 radio stations across the nation dealing with the participation of Darren and Miss Walley in the program. A special folder has been prepared by the Institute which features bike games, safety rules, riding tips and a bike inspection chart and which will be distributed throughout the United States with the cooperation of local civic groups, Boy Scout organizations, police and commercial associations and fraternal groups.



Robert S. Ferguson, Columbia's national director of advertising, publicity, and exploitation, recently accepted a special citation given to Helen Winston, producer, Columbia's "Hand In Hand," by the Federation of Motion Picture Councils. Mrs. W. Lashley Nelson, president of the Council, which had its annual meeting in New York, presented the award.

WARNERS is backing "Parrish" with a "Massive Merchandepth" campaign that is one of the most extensive motion picture promotion efforts in the company's history with expenditures of more than $1,000,000 involved in the campaign. Advertising has specialized appeals to every age-group and section of the population with emphasis on "Teen-age sell." Promotional tie-ups for the film, including huge campaigns for the Pocket Books edition of "Parrish" and the Warner Brothers Record albums, are highlighted by the Talent Search being sponsored by Warners and the Fairchild Camera and Instrument Corporation. The nation-wide Talent Search, promoting both the film and the new Fairchild Cinephonic 8 mm. home sound movie camera, is being supported by an ad campaign in leading national magazines and newspapers from coast to coast. The depth penetration in radio advertising has been developed through a "radioactive" series of exclusive interviews with "Parrish" stars conducted by popular disc-jockey and broadcasting personality Fred Robbins.

NATIONAL MAGAZINE advertising for MGM's "Ring Of Fire" in connection with the Washington State Tourist Promotion Division, is now in progress and will be continued through June issues. The campaign will reach more than 10 million readers; and ads will appear in Good Housekeeping, Better Homes and Gardens, Sunset, The Grade Teacher and The Instructor. All point out that the picture was filmed mostly in the scenic Northwest state.

20TH CENTURY-FOX announced plans to tie-up with the 5,000 member laundries of the Registered Shirt Laundry Association in heralding "Madison Avenue". Using the theme "A Cool Crisp Madison Avenue Look" the laundries will feature both the stars and the film in all promotion pieces, point of sale displays, direct mailing, including counter cards, window signs, truck posters, bundle inserts, hanger streamers and special slip-in inserts. Utilizing all these media the unique promotion will reach over ten million homes.

PARAMOUNT has set an extensive print media and radio campaign focusing on actress-singer Gloria Jean and her appearance in Jerry Lewis' "The Ladies Man" in behalf of the best selling Coppertone Sun Tan Lotion by Plough, Inc. Miss Jean will be seen in all ads for Coppertone this summer, and also recorded a special series of radio spot commercials.

1961 EXPLOITATION INDEX

(For Index to 1960 Exploitation please refer to page EX-284, Dec. 21, 1960)

B
KIDS' MATINEES

B1. Special Kid's Shows, Etc. EX-285
B2. Ties In With Newspaper's Kids Club EX-285
B3. Special Children's Features EX-293
B4. Dinny Goes To Work EX-297
B5. Create A 'Character' Your Kids Will Like .. EX-297
B6. Children's Movie Club Works Again EX-297
B7. Does Something About Children's Films EX-298
B8. Civic Clubs Childrens Matinee EX-301
B9. Tie-Ins With Boy Scouts, Others, Pay Off ... EX-301
B10. Kid's Favorite TV Stars In Person EX-305
B11. Kids' Club Anniversary EX-305
B12. Extra Children's Holiday Matinees EX-313

D
MERCHANTS

D1. Two-For-One Merchant Gifts EX-286
D2. Ties In With Dairy Festival EX-286
D3. "Name The Island" TV Contest EX-286
D4. RCA and Radio Help Sell Presley EX-286
D5. The Merchants Help Again EX-289
D6. Sells The Music In "Song Without End" EX-289
D7. A Night On The Town EX-293
D8. A Natural Tie-In EX-301
D9. Tetley Tea Co-Ops On "Suzie Wong" EX-301
D10. Mink Contest For "Make Mine Mink" EX-305
D11. "Suzie Wong" Contest EX-305

F
ARMED SERVICES

F1. The Navy Helps Again EX-288
F2. The U.S.A.F. Cooperates EX-293
F3. When Sunk Call The Navy EX-313
F4. The "Old Regiment" Helps Out EX-317

G
STUNTS-BALLY

G1. Giant Rock-Athon EX-290
G2. Gag War Started For "North To Alaska" EX-290
G3. Pot Pourri EX-294
G4. Long And Short Street Bally EX-294
G5. Bonny Baby Contest EX-298
G6. The Can Can Helps "Can Can" EX-230
G7. Jalopy Give-away EX-230
G8. "Hercules" Contests EX-302
G9. "Gigi" Still Goes Strong EX-302
G10. There's Gold in "North To Alaska" EX-309
G11. Trip To The Moon, Anyone? EX-309
G12. Comprehensive "Alamo" Campaign EX-313
G13. Joins In Boy Scout Rally EX-317
G14. Ideas On Selling "Dentist In The Chair" .. EX-317
G15. The Old Stunts Still Good EX-318
G16. Muscle Men and Miss Pulchritude Contests . EX-318
G17. Safety Matches Sell "Pepe" EX-318
G18. Biscuits, Anyone EX-319

H
LOBBY DISPLAYS

H1. A Front Display Natural EX-291
H2. Motorcycle Escort and Lobby Displays EX-291
H3. Japanese Atmosphere A Help EX-309
H4. Goes Oriental For "Suzie Wong" EX-314

I
INSTITUTIONAL

I-1. Plugging Gift Ticket Books EX-291
I-2. Ties-In With Community Events EX-294
I-3. Vaccination Is Entertainment? EX-294
I-4. Climbs On Board Welcome Wagon EX-302
I-5. Never Too Late To Sell EX-306
I-6. Fraternity Benefit Show EX-310
I-7. Makes Theatre Part Of Community EX-310
I-8. Easter Community Activity EX-315
I-9. Tie-In With Farm-City Winter Fair EX-315

This is a serious look at a serious social problem, and well done on all counts. It should make quite a general impression.

TIP ON BIDDING: Better rates.

AD LINES: "Young Savages Roaming The Streets Ready For Violence"; "Flashing Switchblades, Sudden Death, And The Most Terrifying Decision A Man Ever Had To Make."

UNIVERSAL

The Pharaoh's Woman

DRAMA
88M.

U-I
(Eastman Color)
(TechniScope)
(Italian-made)
(Dubbed in English)

ESTIMATE: Fair programmer.

CAST: John Drew Barrymore, Linda Cristal, Armando Francioli, Pierre Brice. Directed by W. Tourjansky; produced by Giorgio Venturini.

STORY: In ancient Egypt, John Drew Barrymore, prince of Bubastis, is a rival of Armando Francioli, son of the reigning Pharaoh, and jealous of his right eventually to rule the country. Returning from a hunting trip, they meet village girl Linda Cristal, who accepts a ride aboard their boat bound for Barrymore's city. Both are fascinated by her, as is Pierre Brice, nobleman physician to the Pharaoh. Before the subject can be pursued further, the two princes are summoned ashore to quiet a rebellion of the people against the soldiers of Francioli. Brice has an opportunity to get to know Cristal better, and they fall in love. He takes her ashore and places her in a temple for protection. Francioli is summoned home because the Pharaoh is ill. The latter dies and Francioli becomes ruler. Barrymore refuses to accept this and proclaims himself Pharaoh. Francioli sends Brice as his ambassador to warn Barrymore against rebelling and Brice finds that Cristal has become the wife of Barrymore, not being able to wait for him. Francioli moves his army against Barrymore and destroys his forces. Brice attempts to escape with Cristal, but they are captured. Francioli orders them chained together and left to die in the desert. They are saved by a passing merchant caravan, and it's assumed that they will have a happy future together.

X-RAY: Spectacle, color, and intrigue are in the film's favor, while a talky and involved story slows things now and again. The names of Barrymore and Cristal are known here, and the entry could come off as a supporting feature on the program. Direction, production, and acting are fair.

TIP ON BIDDING:

AD LINES "The Princes Of Ancient Egypt Fought Over Her"; "She Could Have Changed The Course Of History."

WARNERS

Bimbo The Great

MELODRAMA
93M.

Warners
(Eastman Color)
(Circuscope)
(German- made)
(Dubbed in English)

ESTIMATE: Circus film has angles.

CAST: Charles Holm, Maryanne Shields, Henry Smith, Paul Hartman, Eleanor Marlowe, Lisa Stack. Produced by Alexander Gruter; directed by Harold Philipp.

STORY: Charles Holm and his wife, Maryanne Shields, perform an aerial act in a circus owned by Paul Hartman, wherein Holm catches her when a trained elephant brings its foot down on a teeterboard. Before one performance, Holm's jealous half brother, Henry Smith, tampers with the teeterboard so that Holm will be hurt. Holm switches with Shields, and she misses the connection and falls to her death. A court inquiry absolves Holm for lack of evidence. His act is replaced by Eleanor Marlowe and a lion act, and although she tries to help him, he shuts out everyone except his small daughter, Lisa Stack, and takes to drink. Hartman fires him. With Holm out of the way, Smith attempts to take over the act. When Holm hears this, he returns and begins working with Marlowe as his partner. Stack runs away from an aunt, who got custody from the courts, and rejoins her father at the circus where she goes into hiding from the police. A showdown between Holm and Smith causes a fire, and Smith is injured. At the hospital, he confesses being responsible for Shields' death and also to fixing the teeterboard so Holm would be killed. They repair it in time, and the act comes off a success. Marlowe and Holm plan on marrying with Stack's blessing.

X-RAY: This circus entry should get by with enough of the big top atmosphere and several of the acts seen. The story is moderately interesting, the performances are adequate, and direction and production are fair. It should make up okay as part of the program. It is being co-featured with "The Fabulous World of Jules Verne." Several songs are heard.

TIP ON BIDDING: Program rates.

AD LINES: "Death Defying Thrills And Death Under The Big Top"; "An Excitement-Charged Circus Story."

The Fabulous World of Jules Verne

SCIENCE FICTION DRAMA
84M.

Warners
(Filmed abroad)
(Mystimation)

ESTIMATE: Interesting science fiction entry.

CAST: Louis Locke, Ernest Revere, Jane Zale, Marvin Hall. Directed by Carl Zeman.

STORY: Professor Ernest Revere and his assistant, Louis Locke, work in a lonely seaside mansion on an important experiment, the forerunner of today's atomic energy. One night a band of pirates invade the mansion and abduct the pair, taking them to their leader, Marvin Hall, who explains that he wants to help the professor by providing the needed money and facilities. Locke is kept a prisoner in the submarine that follows the sailing vessel and which rams a wealth-laden merchantman, sinking it and recovering its treasures. They pick up a lone survivor, Jane Zale, after which they reach their base, a rocky, volcanic island in the Atlantic with hidden labs. Locke is kept a prisoner in an isolated shack. He tries to warn the professor but fails. He does manage to launch a balloon containing a message of warning to the outside world that Hall intends to conquer the world with the professor's invention. Locke volunteers to join a crew repairing a cable and attempts to escape, but a lack of oxygen causes him to lose consciousness on the floor of the underwater tunnel. An investigating sub rescues him but is rammed by Hall's vessel and destroyed. Locke manages to make his way to the home of Hall where he alerts Zale. They take off in a giant balloon as the fleets of the world can be seen on the horizon. The professor, realizing that his weapon is to be used for destruction, destroys it, himself, the island, and the villains. The only survivors are Locke and Zale.

X-RAY: Combining dialogue and narration as well as photography and animation, this filmization of the Jules Verne work is interesting and different. Among the intriguing aspects of the film are the scientific and mechanical wonders visualized by the author in the 19th century which have become reality today, and their transfer to the screen via the Mystimation technique is quite effective. Interest and pace vary as the action sequences are intermingled with talky sections, and direction and production are good. The acting is adequate. A heavy promotional and advertising campaign can create a sufficient want-to-see to make the results attractive, it is believed. Television personality Hugh Downs introduces the film in a short opening trailer.

TIPS ON BIDDING: Program rates or slightly better.

AD LINES: "The Most Fabulous Adventures On, Over, or Under The Earth"; "The Most Wondrous Wonders Ever To Excite And Delight You."

FOREIGN

Cry Freedom

MELODRAMA
93M.

Parallel Film Dist.
(Made in the Philippines)

ESTIMATE: Okay for program dualler, or specialized situations.

CAST: Pancho Magalona, Rosa Rosal, Johnny Reyes, Jack Forster, Charles Kelly, Tony Santos. Produced by Edith Perez De Tagle; directed by Lamberto V. Avellana.

STORY: Cut off from Bataan, eight men, seven Filipinos and one American officer, decide to cut through enemy lines. One, Pancho Magalona, survives, and later he falls into enemy hands. He escapes with some other prisoners, and they are helped by Filipino ex-soldiers. Johnny Reyes, their leader, takes Magalona to their hide-out, and their hit-and-run army agrees to follow his leadership. They raid a Japanese prison camp and gain another recruit, American Jack Forster. Magalona meets Rosa Rosal, fighting woman reporter wanted by the Japanese for counter-espionage. As they continue to fight the enemy, they fall in love. With the liberation, Magalona panics at the thought that Rosal may leave him, but she reassures him. The fight goes on, this time with Magalona and his men side by side with the American forces. He knows that at the end of the fight he will be rejoined by Rosal.

X-RAY: This saga of the guerrilla bands which fought the Japanese invaders in the mountains of Bataan during the war in the South Pacific holds general interest, despite the fact that the cast is comprised mostly of native Filipino players. The lack of name draw may be compensated by the present civil warfare going on in Cuba between the invading guerrilla bands and the Castro forces. The semi-professional performances give an air of realism and could be an asset in some situations. The screenplay is by Rolf Bayer, based on the book, "The Crucible" by Yay Marking. The film bears several awards from the Filipino Academy of Motion Picture Arts and Science and Golden Harvest, the award given annually at the South East Asian Film Festival.

AD LINES: "The Real Thing—Filipino Guerrillas Vs. The Japanese on Bataan"; "He Found Love Amidst The Horrors Of War."

La Dolce Vita

DRAMA
175M.

Astor
(Italian-made)
(English titles)

ESTIMATE: Unpleasant but fascinating film depicting dissolute life of modern Roman upper crust.

CAST: Marcello Mastroianni, Walter Santesso, Anouk Aimee, Yvonne Fourneau, Anita Eckberg, Harriet White, Lex Barker, Alain Cuny, Magali Noel, Nadia Gray, Jacques Sernas, Richcardo Garrone. Produced by Guiseppe Amato; directed by Frederico Fellini.

STORY: Roman journalist Marcello Mastroianni covers scandals and almost anything that comes along. He is also not above taking part in some of the events he covers, especially where attractive women are concerned. He covers such things as a statue of Christ being transported by air and gratifies the whims of nymphomaniac Anouk Aimee when she seeks something different in her sexual pleasures like using the bed of a strange prostitute. He returns to his apartment to find his mistress, Yvonne Fourneau, jealous and tired of waiting for him, has taken poison. He rushes her to a hospital and she is saved. More coverage, this time of the arrival of Hollywood star Anita Ekberg. He is entranced by her and spends the day and night with her, but he hasn't the opportunity to include her

(*Continued on page 4816*)

ALPHABETICAL GUIDE TO 235 Features Reviewed

This index covers features reviewed thus far during the 1960-61 season In addition to features of the 1959-60 season, reviewed after the issue of Sept. 14, 1959.—Ed.

A

Absent Minded Professor, The—97m.—Misc. 4794
Adventure, The—145m.—For. 4806
Alamo, The—16m.—UA 4762
All Hands On Desk—98m.—Fox 4809
All In A Night's Work—94m.—Par. ..4805
All The Young Men—87m.—Col. 4749
Amazing Transparent Man, The—60m.—A-I 4749
Angel Baby—97.—AA 4813
Anna's Sin—86m.—For. 4806
Angel Wore Red, The—99m.—MGM ..4750
Angry Silence, The—95m.—For. 4782
As The Sea Rages—74m.—Col. ..4749
Atlantis, The Lost Continent—90m.—MGM 4809

B

Ballad Of A Soldier—92m.—For 4795
Barefoot Mailman, The—83m.—Col.—RE 4753
Belles And Ballets—92m.—For. 4778
Big Deal On Madonna Street, The—91m.—For. 4778
Bimbo The Great—93.—WB 4815
Black Sunday—84m.—A-I 4793
Blast Of Silence—77m.—U-I 4810
Bluebeard's Ten Honeymoons—93m.—AA 4749
Blueprint For Robbery—88m.—Par. ..4786
Born Yesterday—103m.—RE.—Col. ...4797
Boy Who Stole A Million, The—64m.—Par. 4753
Breath Of Scandal, A—98m.—Par. ..4761
Breathless—89m.—For 4795
Butterfield 8—109m.—MGM 4761

C

Canadians, The—85m.—Fox 4802
Carthage In Flames—95m.—Col. 4785
Caltiki, The Immortal Monster—75m.—AA 4773
Career Girls On A Naked Holiday—65m.—Misc. 4798
Cimarron—147m.—MGM 4774
CinderFella—91m.—Par. 4769
Circle Of Deception—100m.—Fox 4787
Code Of Silence—75m.—Misc. 4775
Cold Wind In August, A—80m.—Misc. 4782
Come Dance With Me—91m.—For. ..4772
Confess, Dr. Corda—101m.—For. 4766
Crowded Sky, The—105m.—WB 4752
Crowning Experience, The—102m.—Misc. 4775
Cry Freedom—93m.—For. 4815
Cry For Happy—110m.—Col. 4785

D

Dark At The Top Of The States, The—123m.—WB 4754
Days Of Thrills And Laughter—93m.—Fox 4802
Dead One, The—70m.—Misc. 4795
Desert Attack—76m.—Fox 4789
Desire In The Dust—102m.—Fox 4753
Devil's Commandment, The—73m.—For. 4778
Dog, A Mouse And A Sputnick, A—85m.—For. 4766
Don Quixote—106m.—MGM 4793

E

Elephant Walk—103m.—Par.—RE. ...4781
Enemy General, The—74m.—Col. 4749
End Of Innocence—76m.—For 4756
Entertainer, The—97m. For. 4759
Esther And The King—109m.—Fox ...4769
Exodus—213m.—UA 4778

F

Fabulous World Of Jules Verne, The—84m.—WB. 4815
Facts Of Life, The—103m.—UA 4771
Fast And Sexy—98m.—Col. 4749
Fast Set, The—84.—For. 4810
Ferry To Hong Kong—103m.—Fox ...4789
Fever In The Blood, A—117m.—WB ...4787
Fiercest Heart, The—91m.—Fox 4805
Five Guns To Tombstone—71m.—UA .4790
Flaming Star—101m.—Fox. 4781
For Members Only—87m. For. 4759
Foxhole In Cairo—79m.—Par. 4787
Freckles—84m.—Fox 4754
French Mistress, A—98m.—For. 4782
Frontier Uprising—68m.—UA 4790

G

Gambler Wore A Gun, The—66m.—UA 4810
General Della Rovere—139m.—For. ..4783
13 Ghosts—88m.—Col. 4750
G. I. Blues—104m.—Par. 4762
Girl In Room 13—79m.—Misc. 4803
Girl of the Night—93m. WB 4759
Goddess Of Love, The—68m.—Fox ..4765
Gold Of The Seven Saints—88m.—WB 4791
Goliath And The Dragon—90m.—A-I 4777
Go Naked In The World—103m.—MGM 4786
Good Girls Beware—76m.—For. 4767
Gone With The Wind—222m.—MGM—Re. 4805
Gorgo—78m.—MGM 4786
Grass Is Greener, The—105m.—U-I . 4775
Great Imposter, The—112m.—U-I 4771

H

Hand In Hand—75m.—Col. 4777
Hand, The—61m.—A-I 4809
Heaven On Earth—84m.—For. 4763
Hell Is A City—96m.—Col. 4761
Hell To Eternity—132m.—AA 4749
Herod The Great—93m.—AA 4773
Heroes Die Young—76m.—AA 4789
Hideous Sun Demon, The—74m.—Misc. 4798
High Time—103m.—Fox 4754
Hippodrome—96m.—For. 4803
Home Is The Hero—83m.—For. 4799
Hoodlum Priest, The—101m.—UA 4794
Horse With The Flying Tail, The—48m.—Misc. 4806
Hypnotic Eye, The—77m.—AA 4749

I

I Aim At The Stars—107m.—Col. ..4750
I'm All Right Jack—104m.—Col. 4750
I Passed For White—93m.—AA 4749
It Happened In Broad Daylight—97m.—For. 4767

J

Jazz Boat—90m.—Col. 4769
Journey To The Lost City—95m.—A-I 4765

K

Key Witness—81m.—MGM 4750
Konga—90m.—A-I 4793

L

La Dolce Vita—175m.—For. 4815
League Of Gentlemen, The—114m.—For. 4799
Last Woman On Earth, The—71m.—Misc. 4795
Left, Right And Center—95m.—For. ..4767
Legions Of The Nile—91m.—Fox 4766
Let No Man Write My Epitaph—106m.—Col. 4753
Little Angel—90m.—For. 4783
Little Shepherd Of Kingdom Come, The—108m.—Fox. 4782
Little Shop Of Horrors, The—70m. Misc. 4795
Long Rope, The—61m.—Fox 4790
Look In Any Window—87m.—AA ...4785
Love And The Frenchwoman—139m.—For. 4803
Love Game, The—88m.—For. 4767
Love Specialist, The—104m.—For 4756

M

Ma Barker's Killer Brood—81m.—Misc. 4772
Magdalena—82m.—For. 4776
Magnificent Seven, The—126m. UA ..4758
Make Mine Mink—90m.—For. 4783
Marie Octobre—98m.—For. 4763
Marriage-Go-Round, The—98m.—Fox 4774
Master Of The World—104m.—A-I ...4813
Mein Kampf—121m.—Col. 4809
Midnight Lace—108m.—U-I 4763
Mighty Crusaders, The—87m.—For. ..4799
Millionairess, The—90m.—Fox 4787
Minotaur, The—92m.—UA 4814
Misfits, The—124m.—UA 4790
Modiglianl of Montparnasse—110m.—For. 4806
Monster Of Piedras Blancas, The—72m.—Misc. 4782
Morals Squad—60m.—Misc. 4775

N

Naked Jungle, The—95m.—Par.—RE. .4781
Natchez Trace—80m.—Misc. 4764
Never On Sunday—91m.—For. 4763
Night Fighters, The—88m.—UA 4750
Nights Of Lucretia Borgia, The—108m.—Col. 4749
North To Alaska—122m.—Fox 4766

O

Okefenokee—76m.—Misc. 4782
Ole Rex—40m.—U-I 4802
On The Waterfront—108m.—Col.—RE 4750
One-Eyed Jacks—141m.—Par. 4801
One Hundred And One Dalmatians—80m.—Misc. 4788
Operation Bottleneck—78m.—UA 4794
Operation Eichmann—92m.—AA 4801
Ostrich Has Two Eggs, The—89m.—For. 4767

P

Parrish—140m.—WB 4798
Passport To China—75m.—Col. 4797
Pay Or Die—111m.—AA 4749
Pepe—195m.—Col. 4781
Pharaoh's Woman, The—88m.—U-I ...4815
Picnic On The Grass—91m.—For. 4783
Please Turn Over—86m.—Col. 4757
Plunderers, The—94m.—AA 4765
Police Dog Story, The—61m.—UA ...4791
Portrait Of A Mobster—108m.—WB ..4803
Portrait Of A Sinner—96m.—A-I 4785
Posse From Hell—89m.—U-I 4802
Prime Time, The—76m.—Misc. 4760

R

Raymie—73m.—AA 4757
Raisin In The Sun, The—128m.—Col. ..4805
Rest Is Silence, The—106m.—For. ..4752
Return To Peyton Place, The—122m.—Fox 4814
Right Approach, The—92m.—Fox 4814
Ritual Of Love—73m.—For 4756
Rocket Attack, U.S.A.—68m.—Misc. ..4795
Royal Ballet, The—131m. For. 4760
Rue De Paris—90m.—For. 4792

S

Sanctuary—90m. Fox 4794
Santa Claus—94m.—For. 4760
Saturday Night and Sunday Morning—90m.—For. 4807
Savage Innocents, The—110m.—Par. 4758
Secret Of The Purple Reef, The—80m.—Fox. 4762
Secret Partner, The—91m.—MGM 4797
Secret Ways, The—112m.—U-I 4802
Seven Ways to Sundown—86m.—U-I 4758
September Storm—99m.—Fox 4758
Serengeti Shall Not Die—84m.—AA ..4789
Sex Kittens Go To College—94m.—AA 4769
Shadows—87m.—Misc. 4806
Sniper's Ridge—61m.—Fox 4790
Sin And Desire—77m.—For. 4763
Sins Of Rachel Cade, The—123m.—WB 4798
Solid Gold Cadillac, The—99m.—RE.—Col. 4797
Song Without End—141m.—Col. 4750
Spartacus—189m.—U-I 4759
Spessart Inn, The—99m.—For. 4807
Squad Car—61m.—Fox 4787
Stop, Look And Laugh—78m.—Col. ..4750
Strangers When We Meet—117m.—Col. 4750
Subterraneans, The—89m.—MGM 4750
Sun Lovers Holiday—65m.—Misc. ...4776
Sundowners, The—133m.—WB 4766
Sunrise At Campobello—143m.—WB .4754
Surprise Package—100m.—Col. 4757
Swiss Family Robinson—126m.—Misc. 4768
Sword Of Sherwood Forest—80m.—Col. 4786

T

Teacher And The Miracle, The—88m.—For. 4807
Ten Who Dared—92m.—Misc. 4756
Terror Of The Tongs—80m.—Col. 4801
Tess Of The Storm Country—84m.—Fox 4790
They Were 10—105m.—For. 4810
Three Blondes In His Life—84m.—Misc. 4803
Three Worlds Of Gulliver, The—100m.—Col. 4773
Tomboy And The Champ—92m.—U-I .4791
Tormented—75m.—AA 4773
Trapp Family, The—106m.—Fox 4797
Tunes Of Glory—106m.—For. 4783
Two Way Stretch—87m.—For 4796

U

Under Ten Flags—92m.—Par 4750
Underworld, U.S.A.—99m.—Col. 4793
Unfaithfuls, The—83m.—AA 4813
Upstairs And Downstairs—100m.—Fox 4777

V

Village Of The Damned—78m.—MGM 4761
Virgin Spring, The—88m.—For. 4776

W

Watch Your Stern—88m.—For. 4807
Wackiest Ship In The Army, The—99m.—Col. 4774
Walk Tall—60m.—Fox 4762
Weddings And Babies—81m.—Misc. ..4768
Where The Boys Are—99m.—MGM ..4774
Where the Hot Wind Blows—120m. MGM 4757
White Warrior, The—86m.—WB 4791
Wild One, The—80m.—Col.—RE 4750
Wild Youth—70m.—Misc. 4760
Wings Of Chance—76m.—U-I 4798
Wizard Of Bagdad, The—93m.—Fox..4777
World Of Suzie Wong, The—129m.—Par. 4765

Y

Young Love—81m.—For. 4784
Young One, The—96m.—Misc. 4792
Young Savages, The—100m.—UA 4814

LA DOLCE VITA

(Continued from page 4815)

among his conquests. When he brings her home at dawn, he is beaten by her boy friend, Lex Barker. A visit to Alain Cuny, an intellectual friend, for guidance and advice is a sidelight. Next he covers a small village where two children lie about seeing a vision of the Madonna, and the result is a circus that is ended by a violent rain storm. Mastroianni and Fourneau visit Cuny again, where he finds peace and she gets a craving to be wed to Mastroianni. The latter's father pays an unexpected visit to Rome, and they spend the evening having fun, with the father becoming overly friendly with a prostitute friend of his son. He also becomes ill but seems to recover in time to catch a train home. A weird party in a castle given by a Prince is next, and here Mastroianni has another affair with one of the guests. Another argument with Fourneau, and this time it looks as though all is over between them. He gets a call to rush over to cover a double murder and suicide. His friend Cuny has shot his two children and killed himself. Mastroianni leaves his newspaper and becomes a press agent. He gives a party at a seaside villa attended by stripteasers, homosexuals, and others. It reaches the proportions of an orgy, and he utterly degrades himself. A symbol of innocence and hope appears when a young girl he had befriended earlier beckons to him at dawn, but it is too late.

X-RAY: This film, it's been said, has done fabulous business in Europe. How American audiences will accept this expose of Rome society with its sensational sequences is something else best answered by time and exposure. How the bored and wealthy and the mentally sick get their kicks from one day to the next is gone into in detail, and some of the sequences are revolting yet compelling as they spell out depravity and degradation. Much time and effort seem to have been spent in the filming, and the end result is a bit too long and sometimes a bit too slow in getting to the point of each sequence. There is no single story, but rather the film is made up of a series of incidents, happenings, and frustrations as seen through the eyes of a newspaper reporter, Marcello Mastroianni, who is very good in the lead role. He receives excellent support from the others in the cast, and the direction and production are superior. The import is suited for adult audiences only in art and specialty spots, and the results could be impressive if the film, its aims, and its sensationalism are accepted. The screenplay is by Fellini, Tulio Minelli, Ennio Fiaiano and Brunello Rondi.

AD LINES: "The Story They Said Couldn't Be Filmed"; "The Sensation Of Europe Is The Hottest Thing In America"; "The Film Everyone Is Whispering About."

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

DRIVE-IN THEATRE EQUIPMENT

BASKET REPLACEMENTS for old type RCA junction boxes . . . replaces both baskets and mounts on top of junction box cover, easy to install. Sample and quantity price list, 65¢. BEST R/C MFG. COMPANY, 3211 St. John, Kansas City 23, Mo.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

FILM SLIDES

FILM SLIDES. Copypress. 2236 Fifth Ave., Ft. Worth 10, Texas.

NEW EQUIPMENT

REPLACEMENT MASONITE MARQUEE LETTERS for Wagner, Adler, Bevelite, Black or Red, 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

NOW 70mm PROJECTION available! Write S.O.S., 602 W. 52nd Street, New York 19.

THEATRES FOR SALE

FOR SALE TO SETTLE ESTATE: Klamath Theatre, 325 seats. Nearest competition 20 miles. Excellent family opportunity. Write KLAMATH THEATRE, Klamath, California.

150 CAR CINEMASCOPE DRIVE-IN. Sacrifice. $5,000.00 asking. What will you offer? Call GUS COSTAS, VI 7-4703, Lynchburg, Va. after 5 PM.

USED EQUIPMENT

STRONG, JR., 16mm, high intensity, arc projection lamps, plus sound equipment. Five years old, A-1 condition. MIDWAY, Adrian, N. D.

TOP BUYS! RCA 400 Senior 16MM projectors, reconditioned, $175.00; Film cabinets $1.00 section; Griswold splicers, new, $19.95; Magnarc lamphouses, rebuilt, new reflectors, $545.00 pair; What do you need? STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

STILL HAVE PLENTY—IKW Arclamps, Brenkert, Simplex, Strong, $69.50; Morelite, Forest, Ballantyne 65 amp., $49.50. Some with reflectors. Complete booth outfits, projection and sound, from $895.00. Good serviceable condition. S.O.S., 602 W. 52nd Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS, 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

"SHOWMANSHIP IN ADVERTISING"

Price Slashed from $7.50

Now ONLY $4.00

Order your copy, NOW, while they last!

MOTION PICTURE EXHIBITOR BOOK SHOP
317 N. Broad St., Phila. 7, Pa.
Enclosed $..... for .... copy(s) SHOWMANSHIP IN ADVERTISING
Ship Postpaid to:
Name _____ Address _____
(No C.O.D.'s. In Canada add 25¢—Foreign 50¢)



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

MANAGER, desires change now. Experienced conventionals and drive-ins, presently in complete charge of drive-in near Chicago. Prefer conventional or drive-in within 30 miles of Chicago. **BOX A419, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

POSITION WANTED as district manager for small group of theatres in the West or South. Young and aggressive, presently employed as district manager for group of indoor and drive-in theatres. **BOX B419, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

SELF-STARTING EXPLOITATION MAN, 13 years experience all phases theatre business. First run deluxe theotres in small towns and metropolitan areas. 31 years old, married, settled. **BOX A426, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

PROJECTIONIST AVAILABLE. 5 years experience in low intensity arcs and 2 yeors in high intensity arcs. Married. **HARVEY P. HALDER, Fonda, Iowa. (53)**

PROJECTIONIST AVAILABLE. 36 years old, 4½ years experience. $50.00 per week. Will also do janitorial work, etc. Willing to work anywhere. **JEFF FORRER, General Delivery, Rockdale, Texas. (419)**

PROJECTIONIST, 15 years experience, also booth maintenonce. 26 years old. Thoroughly experienced in all types equipment. Seeking yeor round job only. Willing to help in any other work to be done in theatre. Married, hard working, sober and reliable. No reasonable offer turned down. **RILEY L. ESTRADA, P. O. Box 415, Tahoka, Texas. Tel: WY 8-4205. (53)**

MANAGERS WANTED: Excellent opportunity for two (2) alert, aggressive, experienced men able handle own advertising, exploitation. DeLuxe theatres; small towns, metropoliton areas. Top progressive independent circuit. Write, giving complete resume. Replies held strictly confidentiol. **BOX A53, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

Address all correspondence to— ***The A-MAN Corner*** { **Motion Picture Exhibitor**
317 North Broad St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name .....

Title .....

Address .....

.....

.....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
317 N. Broad St., Phila. 7, Pa.

Exhibitors Everywhere are going Hawaiian for "GIDGET"!

THE MARKLEY PLAN CIRCUIT GOES FOR GIDGET

Florida State
Paramount Gulf
Interstate
Penn Paramount
Wilby Kinsey - Georgia
Wilby Kinsey - North Carolina
Texas Consolidated

TOTALLING MORE THAN 100 THEATRES

THE MARCUS PLAN IN PITTSBURGH WITH FIFTY THEATRES GO FOR GIDGET!

THE MULTIPLE RUN THEATRES IN LOS ANGELES GO FOR GIDGET!





COLUMBIA PICTURES presents A JERRY BRESLER PRODUCTION

Gidget GOES HAWAIIAN

starring
JAMES DARREN MICHAEL CALLAN DEBORAH WALLEY

co-starring
CARL REINER / PEGGY CASS / EDDIE FOY, Jr. / JEFF DONNELL

with VICKI TRICKETT · JOBY BAKER · Screenplay by RUTH BROOKS FLIPPEN

Based on characters created by FREDERICK KOHNER · Produced by JERRY BRESLER · Directed by PAUL WENDKOS

EASTMAN COLOR

GO HAWAIIAN THIS SUMMER

WITH GIDGET.....go.....Columbia!

MOTION PICTURE

EXHIBITOR

Plus...
SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MAY 10, 1961

Volume 65 Number 23

IN TWO SECTIONS • THIS IS SECTION ONE



Atlanta Censors Lose In Court

(see page 7)

Top Showmen Named In Contest

(see page 14)

Oscar A. Brotman, counsel and director, Oasis Drive-In, Chicago, has been named president of the newly organized Greater Chicagoland Drive-In Theatre Association.

Columbia's Highly Successful Test On "HOMICIDAL" . . . see page 23

PEPE...WH
LEGS YO



NEW YORK 20th week / MIAMI BEACH 2

WASHINGTON, D.C. 11th week / ST. LOUIS 8

FORT WORTH 5th week / SPRINGFIELD 5th wee

OAKLAND 5th week / SAN DIEGO 5th week / SAC

DETROIT 5th week / MILWAUKEE 5th week / PR

eek / BRIDGEPORT (2 theatres day and date) 4th week / EL PASO 4th wee

IEW HAVEN 4th week / WORCESTER 4th week / HOUST

s / CHICAGO 9 weeks / PHILADELPHIA 9 weeks / BOST

s / CINCINNATI 7 weeks / PHOENIX 6 weeks / CLEVELA

/ BALTIMORE 4 weeks / FT. LAUDERDALE 4 weeks / S

eks / ST. PAUL 3 weeks / CORAL GABLES 3 weeks / S

Set your long run...cal

AT LONG
U HAVE!!



th week/LOS ANGELES 19th week

week/NORFOLK 6th week/ ATLANTIC CITY 5th week/

TTSBURGH 5th week/SEATTLE 5th week/DENVER 5

ENTO 5th week/MINNEAPOLIS 5th week/DALLAS 5t

IICE 5th week/HARTFORD 5th week/SYRACUSE 5t

VAHA 4th week/FRESNO 4th week/AKRON 4th wee

th week/MADISON 4th week/SOUTH BEND 4th wee

weeks

weeks

ETERSBURG 4 w

NTONIO 3rd we

SAN FRANCISCO 8t

Now watch PEPE step out in

ERIE..IDAHO FALLS..PROVO..RALEIGH
LITTLE ROCK..FORT SMITH..BILLINGS
WILKES BARRE..KNOXVILLE..LAS VEGAS
SPRINGFIELD..BOISE..MOBILE..SEATTLE
CHATTANOOGA..SAVANNAH..WHEELING..DAYTON
SALT LAKE CITY..NEW ORLEANS..TERRE HAUTE
TUCSON..KANSAS CITY..COLUMBUS..SPOKANE
PORTLAND..DUBUQUE..TACOMA..FORT WAYNE

Columbia!!

TV! NEWSPAPERS! MAGAZINES!

They All Agree...

Robert Youngson's DAYS of THRILLS and LAUGHTER

IS THE FUNNIEST FILM IN YEARS!

TELEVISION!

THE PERRY COMO SHOW!

Perry Como devotes an unprecedented ten full minutes to "DAYS OF THRILLS AND LAUGHTER." Perry and Martha Raye join in telling an audience of millions...
"IT'S WONDERFUL!"

THE DAVE GARROWAY SHOW!

Dave Garroway devotes an entire fifteen-minute segment to "DAYS OF THRILLS AND LAUGHTER!"

NEWSPAPERS!

COVETED ANNUAL "PAGE ONE" AWARD

Presented by the New York Newspaper Guild
Voted by the New York Motion Picture Critics
"For outstanding achievement in motion pictures" to
ROBERT YOUNGSON
"For bringing back to the screen the excitement of what movies used to be."
in
"DAYS OF THRILLS AND LAUGHTER"

Great, Great, Great Newspaper Reviews!

"If you want a jolly time, GO SEE 'Days of Thrills and Laughter!'"
—BOSLEY CROWTHER, N.Y. TIMES



"TRULY FUNNY! A reminder of the invention and artistry of uninhibited movie-makers! Makes for a greater appreciation of Chaplin's authentically stupendous talent!" *—A. H. WEILER, N.Y. TIMES*

"A CINEMA CLASSIC! Some of the funniest episodes ever committed to film by men who were masters of their trade! Outlandishly hilarious! Priceless!" *—JUSTIN GILBERT, N.Y. MIRROR*

"GREAT FUN! Movies that really move! A nostalgic treat!" *—WANDA HALE, N.Y. DAILY NEWS*

"GALES OF LAUGHTER! Pure classics! A good time is had by all!" *—IRENE THIRER, N.Y. POST*

"DELIGHTFUL! HILARIOUS! Fun both for those who remember when and those who don't!" *—ROSE PELSWICK, JOURNAL-AMERICAN*

"AN EXPERIENCE IN COMEDY! A carnival of nostalgia! Most hilarious of Robert Youngson's compilations!" *—ALTON COOK, N.Y. WORLD-TELEGRAM*

MAGAZINES!

Here, in their entirety, are two of the many great magazine reviews!

TIME
THE WEEKLY NEWSMAGAZINE

CINEMA

Remember the Belly Laugh?

Days of Thrills and Laughter (20th Century-Fox). Here comes Charlie Chase, natty in knickerbockers and a steamer cap. Oops! It starts to rain. No problem. Cheerful Charlie ducks under the nearest awning, buys a bumbershoot, strolls on his way. What's this? A flooded gutter? Charlie finds a plank near by, lays it over the water. Smirking triumphantly, he steps aboard, stares appalled as the board



CHARLIE CHASE IN "DAYS": ALL FILLED UP & NO PLACE TO GO
Also, paper boulders and a Popocatepetl of potatoes.

creaks, cracks, collapses, drops him into—glug! The flooded gutter turns out to be a flooded excavation.

Cheerless Charlie flounders to the opposite curb, climbs out, observes with dismay that his knickers are filled with water—they look like two giant links of knackwurst. Obviously, he has to let the knickers down. He gets as far as the second button of his fly. A policeman appears, eying him suspiciously—in his sopping suit the hero looks like a bum about to commit what the law calls a nuisance. Tipping his cap politely, Charles waddles down the street at top speed. The cop follows hard on his heels. A doorway! Charlie ducks inside, shuts the door. Moments later, while the cop stares incredulous, a veritable torrent of liquid gushes underneath the door and plunges down the front steps. The door opens. Out steps the hero, smiling with relief and buttoning the fly of his empty knickers.

This classic example of the full-rolling, just-can't-stop-it, landslide laugh, coming at the end of Robert Youngson's third annual anthology of silent comedy, may prove a trying experience for modern moviegoers—many of whom have undoubtedly forgotten how to belly-laugh. On the other hand, most spectators will not resent the opportunity to practice, and Producer Youngson considerately precedes the Chase episode with 90 minutes of merely wonderful absurdity.

Among his snippets: Harry Langdon as a doleful doughboy sitting pitifully, with a tiny paring knife, beside a Popocatepetl of potatoes; Pearl White pursued down a mountainside by a paper boulder as big as a house; Ruth Roland lashed to an operating table while tuxedoed villains advance upon her prostrate form with a white-hot soldering iron; Charlie Chaplin disguised as a standing lamp; Doug Fairbanks missing a girl, kissing a table; Harry Houdini leaping boldly at one moment into the Hudson River and at the next, with grand disregard for geography, clinging desperately to a boulder at the brink of Niagara Falls.

THE NEW YORKER
THE CURRENT CINEMA

GRATITUDE is the only response to a present, and "Days of Thrills and Laughter," the third of Robert Youngson's collections of excerpts from silent movies, is a Jack Horner pie. Embedded in it is a large swatch from an early Chaplin film called "The Cure" that is almost as funny and beautiful as anything in "The Gold Rush." There is also a clip from another Chaplin film, called "The Adventurer." (The titles were hard to catch; the audience was laughing so hard that little of Mr. Youngson's narration filtered through. What did sounded appropriate and informative.) Sliding doors, swinging doors, a blob of ice cream on the loose, and a wheelchair with an invalid in it rolling down a flight of stairs are the ingredients that pay off in them—and Charlie himself, the first love of all of us, the way he used to be, without self-consciousness, quicker than the eye, quicker than the mind. Among the other treats are Douglas Fairbanks, with built-in springs and revolver, mowing down Indians; Stan Laurel, without Hardy, tearing his white shirt into cleaning rags to demonstrate a polish; a crook emptying the tambourine of a Salvation Army lass bent on reform; Harry Langdon in a soldier suit; Harry Houdini in handcuffs; Pearl White in peril; Ruth Roland on a runaway train; and Charlie Chase walking around with his plus-fours full of water. The whole, for once, is more enchanting than any of its parts, for the whole is a rough-and-tumble Hollywood in the wonderful years before everyone was playing it safe.

DOUGLAS FAIRBANKS
CHARLIE CHAPLIN
STAN LAUREL
OLIVER HARDY
HOUDINI
PEARL WHITE
HARRY LANGDON
BEN TURPIN
CHARLIE CHASE
FATTY ARBUCKLE
THE KEYSTONE COPS
THE SENNETT GIRLS

20th Century-Fox presents

Robert Youngson's
DAYS of THRILLS and LAUGHTER

43 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 65 • No. 23

MAY 10, 1961



THE BLIND LEADING THE BLIND

DISTRIBUTORS have publicly stated that it was not their desire to force theatremen into "suicidal" competitive bidding. They were given a golden opportunity to back up their words with action recently.

When a U.S. Court of Appeals ruled that product "splits" were not necessarily illegal in all cases, this door was opened. The court's opinion was in effect, "The anti-trust laws do not require a business to cut its own throat."

In too many cases, a small theatre or a drive-in requests bidding in the hope of moving up its run. It is difficult to understand why distributors in far too many cases refuse to explain the unfairness of such a maneuver, even if it means telling the story in court. Bigger and better grossing theatres are being eaten away. The sub-run or drive-in may well be operating a double feature program (perhaps with no matinees) which the courts ruled legal many years ago. (Incidentally, the exhibitor who won that particular battle lost the war. His theatres have long since been lost to him even though he double featured.) In addition, these operators charge a lower admission price than the established first-run for both adults and children, and with the drive-ins admitting children free of charge, too often running as many as five features on a single program, and charging a dollar a car regardless of the number of patrons.

While it is true that distribution must not concern itself with admission prices, the fact remains that percentage of a smaller gross means less revenue for the seller. This, certainly, *is cutting his own throat and that of the rest of the industry.* The distributor should have the right to select the customer from whom he can get the best return, as is done in every other industry. *It is therefore to the distributor's benefit to protect established first run revenue producing theatres for the benefit of all.*

In his analysis of the "split" verdict, TOA counsel Herman Levy makes the point that distributors were not part of the trial since an earlier settlement had resulted in the case against them being dismissed. It would appear that distribution is all too willing to give in when theatres threaten law suits to upset historical and businesslike clearances, instead of explaining in court the damaging effect such action may well have on the entire industry and the impossibility of supplying so many prints at one period.

Another point to be considered is the position of certain "booking combines." In order to hold their accounts or take others from competing booking combines, they pitch for a moveup for their theatres. They have nothing to lose! They risk not a dollar of their own since their customer foots the bill and they can always say they tried. Should they win a reduction in clearance, they point with glee to the "clever way" they move up runs for their accounts, forgetting the damage they do to the industry as a whole. Yet, in fairness, it must be stated that all booking combines are not geared to this pattern.

The responsibility must be laid at the door of distribution, which gives in far too quickly to such pressure. Exhibitors have heard it said (when it suits distribution), "Front money does not always decide a bid." Well, what does decide? Here is what the courts said in the case of the U.S. vs. Paramount, civil action 87-273, U.S. Court for the Southern District of New York:

1. The historical development of clearance in the particular area wherein the theatres involved are located.
2. The character and location of the theatres involved, including type of entertainment, size, appointments, transit facilities, etc.,
3. The policy of operation of the theatre involved, such as the showing of double features, gift nights, giveaways, premiums, cut rate tickets, lotteries, etc.
4. The rental terms and license fees paid by the theatres involved and the revenues derived by distributor from such theatres.
5. The extent to which the theatres involved compete with each other for patronage.
6. All other business considerations.

It is interesting to note that when one distributor breaks down the clearance, the rest follow his lead as a rule. Thus the protection the first-run theatre has for its clearance is swept away. Should a threatening letter asking bidding or unjustified moveup be fair or reasonable grounds on which to destroy established clearances? If the distributor honestly feels that conditions justify such a moveup, there is certainly no legitimate argument against it. All too often, however, it is simply awarded to avoid the unpleasantness of a law suit. Maintain this policy, and the theatre losing its clearance may have no alternative but to sue as well. When the first such suit is filed this industry will really be plagued with court room maneuvering.

There is nothing altruistic in maintaining established clearance setups. It is just good business sense. The gross return is the best yardstick, and the distributor with experience and knowledge of his territory should be able to prove, even to a court's satisfaction, the legitimate nature of reasonable clearance. The sub-run theatre or the drive-in generally cannot return the same revenue as the established first-run. Killing off the money producing first-run can only hurt everyone.

Whatever the cause, it must be kept in mind that the purpose of clearance is to protect the first-run theatre and the distributor's return and *not to equalize competition among the subsequent-run* theatres. A theatre is entitled to the run it can pay for and the reasonable clearance necessary to protect its run. What constitutes reasonable clearance must be decided upon the merits of each situation. No set pattern can cover the entire country.

It should be remembered that lowering the theatre grosses, can only result in reduced opportunities for grosses to cover production, distribution, and advertising. This affects finally all segments of the industry through poorer and fewer pictures.

It will take patience and courage to solve this ticklish problem, but solve it we must, if this industry is to survive and flourish.

NEWS CAPSULES

BROADWAY GROSSES

New Arrivals Boost Take

NEW YORK—With several new arrivals, business in the Broadway first-run sector held up well last week.

"RETURN TO PEYTON PLACE" (20th-Fox). Paramount claimed the opening session was $47,000.

"PARRISH" (Warners). Radio City Music Hall, with stage show, claimed $100,000 for Thursday through Sunday, with the opening week bound to tally $150,000.

"ONE-EYED JACKS" (Paramount). Capitol announced the sixth week as $27,000.

"GONE WITH THE WIND" (MGM). Loew's State reported $48,000 for the second week of the reissue.

"EXODUS" (UA). Warner stated the 21st week was $46,000.

"SPARTACUS" (U-I). DeMille reported $20,000 for the 31st road show week.

"THE ALAMO" (UA). Victoria on first week of replay did an estimated $16,000.

"THE ALAMO" (UA). Astor on first week of replay did $16,000.

"RAISIN IN THE SUN" (Col.). Forum stated the sixth week was $15,000.

"PEPE" (Col.). Criterion announced that the 20th week would reach $20,000.

"MEIN KAMPF" (Col.). Rivoli hit $25,000 on the third week.

"THE GREAT IMPOSTOR" (U-I). Palace claimed $13,000 for the sixth and last week.

SHOWMAN WITH HEART

EDITOR'S NOTE: Something nice happened here recently and we'd like to share it with you. SONNY SHEPHERD, Wometco Theatres, Miami, recently did a SHOWMANALYSIS on MGM's "ATLANTIS, THE LOST CONTINENT." To each author goes a $100 award. Mr. Shepherd requested that his gift be sent directly to Variety Children's Hospital. The heart of show business is vast indeed, and people like Mr. Shepherd will keep it that way.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MAY 8

Goldwyn May Collect Damages, Court Rules

By MARK GIBBONS

SAN FRANCISCO—Federal Judge George B. Harris ruled here Friday that Samuel Goldwyn was entitled to collect damages in his 11 year anti-trust suit against Fox film interests.

In a 13-page opinion the court held that Goldwyn was the victim of a monopolistic conspiracy that deprived him of a fair profit from the exhibition of seven Goldwyn motion pictures.

A decision on the amount of damages to be awarded was postponed until a hearing May 15. Goldwyn had sought approximately two million dollars in damages in the suit against four defendants: Fox West Coast Theatres Corporation, operator of almost 250 theatres in California and Arizona; its subsidiary, Fox West Coast Agency Corporation, a film buying and booking firm; their parent firm, National Theatres, Inc., operator of theatres in the middle and far western states; and the parent of them all, 20th Century-Fox Film Corporation.

When the suit was filed on May 16, 1950, Goldwyn asked $6,750,000 damages, but that figure later was scaled down. Goldwyn claimed that the Fox interests secretly agreed to purchase films on a non-competitive basis in violation of federal anti-trust laws.

As a result, Goldwyn said he lost profits from exhibition of the films, "The Best Years of Our Lives," "Secret Life of Walter Mitty," "The Bishop's Wife," "Enchantment," "Roseanna McCoy," "My Foolish Heart," and "A Song Is Born," all produced between 1947 and 1950.

In his opinion, Judge Harris declared, "The facts demonstrate that the defendants, although ostensibly bargaining on a competitive basis, refused in the majority of the transactions and situations to purchase other than on their own terms."

The late Federal Judge Edward P. Murphy presided at the trial of the case in 1957 and 1958 but died before handing down a decision. Judge Harris then took over the case.



The first sneak preview of MGM's Samuel Bronston production, "King Of Kings," was held recently at the new Kachina, Scottsdale, Ariz. Top MGM executives from the studio and New York attended, among them, left to right, Bernard Smith, assistant studio head; Joseph R. Vogel, president, MGM; Sol C. Siegel, vice-president and studio head; and producer Bronston.

FILM FAMILY ALBUM

Obituaries

Louis Charninsky, 70, musician and theatre manager, died in Dallas following a long illness. He retired eight years ago at which time he was with the Phil Isley Theatres. Survivors include a daughter, three brothers, two sisters, and two grandchildren.

Nikitas D. Dipson, 74, of Batavia, N.Y., died in his native Greece, where he had spent much time in recent years. He was board chairman of Dipson's Theatrical Enterprises, which developed one of the largest independent theatre chains in the U.S. In Buffalo, Dipson formerly owned the old Erlanger and leased the Century. He started his career in the U.S. in 1911. In 1929, he sold the leases on his 25 theatres to Warner Brothers for $1,500,000 and agreed to stay out of exhibition for five years. When the five years expired, Dipson returned to the entertainment world and within six years had developed another 25-theatre circuit. Besides his wife, he is survived by his son, **William J.,** who is president of Dipson Enterprises, and three daughters.

Gordon Halloran, who was branch manager for 20th-Fox, St. Louis, from 1948 to 1956, died. He had also been in Des Moines for Fox.

Arvid Kantor, 72, for many years associated with the industry and formerly with National Screen Service, and past chief barker of Variety Club Tent Five, Detroit, died while on a business trip in St. Paul.

Carl E. Milliken, former Governor of Maine and secretary of the Motion Picture Association of America (1926-1947) died in Springfield, Mass. Surviving are his widow, a son, and six daughters.

Jerry Schaffer, 52, head projectionist at the Uptown, Harrisburg, Pa., died of a heart attack.

Pickman Says A Mouthful

Recently at a mid-western exhibitors' convention, Paramount's Jerry Pickman, who convinced the industry and his own company's top brass of his progressive marketing ideas when he headed the Paramount advertising department for many years, made no bones about his new policy as domestic sales manager.

He stressed that he would not continue old fashioned sales policies but was seeking any method of selling Paramount films that would increase revenues for theatres and his company.

He did not fear experimenting and would welcome new ideas from constructive exhibitors, he added, in a spirit of cooperative effort that might well spread throughout this business.

The more we think of the extent of his remarks, the more they seem like a breath of fresh air which the industry can well stand.

Congratulations and good luck, Jerry. Your constructive and able thinking continues to be a valuable industry asset.

JAY EMANUEL

Atlanta Censorship Unconstitutional

Temporary Court Order Ends Ban On Lopert's "Never On Sunday"; City May Appeal Decision

ATLANTA—Lopert Pictures Corporation has won its four-month censorship fight to show "Never On Sunday" in Atlanta. Judge Luther Alverson, of the Fulton Country Superior Court of Georgia, ruled that Atlanta's motion picture censorship law is uncontitutional. The judgment came in the form of a temporary order forbidding the city to ban the film. As a result, "Never On Sunday," which was originally scheduled to play the Peachtree in Atlanta, is being re-scheduled to be shown in the theatre in three or four weeks.

A final hearing on the distributor's request for a permanent injunction is scheduled to come up before the Fulton County Superior Court in two or three months. Meanwhile, there is the possibility that the city may appeal Judge Alverson's decision.

"Never On Sunday," a Lopert release, was produced and directed by Jules Dassin and stars Melina Mercouri. The motion picture was listed on the Best Ten list of the New York Times, and has been highly acclaimed throughout the United States.

The original ban on the film had been imposed by the city censor, Mrs. Christine S. Gilliam, who asked that cuts be made in the film. Lopert Pictures Corporation refused and appealed the decision to the Atlanta Board of Censors, which unanimously affirmed her decision. Lopert Films then carried the case to the courts.

Judge Alverson, in a 24-page opinion, pointed out that "Never On Sunday" had been shown in more than 2,000 theatres in 175 cities without anyone's suggesting that it is obscene.

"Only four states have movie censorship," he noted. "Yet pornographic films are not shown in the public theatres of the other 46.

Obscenity is prevented by laws making it a criminal offense to publish or sell pornography."

Judge Alverson pointed out that city censorship laws were too vague and indefinite to comply with the requirements of due process in the federal and state constitutions. He also found that the laws violated the guarantee of free speech in the state constitution.

While complimenting the city for its concern with the welfare of its children, Judge Alverson pointed out: "It is obvious, however, that parents are more competent to rear children than the state, and this responsibility should rest with them. Censorship is not a desirable substitute for responsible parents."

The decision did not affect the case against banning of "Room at the Top," which also seek damages.

The censorship issue raised by "Never On Sunday" in Atlanta has created such a furor that it will be the subject of a full hour television program, CBS REPORTS: "Censorship and the Movies," tomorrow (May 11), 10:00 to 11:00 EDT on the CBS Network. Howard K. Smith, chief correspondent and general manager, Washington News Bureau, CBS, will be narrator. The program will feature an on-the scene report of the discussion by the censorship board of appeals at Atlanta of "Never On Sunday."

Mrs. Gilliam will appear on the program and explain the reasons for her actions in regards to "Never On Sunday." Geoffrey Sherlock will discuss the Production Code. Legal aspects of censorship will be discussed by Ephriam London, the attorney. Other viewpoints of censorship will be considered on the program by religious and civic leaders and film critics.

Michael F. Mayer, executive director of IFIDA, hailed the decision, stating, "Although we have not seen the opinion of Judge Alverson of the local district court in Atlanta, we understand that his ruling is a sweeping affirmation of the right of a free screen. We understand further that censorship has been condemned under the constitution of the state of Georgia as a violation of free speech. We further understand that the entire apparatus of the Atlanta ordinance has been held improper. We feel that Judge Alverson's decision is a great blow for liberty and may well signal the beginning of the end of this practice of repression. Speaking on behalf of all independent distributers and their allies in the arts, we hail the Georgia decision as a fore-runner of freer times for all creative artists of the world."

Abilene Censor Board In Business May 11

ABILENE, TEX.—This city's new censor board, the Review Board of Theatrical Entertainment, created under a stringent ordinance aimed at parents as well as theatres, will start reviewing motion pictures on May 11.

At its first session, the board elected Joe D. Pride, chairman; Garvin Beauchamp, vice-chairman; and Mrs. Max Randolph, secretary.

It is understood that exhibitors have submitted their bookings, but the board has deferred its rating activities until it has gathered information about them.

Other members of the board are Gerald G. Lawler, Mrs. Hudson Smart, E. M. Perkins, Jr., Mrs. R. M. Fielder, Mrs. Harold Austin, and Rev. Norman Connor, pastor of the Christian Church.

Penna. Blue Law Under Fire

HARRISBURG—A proposed amendment of "The Penal Code" of June 24, 1939, known as the Sunday Blue Law, has been introduced in the State Senate by Senators Joseph D. Ripp and John H. Devlin, Democrats, both of Allegheny County.

The proposal would lift the prohibition against "any person, partnership, association, or corporation from conducting, staging, managing operating, performing, or engaging in stage shows in cities of the second class on Sundays between the hours of two p.m. and 12 midnight, although a charge of admission thereto is made and although labor or business is necessary to conduct, stage, manage, or operate the same".

The amendment further provides "The hours prescribed by this section shall be daylight saving time in any such city during such part of the year when daylight saving time may be observed generally in such city."

The proposal was referred to the Committee on Law and Order.

New Minimum Wage Law Exempts Exhibs

WASHINGTON—A minimum wage bill setting $1.25 as its standard and granting raises for millions of workers was passed by Congress last week. Motion picture theatres remain exempt under the measure.

Passage of the bill in the House was by a vote of 230 to 196, while the Senate vote was 64 to 28.

Praise for the cooperation of the nation's exhibitors in the campaign to preserve exemption was expressed by Charles E. McCarthy, executive vice-president of COMPO, which organized and led the successful fight.

"The phraseology of the bill now awaiting the President's signature," McCarthy said, "is clear and explicit. It was the language used in the bill that passed the Senate.

"COMPO's National Minimum Wage Campaign Committee has sent a message to the 1200 exhibitors who served on state and congressional district campaign committees extending its thanks for the exhibitors' vigorous and intelligent cooperation in this endeavor.

"COMPO's success is but another demonstration of how effective this industry can be when it presents a united front in any great national effort to solve its problems."

McCarthy pointed out that the COMPO National Minimum Wage Campaign Committee's members represent all principle groups in COMPO. Co-chairmen are C. Elmer Nolte, Jr., of National Allied and LaMar Sarra of TOA; and other members are Edward Cooper, representing MPAA, Emanuel Frisch of MMPTA, William Namenson of ITOA, and McCarthy.

IFIDA Backs Censor Fight

NEW YORK—Following a meeting it was announced by the Independent Film Importers and Distributors of America that the organization will support Mrs. Dorothy Upham in her Federal Court suit challenging the right of the U.S. Customs to confiscate her copy of Henry Miller's book, "Tropic Of Cancer."

The IFIDA will seek to appear as amicus curiae (friend of the court) in the Upham action.

An IFIDA spokesman said the action was not to be taken as support of Miller's book, importations of which Customs bans on moral grounds, but in opposition to censorship.

The Motion Picture Association of America had previously announced its support of Mrs. Upham and said it would appear as amicus curiae.

U-I Publicists Sign Pact

NEW YORK—Universal Pictures Company home office publicists who are members of the Screen Publicists Guild of District 65 AFL-CIO reached agreement with the company on a new contract before the expiration of their contract, thereby averting the possibility of a strike.

The new two year contract provides gains in job security similar to those obtained in new contracts with 20th-Fox, Columbia, and Warner Brothers. A $10.00 wage increase was granted to the senior publicists and a new minimum of $168 per week for senior publicists will be reached by the start of the second year of the contract.

Pickus Pledges TOA Aid In Fight To Bar Telemeter Test In Arkansas

LITTLE ROCK—Albert M. Pickus, president, Theatre Owners of America, in an appearance before the annual convention of the Independent Theatre Owners of Arkansas, a TOA unit, pledged the full resources of the TOA to the group in their fight against plans to introduce Telemeter here via a franchise to the Midwest Video Company.

The state's exhibitors were urged by Pickus to employ their "full efforts to defeat the Telemeter attempt in Arkansas."

"I believe," he said, "you have only to get across to the public the true facts about the hoax pay-tv backers are trying to foist on Arkansas; that they cannot deliver the grandiose programming they are promising and how much it will cost the average subscriber to see the ordinary fare pay tv will actually offer. Once the public is aware of these facts the public should overwhelmingly slap down this attempt."

"I believe," he continued, "that you have ample means of illustrating to the State Public Service Commission that pay tv is not in the public interest and that it would therefore not be in the public interest to require Southwestern Bell Telephone Company to provide service and rates to Midwest Video."

Pickus drew the attention of the Arkansas exhibitors to the fact that TOA's Anti-Pay TV Committee "has already sent you material to support such a stand and has put you in touch with exhibitors in Texas and California who have successfully fought the battle you are about to fight."

He claimed Telemeter "has never attained anticipated success to date and has not attained more than 6,000 subscribers in 14 months of operation in the whole Toronto area." Pickus said that in spite of that, "it still franchised the Midwest Video Company to launch its cable system in Little Rock."

Asserting that "Midwest Video is promising the public first-run films," Pickus said, "The pay tv proponents have stepped up their publicity efforts tremendously in recent months to try and fool the public into thinking that their systems are the salvation of all entertainment needs. Nothing, you and I know, could be further from the truth."

J. T. Hitt was named president of the Arkansas unit succeeding Bruce K. Young. Hitt was formerly executive vice-president. Young becomes chairman of the board. Others elected were Bart Gray, executive vice-president, and Mrs. Nona White, executive secretary-treasurer.

Conn. Exhibs Prepare For Court Fight on Pay-TV

WASHINGTON—The U.S. Court of Appeals for the District of Columbia has set May 12 as date for a preliminary conference with counsel in the suit filed by Connecticut theatre owners to block the FCC's granting of a limited pay TV license to Hartford Phonevision.

At this hearing opposing counsel and the court will agree on dates for the filing of briefs. They will attempt, insofar as possible, to agree on the issues of the lawsuit to avoid by agreement irrelevant evidence and argument.

There seems to be determination by both sides to fight the case on the actual issues, and to obtain a firm ruling by the court. This means that the case will ride over at least until the fall session of the court, and that very probably, regardless of how the Appeals Court decides, it will be carried to the Supreme Court next year.



Milton R. Rackmil, center, president, Universal Pictures, receives an AMPA Achievement Award on behalf of his company from AMPA president Bob Montgomery, left, as Maurice A. Bergman, luncheon master of ceremonies, looks on. The award was to Universal as the film company having most benefitted the industry during the 12 month period and was given in recognition of U's resurgence after a period of inactivity and loss.

Riverside, Milwaukee, Wins 'Kaye For A Day'

MIAMI BEACH, FLA.—The unique "Danny Kaye for a Day" drawing conducted by Paramount Pictures in behalf of Shavelson-Rose's "On the Double" at the 34th annual Variety Clubs International convention here was won by Milwaukee's Riverside Theatre. The theatre is operated by Standard Theatres, Inc., of which James E. Coston is president.

Under terms of the award, Danny Kaye will travel to Milwaukee for the Riverside premiere of "On the Double," which is tentatively set for mid-June. A large-scale press and radio-TV campaign will focus national attention on the event, which will be for the benefit of the local Variety Tent.

An over-flow crowd of nearly 1,000 Variety Club convention delegates jammed Miami Beach's Colony Theatre for the drawing and a special preview of "On the Double." In response to a standing ovation that followed the screening of the Tecnicolor comedy, Kaye entertained for 45 minutes from the theatre stage.

Distribs Sue N.M. Circuit

RATON, N.M.—Hubbard & Murphy, Inc., Murphy Theatres, Inc. and Thomas F. Murphy were named as defendants in nine percentage suits filed here in the District Court of the State of New Mexico. Allied Artists, Buena Vista, Columbia, Metro-Goldwyn-Mayer, Paramount, 20th-Fox, Warner Bros., United Artists, and Universal each filed a separate action for damages claiming additional percentage rentals due at the Ski-Hi Drive-In Grove and Rialto Theatres in Alamosa, Colo.; the Princess, Del Norte, Colo.; the 85 Drive-In, El Raton and Shuler Theatres in Raton, N.M.; and the Trail Drive-In and Luna Theatres in Clayton, N.M.

Redstone To Discuss Case Against Pay-TV

HARTFORD, CONN.—The reasons why motion picture theatre owners do not believe pay television can succeed will be explained to the Lions Club of this city on May 18 by Sumner M. Redstone of Boston, an executive of the national Theatre Owners of America.

The speech will be delivered in the first American community where an over-the-air test of pay television has been authorized by the Federal Communications Commission. Hartford Phonevision, a subsidiary of RKO General and the Zenith Company, has been authorized to conduct a three-year test over Station WHCT in Hartford.

Redstone, executive director of Northeast Theatres, one of the largest drive-in theatre circuits in the country, and a former Assistant U.S. Attorney, will outline why theatremen, labor organizations, veterans groups, women's clubs, and other organizations maintain pay tv is not in the public interest, and why the public, once it realizes the costs it will have to pay for programming, will not support pay tv.

Redstone will also discuss the unsuccessful pay tv experiments that were conducted in Chicago, Palm Springs, Calif., and Bartlesville, Okla., where first-run movies and stage shows were promised, but only second run movies delivered. He will also discuss results of the current pay tv test in Toronto, Canada, where similar claims have been made, and where programming has failed to draw more than 6,000 subscribers in more than a year of operation.

Redstone will be accompanied to the meeting by representatives of the Connecticut Committee Against Pay-TV, who are currently appealing the Hartford FCC test authorization to the U.S. District Court of Appeals in Washington.

49 "Spartacus" Dates Set

NEW YORK—Universal Pictures Company is expanding its roadshow exhibition of "Spartacus" with 49 new engagements already set to start during the months of May and June and with scores of additional engagements being set for the balance of the summer months, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager.

Since last October "Spartacus" has played extended-run roadshow engagements in 33 of the top key cities in the United States and Canada which are the biggest revenue markets. In the present expansion of its roadshow engagements, "Spartacus" is being booked into the next group of big revenue markets including certain resort areas. In some of these situations the film will continue as a reserved seat, two-a-day show, while in others it will play "reserved performance," advanced price engagements. In the latter type of exhibition tickets may be purchased in advance for a specific showing but not a specific seat at that show.

Among the 49 new openings in May and June are five situations, Chicago, Cincinnati, Miami Beach, St. Louis, and Boston in which "Spartacus" has terminated its original reserved seat engagements and is reopening on a "reserved performance" basis.

Industry Earnings Up

NEW YORK—A Wall Street Journal survey showed that first-quarter 1961 earnings of eight film and movie-theatre corporations increased 13.2 per cent to $13,699,000 from $12,100,000 in the same period a year ago.

"Francis" Campaign Biggest Since "Robe"

NEW YORK—Plans for what 20th Century-Fox vice-president Charles Einfeld termed "the most ambitious campaign for any 20th-Fox attraction since 'The Robe,'" were detailed recently at a high-level planning session for "Francis Of Assisi," one of the film company's major summer attractions.

The meeting, first in a series of executive combines designed to map out the promotional strategy for the world-wide launching of "Francis," was attended by Spyros P. Skouras, president; Plato Skouras, producer of the picture; Spyros S. Skouras, Jr., Triton Productions partner; Einfeld; and top company executives from the international, sales, and promotion departments.

One of the highlights of the planning meet was the unveiling of the specially designed trade-mark of the campaign, which will be used throughout all of the print advertising campaign. The drawing, which will serve as the international logo for the picture, shows an arm in chain mail holding a sword with another arm in a cloak holding a cross above it. The striking emblem will be utilized in one of the largest print media campaigns in recent 20th-Fox history.

A number of airwave "firsts" for the "Francis" radio-TV promotion were announced to the combined executives. A feature of the unique TV campaign will be a nine minute short subject TV trailer on the actual making of the film. This handsomely mounted promotional piece will be made available to exhibitors months in advance of their playdates and in addition to its TV uses will be available in a 16mm print for schools, churches, and community groups. In addition to this special trailer, there will be over a dozen varied sizes and types of commercial TV trailers.

A leading feature of the radio campaign will be open end discs of interviews taped on location with stars Bradford Dillman, Dolores Hart, and Stuart Whitman. In addition to the regular run of radio spots, the planning session disclosed a soundtrack album and various single records that will be used in the airwave promotion.

In pointing to the publicity campaign, Einfeld laid stress on the "tremendous national and international groundwork that has already been laid" in publicizing the summer attraction and will continue with strong emphasis on religious publications as well as the usual press outlets.

Among other executives in attendance were Emanuel Silverstone, International Company vice-president; Martin Moskowitz, assistant general sales manager; Abe Dickstein, member of 20th-Fox sales cabinet; Rodney Bush, exploitation director; Abe Goodman, advertising director; Ed Sullivan, publicity director; Leslie Whelan, International Corporation publicity director; Martin Michel, radio-TV director; Nat Weiss, publicity manager; and Adrian Awan, exploitation manager.

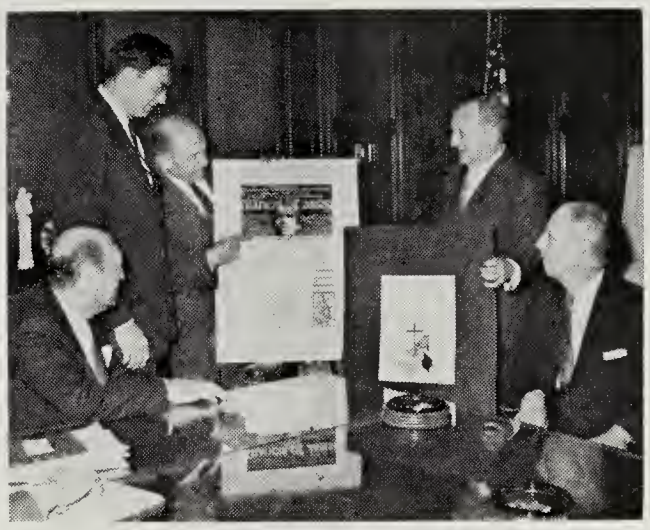
Circuit Promotes Londner

NEW YORK—Salah M. Hassanein, president of Skouras Theatres Corporation, announced that the board of directors had appointed Cy Londner a vice-president, assisting in general theatre operations.

Londner joined the Skouras Theatres organization in December, 1951, as the New York division manager, and since June, 1960, he has been acting as assistant to Hassanein.

Prior to joining this organization, Londner was an independent exhibitor, operating several theatres in the metropolitan area.

Special Items Income Brings Fox Profit Despite Production Loss



The campaign for 20th-Fox's "Francis Of Assisi" was detailed at a recent New York conference. Among those present were, left to right, Martin Moskowitz, assistant general sales manager; producer Plato Skouras; vice-president Charles Einfeld; advertising manager Abe Goodman; and Emanuel Silverstone, vice-president of the International Corp.

NT "Merchandisers" Named

BEVERLY HILLS, CALIF.—Formation of a "top merchandiser" committee to meet several times a year to prepare special theatre merchandise sales campaigns was announced by William H. Thedford, Pacific Coast division manager for National Theatres, a division of NT&T.

Emil Franke, manager, Fox, San Diego, will serve as chairman, and Bob Weeks will be the district manager adviser in sessions to be held with John W. Wilson, merchandise chief.

On the committee are Harold Brislin, Santa Ana; Dudley Winscott, Santa Monica; Frank Arcure, Fresno; Alan Bamossy, North Hollywood; and Murt Makins, Bremerton, Wash.

The committee will devise new accessories and methods for merchandise sales campaigns to attract additional patron sales in NT theatres.

Pathe Ups Burkett

HOLLYWOOD—James S. Burkett, sales manager of Pathe Laboratories, has been named a vice-president of the compay, it was announced by W. O. Murray, president. Burkett will assume additional administrative duties in addition to his current positions as sales manager of Pathe Laboratories and general manager of Pathe-America Distributing Co., Inc.

Levathes To Supervise Fox Studio Operation

LOS ANGELES—In a realignment of 20th-Fox studio operations, Spyros P. Skouras announced the appointment of vice-president Peter G. Levathes to supervise the operation of the company's studio facilities.

Robert Goldstein, executive head of production, continues to be in charge of creative activities on the company's feature productions.

Levathes, who is also president of 20th-Fox Television will continue to serve in that capacity in addition to his new duties, with headquarters at the studio.

NEW YORK—It was announced by 20th-Century-Fox that profits from special items, including payment on the sale of studio land and the disposal of its interest in Metropolitan and Bradford Trust Company, Ltd., enabled the company to show a profit, despite a loss from operations in the 53 weeks ended Dec. 31.

Loss from operations came to $2,868,113, with the profit from special items amounting to $9,081,214 resulting in a net of $6,213,101, equal to $2.54 per common share.

In the year ended Dec. 26 1959, 20th-Fox earned $2,333,135, while special income was $1,830,000 for a total of $4,163,135 equal to $1.78 per share.

The company last year experienced a loss in production and distribution, before taxes, of $12,909,000, compared with a similar loss of $10,507,000 in 1959. In addition, at the year-end, special items aggregating $2,619,000 were charged to production-distribution.

In total there was a loss of $15,528,000 before taxes from the production and distribution of features.

Other branches of the business earned $13,699,000 before taxes, compared with $14,113,000 in 1959. Year-end write-offs charged to other branches of the operation totalled $1,632,000, leaving a profit before taxes of $12,037,000 for other branches of the business.

A comparison of 1960 and 1959 results showed that income last year amounted to $118,811,979, made up of $108,811,979 from film rentals including television $1,593,963 in dividends, and $7,950,515 in other operating income.

Income in 1959 was $119,851,807, taking in $110,491,963 in rentals, $1,086,024 dividends and $8,273,820 in other income.

Special items gains includes $2,173,000 last year under the contract to sell studio properties, compared with $2,440,000 in 1959, and $6,259,600 gain on the sale of interest in the British firm controlling Gaumont British.

Skouras reported that 20th-Fox, whose "greatest reversal" in fiscal 1960 income was in foreign film rentals, anticipates overseas "improvement" this year in both theatrical and TV rentals.

Stockholders were told that foreign film rentals declined to $43,369,132 in 1960 from $48,156,332 in 1959.

For 1961, Skouras predicted an "outstanding season of box-office attractions." Reorganization of the west coast tv operations is continuing, and the company is said to be evaluating more possible tv station acquisitions. The record division expects volume and growth advances this year, and De Luxe laboratories plans further expansion, Skouras said.

In South Africa, Fox received from investments in theatre circuits $420,000 in dividends after earnings of $468,000 on gross receipts of $23,884,000 in fiscal 1960. Dividends from Australia were $414,465 and in New Zealand, dividend was $266,000. Combined dividends in 1960 were $1,100,465 as against $579,815 in 1959.

At the annual stockholders meeting on May 16, 12 directors will be elected. Nominees are Colby M. Chester, Robert L. Clarkson, Milton S. Gould, Daniel A. Hastings, Robert Lehman, John L. Loeb, Kevin C. McCann, William C. Michel, Thomas A. Pappas, B. E. Puckett, Skouras, and James A. Van Fleet.

Stockholders will also vote on a resolution calling for cumulative voting for directors.

Operation Big Screen Project Set To Show Theatre Medium Superiority

NEW YORK—"Operation Big Screen," a new project in showmanship designed to acquaint the public with the superiority of the visual entertainment available only in motion picture theatres, was announced by the Theatre Owners of America.

Albert M. Pickus, TOA president, said that the first of what he expects will soon be a monthly series of screen trailers citing the great advantage of big screen motion picture entertainment, will be offered, without charge, to all the nation's theatres in early May.

He said that through the cooperation of Carl Foreman's High Road Productions and Columbia Pictures, the big action and spectacle scenes of Foreman's forthcoming major picture, "The Guns of Navarone," will be utilized to convey the message that "great high adventure can only be shown effectively on the giant motion picture theatre screen."

To emphasize this point, the presentation on film will start in reduced size, and enlarge to full Cinemascope ratio, in color, to dramatize the contrast between motion picture theatre presentation and other media of movie presentation, including television. The trailer will run approximately 70 seconds.

"We exhibitors," Pickus said, "have long felt that we have not been taking full advantage of our screens to emphasize to the public that the huge picture, the sharp definitions, the magnificent color, and the superb stereophonic sound to be found in theatres, particularly on the big spectacle films, can never be equalled by any other media."

"After study and conversations with leaders in our industry, we concluded that a short trailer stressing the superiority of theatre presentation would be the simplest and most effective means of portraying this message. We believe that today's big quality pictures must be seen in a motion picture theatre for maximum entertainment value, and that by utilizing scenes from these major pictures, we could dramatically and concisely point this out.

"The trailer program will also empasize to the public that they can obtain the greatest impact from new movies by seeing them in the medium for which they were produced—namely the motion picture theatre."

Pickus said that Foreman was one of the producers contacted for the initial film, and that Foreman, whose "Guns of Navarone" was then in production in Greece, offered the use of some of the big scenes for the first "Operation Big Screen" trailer. Columbia Pictrues, which will distribute "Guns," also offered full cooperation.

The trailers, Pickus said, will be in all Columbia exchanges by mid May, at least six weeks prior to the picture's American premier in late June, and will be serviced, without charge, to any theatre asking for one.

Pickus stressed that the trailer was not a promotional undertaking for "Guns," but merely utilized scenes from "Guns" to stress that for the big picture in entertainment, the public should visit its favorite local theatre.

Pickus said that it was TOA's hope that by encouraging theatres to use the trailer, other producers will be induced to make similar trailers illustrated by big scenes from their most important forthcoming pictures.

"We hope," he said, "that we can have one new trailer a month available without charge for all theatres, regardless of whether they are TOA members, members of any other organization, or unaffiliated. We view this as n industry project, and feel that such a sustained flow, showing the bigness of motion picture theatre presentation, will have a salutary effect for all branches of our industry.

"TOA believes," he continued, "that this is truly a new adventure in showmanship, and a positive method of dramatically reminding the public of the bigness of movies. It is an undertaking we feel confident will receive the support of the great majority of our nation's theatres.

"We hope all theatres will show all trailers, regardless of whether or not they eventually play the picture illustrated in each trailer. We believe the sustained flow of trailers places the project in the category of an all indusry effort, and that the cross-plugging of any individual trailer by any individual theatre, will evidently be reciprocal when that individual theatre plays one of the films illustrating a trailer."

MGM Cost-Control Setup To Cut Production Charges

HOLLYWOOD — Following conferences with Sol C. Seigel, studio head, and Robert H. O'Brien, vice-president, Joseph R. Vogel, MGM head announced that the company will institute a new cost-control system embodying substantial reductions in charges for production facilities effective on films produced by MGM or its producer associates where photography begins after June 1.

The new system reportedly provides profit opportunity through efficiency incentives. Whereas overhead percentage charge previously has been the same in all instances, substantially lower and different overhead rates will now be applied for different areas of direct cost.

In the future, the producer will determine the usage of facilities and personnel. Charges will be made only for specific services and facilities used on each individual picture.

Wisper Leaves Co-op Post

DETROIT—Lou Wisper, senior partner in Wisper and Wetsman Theatres, has retired as a director of Cooperative Theatres of Michigan, a post he has held since the organization of the buying-booking organization 25 years ago.

He asked stockholders at the annual meeting to turn the office over to his partner, Bill Wetsman.

The stockholders adopted a resolution recognizing Wisper for his many years of service to the organization and to the industry.

Others elected as directors were Irving Goldberg, James H. Ross, Nicholas George, Irving Belinsky, Ray Forman, Harold H. Smilay, Milton H. London, and Lee Ward.

Marenstein Joins Janus

NEW YORK—Harold Marenstein has joined Janus Films, Inc., as assistant to vice-president Ira Michaels. Marenstein, formerly employed at Selznick Releasing Organization, Paramount Pictures, and International Releasing Corporation, will serve as assistant sales manager.

Foreign Operations Loom Large At Para.

NEW YORK—In the company's annual report, Barney Balaban, president, Paramount Pictures, stated that the company's foreign operations are becoming an increasingly larger part of its overall operations.

Balaban forecast for 1961 a materially better foreign boxoffice and increased foreign remittances. He attributed the possible results to improved economic conditions overseas and to more effective film distribution abroad.

Paramount, as previously reported, had net income of $7,026,000, equal to $4.20 a share in 1960, compared with $7,519,000 or $4.47 a share in 1959. Gross 1960 income was $131,325,000 compared with $115,216,000 in 1959.

Balaban noted that the trend in the first quarter of 1961 continues to show higher boxoffice levels due to better films in release.

Balaban noted that insofar as Paramount subsidiaries were concerned, gross sales of Dot Records, Inc., increased 25 per cent in 1960 to more than $11,000,000, producing a "very profitable result."

Autometric Corporation had a gross business of $4,758,000 in 1960 as against $769,000 in 1959.

Famous Music Corporation and Paramount Music Corporation, he said, had their most profitable year in 1960, and income for 1961 should increase.

UJA Honors Greenfield

NEW YORK—Veterans of the motion picture and amusement industry will pay tribute to Irving H. Greenfield as their guest of honor on May 24 at a luncheon to be held at the Essex House.

Greenfield will be feted by his colleagues for his philanthropic efforts as past chairman for three years of the motion picture and amusement division of the United Jewish Appeal of Greater New York.

Laurence A. Tisch, chairman of the board, Loew's Theatres, Inc., and chairman of the industry's 1961 world-wide humanitarian drive, will preside at the annual luncheon for the philanthropic leaders.

Tisch, who recently returned from a "Person-to-Person" trip to the motion picture and amusement division's newly "adopted" settlement of Hasolelim, located in the valley of Galilee near the Biblical city of Nazareth, will give a comprehensive report of the settlement's needs.

N.J. Exhibs Aid NCCJ

NEWARK, N.J.—Thirty five theatres in northern New Jersey have already completed their campaign for the National Conference of Christians and Jews, according to Charles A. Smakwitz, New Jersey chairman. The amount collected to date is $7,000 and checks have been sent to the motion picture committee of which Max Youngstein is national chairman; Jerry Pickman, distributor chairman; and John Murphy, exhibitor chairman.

Smakwitz stated that there will be more money coming in from other theatres who have pledged their cooperation.

Phila. Drive-In Sues

PHILADELPHIA — The S & K Airport Drive-In has filed a civil action in U.S. District Court against Paramount, United Artists, Warners, MGM, Buena Vista, Stanley Warner, Management Corporation, and Stanley Company of America. H. N. Ball is counsel for the complainant.

First Schine Theatre To Become Synagogue

GLOVERSVILLE, N.Y.—The board of directors of the Knesseth Israel Synagogue here accepted the gift from Mrs. J. Myer Schine of the Hippodrome Theatre and adjacent property on which will be built the new Knesseth Israel Synagogue.

The Schine Family has had a deep sentiment for the Hippodrome property because this was the first theatre in the Schine Chain. When the announcement was made of the desire to build a new synagogue, the Hippodrome was offered as a gift for this endeavor.

At a dinner party held at the Gideon Putnam Hotel in Saratoga, given in the Schine's honor by Jules Higier and Jacob Zuckerwar, honorary co-chairman of the building fund campaign, J. Myer Schine, on behalf of his wife, Hildegarde Schine, formally offered the gift to the Knesseth Israel Synagogue.

When J. Myer Schine and his brother, the late Louis W. Schine came to Gloversville in 1918, they acquired the old Hippodrome which was an upstairs theatre. Formerly a roller skating rink, it had been converted into a theatre and was one of the three theatres operating in Gloversville at that time.

J. Myer Schine had some revolutionary theories on successful theatre operation and here was the opportunity for him to put to test his ideas.

Therefore, the first step undertaken was not only to change the entire policy of the theatre in order to bring it into the fullest conformity with the principles upon which the new owners operated but also to contribute a substantial theatre to the city from an architectural standpoint.

Extensive renovations of the theatre were started both inside and out. Within a comparatively short time, the old Hippodrome disappeared and in its place there had arisen a fine structure of that time which bore the name of the New Hippodrome.

Within two years after taking over the Gloversville Hippodrome, the Schines acquired the two other Gloversville theatres including the Family and the New Glove, which had been erected only three years before.

With these theatres as a nucleus, the Schines built the largest chain of independent theatres in the country. Later they applied similar ideals in building their group of hotels.

Atlanta WOMPI Elects

ATLANTA — Mrs. Bernice Hinton, Kay Films, was elected president of the local chapter of Women of the Motion Picture Industry for 1961-62 at the monthly luncheon-meeting at which Jean Mullis presided.

Elected to service with Mrs. Hinton were Mrs. Martha Chandler, United Artists, first vice-president; Miss Edythe Bryant, National Screen Service, second vice-president; Mrs. Juanita Elwell, Bailey Theatre, recording secretary; Mrs. Nell Middleton, MGM, corresponding secretary; and Mrs. Lois Cone, Martin Theatres, treasurer.

The newly elected officers will be installed at the June meeting.

WB Names Loeb

NEW YORK—Harold Loeb has joined Warner Bros. as assistant to Harry Mayer, head of the company's eastern talent and story department.

Former casting director for the Philco Playhouse and Lux Video Theatre television series, Loeb has been with Peter Witt Associates for the past four years.



The NEW YORK Scene

By Mel Konecoff

THE METROPOLITAN SCENE: Ben Kaufman, veteran publicist and former reporter, has joined the Zakin Company, an advertising agency, as public relations director. . . . The May issue of Esquire had an interesting piece on Gary Cooper. . . . Sam Kestenbaum, one time advertising and publicity head of PRC Pictures, Columbia exploiteer, etc., was recently named managing director of the Sherman Theatre, Sherman Oaks, Calif., by Sam Steifel. . . . Aside to Phil Harling: Hy Hollinger of Telemeter has some extra copies of talks given on pay-TV by John F. Maloney, director of research at Reader's Digest, and Charles Benesch of Young and Rubicam, in case you are interested. . . . Aside to Ruth Pologe: Those globes tying in with Jim Nocholson's fine film "Master of the World" are a great idea. . . . If you are a licensed professional balloonist with an urge to travel, Embassy Pictures can use you to plug engagements of "The Fabulous World of Jules Verne" this summer. . . . When you see pink ice cream in the forthcoming "The Music Man," it won't really be ice cream but pink-tinted mashed potatoes just in case you're interested.. . . From Lon Jones in Italy comes the thought that a private plane owner is probably still wondering why he was not contacted and paid off to stop "buzzing" the ancient Roman arena in Verona while Richard Fleischer was directing the gladiator sequences for "Barrabas." He had obviously figured that with 7,000 extras in the arena the company would be only too happy to get him out of the air for a reasonable sum. He did not know that the four Technirama cameras were angled so that they did not frame above the top of the arena and that the sequence was being filmed without sound. He wasted a lot of gas, which is very expensive in Italy. . . . Aside to David C. Stone: Thanks for your invite to the first Festival of Two Worlds Film Exposition to be held in Spoleto, Italy, from June 16 through July 15. Send tickets and get the boss' okay for the month's absence and I'm with you. . . . Did you know that film extras who actually play polo on horses get $61.53 per day?

Exhib Wins Trust Suit

DURHAM, N.C.—Owners of the Carver, Rock Hill, S. C., have been awarded $12,000 damages in their suit against major film producers and distributors for anti-trust violations.

The award was made in U. S. District Court here by Judge Wilson Warlick after hearing arguments by opposing attorneys concerning final disposition of the four-year-old case. A District Court jury found the firms guilty of the violations in January after the suit directed against 13 companies and distributing agencies, was heard here.

The jury set damages in the case at $4,000, and after hearing arguments of attorneys, Judge Warlick allowed the plaintiffs treble damages of $12,000.

UA Ups Weinstein

DETROIT—Morris Weinstein has been appointed branch manager for United Artists here, succeeding Syd J. Bowman, resigned. For the past six years, Weinstein has been UA's sales manager here.

20th-Fox TV Station Affiliates With ABC

MINNEAPOLIS — Television station KMSP-TV, purchased last year by 20th-Fox, recently became an affiliate of the American Broadcasting Company, and began network programming in late April, it was announced by station manager Don Swartz.

With a staff of 57, Swartz began showing ABC product in addition to an extensive local programming schedule. The KMSP-TV-ABC-20th-Fox tie-up has resulted in widespread audience viewing in line with increased ABC growth and poll-grade throughout the country.

Swartz says, "There is a strong spirit of unity among the entire staff, the tie-up with 20th-Fox and ABC providing an incentive for top quality and all-age entertainment on the local level in line with product provided by the fine ABC programming set-up."

"Oscar" Campaign Honored

ATLANTIC CITY, N.J.—The MPAA Advertising and Publicity Directors Committee was honored with the Silver Anvil Award by the American Public Relations Association for the outstanding campaign in the entertainment field for 1960. The Award was presented at the annual awards banquet at the Shelbourne Hotel here.

The promotion campaign for the Academy Awards program last year earned this first Silver Anvil Award in the motion picture industry. Harry K. McWilliams served as coordinator for the campaign which earned an estimated television audience in the U. S. and Canada of 80 million, the all-time high for any single TV program up to that time.

Taylor M. Mills, director of public relations for the MPAA, accepted the award in behalf of the MPAA Advertising and Publicity Directors Committee.

Lake Placid House Sold

LAKE PLACID, N.Y. — The Adirondack Theatres, Inc., long-time owners, Palace, Lake Placid, have confirmed the sale of the 1,000 seat house to Reginald F. Clark, local business man, who announced he will operate the first-rum theatre under his own management.

G. B. Odlum well-known theatre operator, who has been managing director of the resort property since its modernization some two years ago, is in the market for a new proposition. At present he has the booking contracts for a number of resort clubs in the area but expects to return to city circuit operation in the near future.

New Poster Suit Filed

PHILADELPHIA—A civil action was filed in U. S. District Court here by Harry Vogelstein, trading as Baltimore Poster Company, against National Screen Service Corporation, MGM, 20th Century-Fox, United Artists, Warners, Paramount, and Universal Film Exchanges.

Counsel for Vogelstein is F. T. Anderson, and the action is said to parallel that of Independent Poster Exchange, of Philadelphia.

Universal **proudly announces the sta**

GREGORY PECK

POLL

CO-STARRING **LORI MARTIN** **MARTIN BALSAM**



Screenplay by JAMES R. WEBB · Produce

A MELVILLE-TALBOT PRODUCTI

of production...

ROBERT MITCHUM
BERGEN

"CAPE FEAR"

JACK KRUSCHEN

TELLY SAVALAS

AND

BARRIE CHASE

Y BARTLETT · Directed by J. LEE THOMPSON

UNIVERSAL-INTERNATIONAL RELEASE

Here are the . . . SHOWMEN

The best men won MOTION PICTURE EXHIBITOR'S exciting 1960 EXPLOITATION Contest and garnered $1,000 in prizes

THE THIRD "Showman-Of-The-Year" contest of the EXPLOITATION Section of MOTION PICTURE EXHIBITOR carrying with it $1,000 in prizes, divided among the five winners as chosen by a committee of theatre circuit executives, has been completed after weeks of judging and tabulating.

The winning entries are reprinted for the benefit of other exhibitors who may wish to adapt them.

ED LINDER, manager, Gopher, Minneapolis, Minn., was born in Springfield, Mass., in 1909. From 1929 to 1943 he was associated with Loew's, Inc. (MGM), the last seven years of which he was their representative at the Criterion, New York City. Upon his discharge from the Army in 1946 he operated or supervised some of the top theatres in the country, including the Winter Garden on Broadway; the Roosevelt, Miami Beach, Fla.; the Astor, Syracuse, N.Y.; the Ontario, Washington, D.C.; the Gopher for the first time in 1954; the Villa, Rockville, Md.; the Town and Country, Jacksonville, Fla.; Melba, Dallas, Texas; until he was recalled by the Berger Circuit to take over the Gopher again on Dec. 2, 1959. He is married to the former Bunny Schwartz, who is also in show business as an assistant box office treasurer, hard tickets IA Card—Miami Beach local, during the winter season at the Miami Beach Auditorium and Convention Hall. She returns north to Minneapolis in May.



LINDER

Linder's winning entry was on "Midnight Lace."

Our recent campaign on U-I's "Midnight Lace" in all probability may set the house record for the year 1960.

For advance publicity we used one mounted six-sheet and two mounted three-sheets in our lobby four weeks prior to opening, using on and off colored lights on these displays plus the trailer for the same period.

Both Shinders' Book Stores, largest book stores in the Twin Cities, used 40x60 displays two weeks in advance. We also had three sheets and one sheets placed in empty store windows several weeks in advance of opening.

The Dayton Company, one of the nation's leading department stores, gave us two windows with an Irene original gown; and one with an Irene suit with both windows plugging the picture.

We secured a window in the Raddison Hotel Arcade from the Finger Tip Beauty Salon. More than 10,000 people a day pass this window, which contained a colored blow-up of Doris Day in a white gown, plugging the picture; plus an additional 20x40 with three hair styles of Doris Day plugging the Midnight Lace hairdo. We had a model at the salon, where they gave her a Midnight Lace hairdo, with many women watching through the Arcade window.

We retained this beautiful local blonde model to represent Doris Day in Minneapolis and lined her up on radio and television guest shots. Had a sign made "Vote . . . To See Doris Day etc." and had her carry it downtown on the day before election. This was the only sign allowed with the words "Vote For" on it because it had no running candidate's name on it; but the sign created a lot of attention and interest—so did the model.

Fifteen thousand jumbo heralds were printed for the Minnesota-Iowa football game at Memorial Stadium, which was the number one spot in the National rating plus the Big Ten Championship. Over 60,000 people came to the game. Heralds had the starting lineups, names, numbers, weights and substitutions on one side plus a full page ad of our picture on the other side. Our model and boys passed out heralds before game time with our sign in midst.

Ralph Green, Milace Underwear Company, maker of "Western Maid" undies, furnished us with sets of black lace slips and panties. These were presented to the coach of the winning Minnesota football team for his wife, one half hour after the game was over in the Minnesota locker room. Cedric Adams, Minneapolis Star; Will Jones and Bob Murphy, both amusement columnists for the Minneapolis Star and Tribune, various radio and TV personalities were all presented sets for their respective wives by our model. She also presented a set to Elmer L. Anderson, newly elected Governor of Minnesota.

Don Doty, of KSTP radio, ran a contest asking people to mail in cards naming the last three pictures Doris Day appeared in. Prizes were sets of lace underwear and passes to the theatre. All radio and TV stations were visited; presented with "Midnight Lace" recording sound track and asked to play it. All seven stations cooperated 100 per cent.

The picture was screened for Will Jones, leading midwest newspaper columnist, in company with three Minneapolis Police Department Homicide Squad members and their wives. The picture was stopped 10 minutes before ending. Viewers were given a pad and pencil and told to write who they thought the would be murderer was. Picture was then completed. Jones guessed right person in one minute and 18 seconds. One member of the department guessed partly right. Others missed completely. This stunt resulted in a full column in Jones' Sunday story and created much interest.

As an election night stunt we had our model and a boy carrying "Vote For Doris Day" sign at Lemington Hotel, news, Radio and TV headquarters, where they were constantly seen all evening. Thousands of people were invited over the radio and TV to come down and watch the broadcasts and telecasts. Our model posed with various newscasters during the evening.

SHOWMEN OF THE YEAR

1. **ED LINDER**
   Gopher Theatre,
   Minneapolis, Minn.
2. **S. L. SORKIN**
   RKO Keith's Theatre,
   Syracuse, N. Y.
3. **VICTOR NOWE**
   Odeon-Carlton Theatre,
   Toronto, Ont., Canada
4. **FLOYD H. GAINOUS**
   Carolina Theatre,
   Florence, S. C.
5. **ELMER L. PIGNEY**
   Clinton Theatre,
   Port Clinton, Ohio

SOL L. SORKIN was born in New York City and started in the theatre business as an usher at the Rivoli on Broadway after graduation from high school. In those days, the ushers were trained for at least two weeks before they were allowed on the floor and then only with an experienced usher. The requirements even for an usher in those days was a high school diploma. His beginning in the theatre was just a fill-in job before entering college. He worked only six weeks and then started college. While going to school at N.Y.U., he worked at night. It got in his blood and his original plans to become a doctor were scrapped when he decided there was no business like show-business. He worked his way up at the Fox, Brooklyn, N. Y., to chief of service and house manager. In 1930, he went to work for RKO Theatres at the RKO Mayfair on Broadway. In 1931, by that time first assistant manager and treasurer, he was placed in charge of the school for training assistant managers and treasurers for the expanding RKO Theatres. In June of 1932 he was married and in November of that year was transferred to RKO Keith's, Washington, D.C., where he remained for 15 years. From there he went to Flushing, N. Y., and then to RKO Keith's, Syracuse, N. Y., as city manager and he has been at this spot for the past 12 years. His family is expanding rapidly. He has two daughters, two sons, two grandchildren. He knows show business from usher-hood up and the walls of his office are filled with numerous citations and awards. He was a runner-up in last year's contest.



SORKIN

Sorkin's winning entry, "Birthday Anniversary Hints," deservedly attracted the judges' attention.

In planning our 40th anniversary campaign recently we first met with newspaper drama critics, television sales and promotion managers, and radio promotion men and worked out details about 20 days in advance.

Our newspaper activities resulted in 3,450 lines of free and promoted space. Special

OF THE YEAR...

anniversary ads were prepared and with Warners' "Cash McCall" as our feature screen attraction we reduced one of the million dollar bills to the size of a "regular" bill and used it for an ad in the Post Standard Sunday financial page and in the Herald Journal on the radio and TV page before opening.

Again using the large million dollar bills we imprinted on the back our 40th anniversary story and used 5,000 of them as heralds distributed by the Post Standard carrier boys in the home delivery service. The balance were distributed at the theatre and placed on car windshields in the downtown area.

Original artifacts were made up consisting of the theatre's original outside lobby display; an original ticket of the second night of the opening showing the price of 83 cents—75 cents plus eight cents tax; a picture of the original stage crew, one of whom is still working for us while the rest of whom have passed away; (this made the front page of the Star Magazine of the Herald Journal); an original photo of the dressing rooms assigned to the vaudeville acts on opening night; the original program as the acts appeared on the stage on opening night; some picture postcards of the interior of the theatre 40 years ago; and many other items. These were played on WHEN TV during one of their live newsreel broadcasts. Part of the display was also set up in our lobby.

We broke a story in the newspapers requesting old timers who had attended the opening night performance 40 years ago to write and tell us about it. We received 15 replies and all were invited to be our guests for the opening night of the 40th anniversary celebration.

A search was also conducted for couples who had been married 40 years ago. These couples were likewise invited to be guests of the theatre on our 40th anniversary.

Three radio stations announced our anniversary three times daily for six days as a public service. The announcements included our opening night festivities plus our other important events.

Two television stations likewise gave us complete cooperation. WHEN TV tied up with us on their James Garner "Maverick" program and gave us four free half-minute telespots which included one spot at the finish of the "Maverick" program. They also sent newsreel cameramen down on opening night and shot our lobby, outside activities, and our stage show. This was shown on their news programs twice. WSYR TV also sent a cameraman down to take pictures of the opening night festivities which were also shown on their news program.

Eight business firms and union locals took congratulatory ads in the local newspapers at their own expense.

In a tie-up with Our Lady Of Pompei Church, we had as our opening night anniversary feature a stage presentation of the Pompeian Players in a musical comedy revue with excerpts from "Pajama Game." Music was supplied by Mario DeSantis and his orchestra.

A local jeweler participated in a salute to the theatre's anniversary by giving the first 40 people attending after seven p.m. absolutely free an RCA long playing album; while everyone had an opportunity to participate in winning an RCA Stereophonic portable and record library, which was given away at 9.30 p.m. These prizes totaled in value at least $300.

The first 100 ladies that attended the theatre daily from five p.m., during anniversary week received a free flacon of Lentheric's 'Dark Brilliance' as a souvenir.

We did not forget the kiddies and on Saturday morning opened our doors at 9.45 a.m. with an anniversary 10 cartoon show. The children saw the cartoons and remained to see the regular show at no extra cost—just the regular 25 cents admission price.

An immense birthday cake, five feet wide by six feet high was displayed in the inside lobby two weeks in advance. Our special lobby anniversary display included the first and original program offered by Keith's in Syracuse in 1920 and the new program; a special hanging sign underneath the marquee that could be read from both sides announcing all anniversary attractions; blown-up copies of telegrams of congratulations sent by the film's stars, James Garner and Natalie Wood; a 40x60 on the free Lentheric giveaway; a special 30x40 prepared by WHEN-TV in return for their free TV plug; etc.

The theatre was refurbished for the anniversary. The ladies rooms had new upholstered furniture, new carpet, refinished furniture, etc. and was just as pretty as it was when the theatre first opened.

We received many letters and telegrams and flowers of congratulation on our 40th anniversary, which on top of everything else, made us feel that our efforts in marking the event were truly worth while.

VICTOR NOWE was born in Lurenburg, Nova Scotia, where he was educated at the Lurenburg Academy. In 1941, he joined the Royal Canadian Navy and served on Atlantic convoy duty. In 1945, he took his discharge at Toronto, Ontario, to devote his career to the motion picture industry. He worked his way up from usher until in June, 1953, he reached his ultimate goal as manager of the Odeon Carlton, showplace of the Dominion. He is well known for his achievements in showmanship, advertising, publicity, promotion and exploitation, and has gained recognition for his activities as a leader in welfare, civic and educational groups. In December, 1960, he received the Star and Cross of Academic Honor from the Academic Council and Senate American International Academy, U.S.A., for his humanitarian accomplishments and theatre progress. He is keenly desirous of promoting the continued future and welfare of the motion picture industry.



NOWE

His winning entry was on 20th Century-Fox's "Ferry To Hong Kong," which received a much earlier release in Canada than in the United States.

To exploit 20th-Fox's "Ferry to Hong Kong" we turned to our Chinese neighbors for help in advertising and exploiting this Rank-made film.

Six weeks in advance of showing we held a special screening for representatives of Toronto's Chinese community including the editor of the Chinese newspaper, The Shing Wah Daily News; executive members of the China Trading Company; the Chinese Womens Association head; the president of the Chinese Community Center of Ontario; the president of the Chinese Free Mason Society; the principal of the Chinese public school; minister of the Chinese United Church; the president of the Chinese Dramatic Society; the president of the Chinese Young Men's Christian Institute; representatives of various travelling agencies, including the general manager of Air France Airlines, and others.

As a result, through the splendid cooperation of some of the oriental gift shops, the Kwongchow Chop Suey House, the Chinese United Dramatic Society, and others a bit of Chinatown was transferred to our lobby for one of the most attractive lobby displays ever seen hereabouts.

At the stores of these same merchants full windows were given to publicize our film with 11x14 colored stills, star photos, and an insert included in a mass array of beautiful Oriental gifts imported from Hong Kong.

The Chinese United Dramatic Society and the Kwongchow Chop Suey House cooperated by having Chinese girls at both the restaurant and in the theatre lobby cross-plugging each and handing out cards good for a 50 cent credit on every $3.00 check at the restaurant. The girls were most attractive and were attired in native costumes. It was amazing to discover how many interesting questions were asked about particular scenes in the film and about its location shooting in Hong Kong. The Chinese girls really did a grand job of talking to patrons and giving them information on Chinese customs.

Attractive heralds were distributed one week in advance of opening. These stressed the action of the film, the stars, the color, CinemaScope, etc. Thirty thousand of these were delivered by Boy Scouts, Chinese Youth Groups, ushers, delivery men, newspaper boys, carrier service, mailing agents, house to house delivery and also in travel agencies.

Another tie-up was executed with Air France and their Far Eastern services to Hong Kong. Tie-up posters in a red, white and blue combination were especially made up for all Air France travel outlets throughout the city and suburbs. This one-sheet read: "It's a Fact. Air France, the world's largest airlines provides the finest service to the Far East. It's a fact. The Rank Organization production of "Ferry To Hong Kong"—starring Curt Jurgens, Orson Welles and Sylvia Syms provides

Off and Running

The "Showman-Of-The-Year" contest for 1961 in the EXPLOITATION section was off and running with the first January issue. Cash prizes are again to be awarded. As the judges of the past contest so aptly put it, "May the best showmen win."

the finest entertainment. See the film starting next Friday at the Odeon Carlton."

When the film opened the starting date was removed and a "now playing" snipe took its place, giving us a full 14 days of excellent window and travel bureau publicity. Colorful folders were also made available through the courtesy of Air France, and these along with 11x14 colored stills from the film gave great punch to the window displays and the advance interest attracted to "Ferry To Hong Kong" by these travel tie-ups.



GAINOUS

FLOYD H. GAINOUS is 30 years old and was born in Wilmington, N.C., where he first started working theatres 16 years ago. He has managed theatres for Consolidated Theatres, Inc., Charlotte, N.C. in Rocky Mount, N.C., Charleston, S.C., Gastonia, N.C., Burlington, N.C. Thomasville, N.C., and High Point, N.C. He is now city manager of Florence Theatres, Inc., Florence, S.C., who operate the Carolina, Colonial, and Circle Drive-In. He is a member of the U.S. Junior Chamber of Commerce, and is married and has two children. As an exhibitor, he says, "I have always tried to work with the interest of the theatre business at heart. I, like so many exhibitor friends, feel this is a wonderful industry and feel it a great pleasure to be a member and feel very proud of having been selected for this award."

Gainous' entry covered a premiere for the locally made feature, "Thunder In Carolina," made by Howco.

We recently held, along with other area theatres, the world premiere of Howco's locally-made "Thunder in Carolina" and in general it was the biggest event that has ever been held here.

Full cooperation was received from all the merchants by permitting us to put checker flags in their windows, displays, cards, and giving us newspaper advertising free. The City officials closed the rule books for us. The merchants association and the Chamber of Commerce were a great help. All in all, everyone in the city, as well as all our employees helped in making our world premiere an event that will not soon be forgotten in this city or state.

Highlights in our campaign that made the premiere the biggest event that has ever happened in this city of 30,000 population were teasers three weeks in advance in the local newspaper; 100 window cards put out on telephone poles, windows, etc. at no charge as passes were not given; 5,000 heralds given out away from the theatre in shopping bags, department stores, service stations, other spots; in a cross plug we had a sign painted on the entrance of the Colonial theatre with copy, "World Premiere" in three foot letters; posted a 24-sheet in the heart of town in return for three passes; had a street banner completely across the street in front of the Colonial with permission and labor coming from the city at no cost; had eight full window displays using the racing theme and display of the actual trophy that was in the picture with a 35mm projector used to show trailers in one window; and used a false-front with cut-out and a 20 foot banner, which cost $1.90.

The racing car that Rory Calhoun drove in the picture was here on opening day.

Many Thanks!

MOTION PICTURE EXHIBITOR publicly thanks the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE "Showmen-Of-The-Year." Cooperation like this speaks well for their interest in promotional activity at the theatre level.

Two weeks before playdate we had five free radio spots from three radio stations plugging the advance sale of tickets; and we had a 30 minute on the spot broadcast from the stage at the premiere, at no charge. We also had a seven minute interview, the announcer and I, at 11:30 p.m. about the picture, also at no cost. On premiere day we had a free spot every five minutes all day.

A full page co-op ad in color was sold by us at no cost to the theatre.

Eleven members of the cast and local officials made an appearance at the theatre at the seven o'clock show.

The theatre page on Sunday was devoted to the premiere at no cost. We never received anything like this. It is rare to even get a scene mat from the newspaper.

We received television on the spot coverage with ample time given at 11:00 p.m. news with pictures taken that evening.

Ten Mirco-midgets, small fry driving midget racers, put on a racing show one hour before show time in front of the theatre, with street roped off by the authorities. This, also, at no cost to the theatre.

Marching music was piped on marquee and played when patrons were coming in and leaving.

The newspaper gave us full coverage on opening night and front page pictures and stories the next day.

The Pure Oil Company had two men giving out certificates good for a free quart of oil and advertising the picture.

Programs were donated by the racing association.

A stand was set up in front of the theatre selling articles normally sold at the Southern 500 Race Track, where racing sequences of the film were shot. We received 75 per cent of the profits from this.

The theatre staff and the stage was "dressed up" for the occasion and the Mayor of Florence was on hand to welcome all.

A motor-cade with police escort was given to the personalities and people making appearance on stage.

In our advertising we stressed the line "See your neighbors in the movie." Tickets were on sale in advance at the boxoffice. We charged $1.00 admission, with no reserved seats, and had a sell out.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.

It Wasn't Easy

F. H. Fisher, vice-president, Odeon Theatres (Canada) Ltd., Toronto, Canada, stated when returning his official ballot for the best five individual EXPLOITATION campaigns published in the 1960 contest:

"There are some terrific campaigns, and I think you will agree with me it isn't easy by any manner or means to pick out the five best, let alone the very best one. Good luck to you. This is a wonderful promotion of you and your associates."



PIGNEY

ELMER L. PIGNEY was raised and educated in Blunt, S.D. He started in the theatre business in 1947 in Port Clinton, Ohio, and became manager of the Clinton there in April, 1955, holding that post ever since. The Armstrong Circuit, Inc., purchased the theatre in 1957 and retained him as their manager. He is also a projectionist, a member of AF&AM in South Dakota, and a rural mail carrier out of the Port Clinton post office. Jack Armstrong, president, Armstrong Circuit, Inc., Bowling Green, Ohio has told him that he is the first "winner" he has had in his circuit.

Pigney's entry was on "Election Night Newspaper Promotion."

Our "Election Night" Party held recently in cooperation with the local Daily News proved an outstanding promotion from the standpoint of public relations, cooperation with the local newspaper, and, of course, a $125 credit in advertising space. In addition, the front page publicity the newspaper gave "their" party unprecedented space, including the following which appeared under a five-column banner in the first two columns of the paper the day before the national elections:

"As part of its public service program, the Daily News is offering Ottawa Countians what will probably be one of the best-planned and most complete Election Night parties ever held in this section of Ohio.

"Arrangements have been made with the Clinton Theatre to set up an elaborate receiving system for returns as rapidly as they are received at a local, state and national level.

"Facilities of the entire theatre have been made available to the general public through the courtesy of the Daily News. Manager Elmer Pigney has arranged to flash on the screen all county and local results as they are received directly from the Board of Elections.

"A direct telephone line will be handled by a member of the Daily News staff to relay the results to the theatre from facilities provided by Mrs. Eva Seufert's office in the courthouse.

"Television sets provided by Ralph Snyder's Northern Ohio Maytag Company and Edward J. Mulligan, of Mulligan's, will be located in strategic positions throughout the theatre to provide continuous national and state returns.

"The Election Night Party is strictly an all-community affair. Due to the intense interest in this year's elections at all levels—including the local school and city levies—it was decided to hold the Daily News' annual party at the Clinton Theatre instead of at the newspaper's plant. The theatre can accommodate more than 1,000 persons and will be ideal in event of inclement weather.

"Area residents are urged to "make it a family night." Bring the youngsters—it'll be an education for them. There'll be candy suckers for the children and coffee and doughnuts will be provided for the grown-ups. Everything is free. The Daily News is picking up the whole tab.

"As a pre-returns feature, Earl Warnke will have a special group of high school students to play musical numbers in front of the theatre and there will be specialty numbers by the drum corps of Port Clinton's Majorettes.

(*Continued on page 17*)

SHOWMEN OF THE YEAR

(*Continued from page 16*)

"Every auto dealer in Port Clinton has been invited to display one of his new model cars which in effect will give Ottawa Countians the full benefit of a 1961 Auto Show. Mayor George J. Towers, Safety-Director Harold Nielsen and Police Chief William J. Robel have arranged for a special section in the theatre area to be reserved for the display of new autos.

"One of the added features of this year's election is that the National Broadcasting System has selected Port Clinton as a key area for its "barametric" returns to the nation. The Daily News will telephone New York just as quickly as the presidential count is made in Ward One, Precinct One. Clark Lee Bracken of the Ottawa County board of elections said he had instructed booth officials in this precinct to cooperate fully with the NBC request. In addition, the Daily News will be feeding the county returns periodically to Associated Press headquarters in Columbus.

"School officials throughout the county have been contacted by the Daily News and most of them have assured their full cooperation in supporting the Election Night Party as a community event. So, make your plans now to spend Election Night at the Clinton Theatre. Bring the whole family and join your friends in getting latest returns in an atmosphere of all the comforts of home—as guests of the Daily News."

That adequately explains the Party. One of the extras was free drawings for gifts. The newspaper contacted the merchants and they gave the gifts awarded at the election party. One drawing was held at about 8:30 P.M., another at about 10:30 and the last drawing around midnight. This worked very well in keeping the people interested and kept the activity of the evening at a high pitch. Tickets with double numbers were distributed and used for the drawing.

We made an effort to get a projector type television that would flash a picture on our screen; but this did not work out so we settled for seven TV sets arranged throughout the theatre. We kept all sets turned to one station with the volume turned down so they could not be heard too far away. We had the press room in the projection booth and another in our ushers' room. One set was hooked into our sound so we could control the sound of all sets from one location. This prevented any possible echo in the theatre with several speakers going at one time. Slides were used to flash the local returns on the screen as fast as the press section had them ready for us. No motion pictures were shown. The newspaper placed a trailer on the screen which they paid for. Our rental for this was $125 to be paid for in future advertising with the paper.

We certainly got plenty of publicity in The Daily News, which also put the theatre in the lime-light and reminded many people that we are still in Port Clinton.

Seven Arts Donates Prize

NEW YORK—The most important prize, a $385 complete set of golf clubs and golf bags to be awarded in the Tenth Annual Film Industry Golf Tournament and Funfest sponsored by New York's Cinema Lodge of B'nai B'rith at the Briar Hall Golf and Country Club at Briarcliff Manor on May 18, has been donated for the first time by Seven Arts Associated Corp., it was announced by Martin Levine, tournament chairman.

Nashville Theatres Take Step Toward Integration

NASHVILLE—Taking a deliberated step toward integration, theatre managers in four Nashville downtown houses have made plans to admit selected Negro couples on a trial basis.

In this city, where many violent incidents have taken place since the 1957 federal court order for integration, the four managers have made plans with officials of Negro student groups to admit couples chosen by Negro student leaders. If the results are favorable to both interests, Nashville theatres will accept patrons without racial priority.

Last February, the Negro students groups conducted a series of stand-in demonstrations at the theatres. At this time there is only one theatre in a Negro neighborhood.

In the past five years, segregation has ended on the transit system, at luncheon counters, in variety stores, and at public schools.

16 mm Firm Acquires Para. Features, Shorts

NEW YORK—Non-theatrical, 16-millimeter distribution rights to Paramount Pictures Corporation's extensive film library of feature motion pictures (excluding Cecil B. DeMille's "The Ten Commandments") and short subjects have been acquired for the United States by Films, Inc., a subsidiary of Encyclopaedia Brittanica Films, Inc., it was jointly announced by Paramount and Encyclopaedia Brittanica Films.

Opening up an important, previously untapped market for Paramount's releases in the non-theatrical field, the agreement was negotiated by the company with Maurice Mitchell, president of Encyclopaedia Brittanica Films.

The full-length features and one and two-reel short subjects included in the agreement will be distributed in 16 mm by Films, Inc., to schools, shut-ins, hospitals, and other institutions and in special situations where there are no regular theatrical facilities. The agreement is on a continuing basis, with Paramount to release its films for 16 mm distribution not earlier than one year after completion of their regular theatrical engagements.

Parallel To Release "Cry"

LOS ANGELES — "Cry Freedom," filmed from the best seller, "The Crucible," by Yay Marking, will be released nationally on May 31 by Parallel Film Distributors, according to PFD president James J. Cassity. "Cry Freedom" will be the first of eight pictures slated for release by Parallel in 1961.

A substantial, hard hitting, advertising campaign is being planned by Sam Nathanson, general sales manager for PFD. Nathanson will announce, at a later date, the names of the sub-distributors who will handle sales for "Cry Freedom," and is now negotiating for sales in the foreign market.

"Goodbye" To Cannes

NEW YORK—Anatole Litvak's "Goodbye Again," a United Artists release, has been invited by the festival committee to be shown in competition at the Cannes Film Festival on May 15. Stars Ingrid Bergman, Anthony Perkins, and director Litvak will attend the festival.

"Big Show" Reopens Rebuilt Fla. Theatre

TALLAHASSEE, FLA.—A special evening premiere of 20th-Fox's "The Big Show" for the reopening of the de luxe, downtown Florida in this capital city of 106,000 population has been scheduled on May 11 by Tommy Hyde, general manager of Kent Theatres, a leading Florida circuit of 22 theatres, on behalf of Fred Kent of Jacksonville, the circuit's owner. The theatre, which was a leading northwest Florida showplace for a quarter of a century, burned to the ground last year and has since been rebuilt into a completely new and modern structure.

A high order of showmanship has gone into the planning and execution of the exploitation and advertising program for Hyde's christening of the rebuilt Florida. He has had the full cooperation of Ed Hale, 20th-Fox's regional advertising and publicity manager from Jacksonville, and of Les Pendelton, manager of the theatre.

Florida's Gov. Farris Bryant, his cabinet, members of the Florida Senate and House of Representatives (now in session) have been invited as honor guests at the red-carpet affair, as well as other city, Leon County and State officials. Members of Florida State University's celebrated Circus Club will stage a downtown parade and perform in front of the theatre on opening night. The week of May 11-17 has been designated as "Circus Week" by proclamation, and secondary and high school students have been enrolled in a circus poster contest with the cooperation of downtown department stores and school officials. Prizes are to be awarded by Kent Theatres and 20th-Fox.

Astor Convenes On Product

NEW YORK—One hundred Astor Pctures franchise distributors and exhibitors from all over America gathered last week for a one-day national convention at the Essex House. Following a breakfast session, the way was devoted to announcements and discussions concerning the national release of Astor's blockbuster "La Dolce Vita," and other plans and products for 1961.

One of the new products stressed was "Rocco and his Brothers," winner of major film awards including the Venice Festival. The agenda also included screenings for exhibitors of three more Astor products marked for national release during 1961. They are "Five Sinners," "The Girl in Room 13," and "The Sin of Mona Kent."

Capone Kin Sue AA

CHICAGO—Suit was filed in Cook County Court for $6,000,000 damages against Allied Artists and producers John H. Burrows and Leonard Ackerman of the film "Al Capone." The suit was filed on behalf of Mafalda Maritote, sister of Al Capone.

Suit against 23 circuit and individual theatres for $3,000,000 damages for playing the film was filed at the same time in the same court. No date has been set for hearing the case.

Continental Reports Loss

JACKSONVILLE, FLA. — Continental Enterprises, Inc., from its food, theatre and other divisions had a net loss of $405,693, after taxes, in the fiscal year ended Feb. 28, 1961. This compares with a net loss, after taxes, of $225,962 a year before.

The company's annual meeting is to be held May 10 at the Roosevelt Hotel here, to elect directors for a one-year term.

THIS SUMMER...THE GREAT ATTRAC

A LAND UNTAMED ...A DOG UNM



starring

JEAN COUTU · EMILE GENEST · URIEL LU

This full-color **24-SHEET POSTER** will be seen everywhere—
coordinated with SATURATION TELEVISION---RADIO---ADVERTISING
and MERCHANDISING CAMPAIGNS...launching national impact support
of a motion picture in the tradition of WALT DISNEY'S OLD YELLER!

...ON ACROSS THE COUNTRY WILL BE...

...CHED...AN ADVENTURE UNEQUALLED!!

Walt Disney's

...AIKKI

...WILD DOG OF THE NORTH

Screenplay by RALPH WRIGHT and WINSTON HIBLER

...ased on the Novel "Nomads of the North" by JAMES OLIVER CURWOOD

...duced by WINSTON HIBLER · Directed by DON HALDANE and JACK COUFFER

...BERT RIVARD

TECHNICOLOR®

Released by BUENA VISTA DISTRIBUTION CO., INC. © WALT DISNEY PRODUCTIONS



SO THAT EVERYONE WILL HAVE AN OPPORTUNITY TO PLAY THIS PICTURE THIS SUMMER...BUENA VISTA IS MAKING AVAILABLE MORE PRINTS THAN EVER BEFORE ...TO BLANKET THEATRES FROM COAST TO COAST!



CANADIAN Highlights

By Harry Allen, Jr.

AS VARIOUS municipal councils in the Province of Ontario approve Sunday movies, the projectionists' union appears to be the biggest stumbling block toward actual operation. Peculiarly enough, it was the projectionists' action which started the ball rolling towards Sunday movies in the province. The union seeks premium pay for Sunday work. In Brantford, three theatre operators, Odeon, Famous Players, and Twentieth Century cancelled plans to start Sunday films because of deadlocked wage talks. The projectionists want double time for Sunday work until the present contract expires in September and then double overtime.

Toronto negotiations are still underway, with the projectionists demanding premium pay for Sunday operation. Pat Travers, business manager of the Toronto projectionists, said four theatre groups and the union had not yet made any firm proposals regarding Sunday work. Timmins has already had its first Sunday films under the new provincial legislation permitting movie houses to open on the Sabbath.

The Brantford theatre operators claimed that the union demands would mean projectionists would make $55 to $60 in Sunday pay. Bringing other theatre employes under a similar scale would make the operation uneconomical, said the companies. Toronto is presently scheduled to have its first Sunday films May 7, barring unforeseen troubles with the union. Toronto's municipal council however, has ruled that the burlesque theatres, the Casino and the Lux, will not be allowed to operate on Sundays. The operation will start at 1.30 p.m. and continue to midnight. There will be some competition from the legitimate theatres, which will likely move their Wednesday matinee performances to Sunday matinees.

CANADA'S theatre chains, Famous Players and Odeon, are increasing their diversification policies. It already includes bowling, community antenna systems, pay-TV, television stations. Odeon Theatres (Canada) Ltd. has entered into partnership with the Tam O'Shanter Club to build a $750,000 20-sheet curling rink in the Greater Hamilton Shopping Center in Hamilton, 45 miles west of Toronto. The site for the new club is only a short distance from the center of Hamilton's steel industry. With its present facilities, Tam O'Shanter now caters to 5,000 persons a week. The same number should patronize the new building. Odeon already has an investment in a bowling alley at Newmarket, just north of Toronto. Famous Players has bowling interests in Nanaimo, British Columbia, North Battleford, Sask., Toronto, and in Guelph, Ont., with various theatre partners. It also has a 50 per cent interest in two TV companies, as well as 12 and a half per cent of the common and 25 per cent of the preferred shares of another TV company.

REEL CLIPS: Gordon Lightstone, managing director of Affiliated Pictures Corp., Ltd., was elected to succeed I. H. Allen, head of Astral Films, Ltd., as president of the Canadian Motion Picture Distributors Association at its annual meeting. Lightstone was previously vice-president and was followed into that office by Robert E. Myers, general sales manager of Warners. Clare J. Appel continues as executive director. . . . I. H. Allen is reported in fair condition at New Mount Sinai Hospital, Toronto. He suffered a number of strokes. Allen, who heads Astral Films, an independent film distributing company, has been ill for two months. . . . The Motion Picture Studio Technicians—Local 873 of the Toronto unit of the IATSE— is actively seeking a quota system for motion pictures. Bob Milligan, spokesman for the unit, said the aim is "to promote more film productions in Canada by way of a quota system." This is interesting since the theatre-exchange side of the industry, in which there are strong United States and United Kingdom holdings, does not favor a quota. N. A. Taylor, head of Toronto International Film Studios, which has been suffering from the absence of occupants, is opposed to a quota.

Mirisch To Launch Three Pix June 5

NEW YORK—The Mirisch Company, which currently has three major motion pictures completed and nearing release through United Artists, announced that three more important films have been scheduled to go before the cameras—all on the same day, June 5. This precedent setting event will mark a new high in activity for the independent film-making organization.

Slated to start filming in Berlin on June 5 is Billy Wilder's new film, "One, Two, Three," starring James Cagney, Horst Buchholz, Arlene Francis and Pamela Tiffin.

In Hollywood on the same day, producer-director William Wyler will launch filming Lillian Hellman's "The Children's Hour," starring Audrey Hepburn, Shirley MacLaine and James Garner.

Also in Hollywood, shooting will begin on "Pioneer, Go Home!" starring Elvis Presley, produced by David Weisbart, and directed by Gordon Douglas.

New Lightstone-Pozin Firm

NEW YORK—Morton Lightstone announced he had resigned as booker for Rugoff and Becker, art house circuit, to form his own booking and buying firm in association with Thom Pozin.

Pozin and Lightstone Theatre Enterprises, Inc., has Lightstone as president. Pozin was formerly with the Island and Prudential Circuits, more recently operating a buying and booking service under his own name.

Gordon Craddock replaces Lightstone as buyer and booker at Rugoff and Becker.

Mirisch Company films recently completed and currently being prepared for release are "West Side Story," produced by Robert Wise, who co-directed with Jerome Robbins, and starring Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, and George Chakiris; "By Love Possessed," produced by Walter Mirisch, directed by John Sturges, starring Lana Turner, Efrem Zimbalist, Jr. and Jason Robards, Jr.; and "Town Without Pity," produced and directed by Gottfried Reinhardt, starring Kirk Douglas.

Seven Now Shooting For Warners' Release

BURBANK, CALIF.—Seven Warner Bros. motion pictures are now in various stages of production at the company's studios here as well as across the Atlantic and Pacific Oceans.

Now being filmed in Technicolor in California are Meredith Willson's "The Music Man," starring Robert Preston, Shirley Jones, Buddy Hackett, Hermione Gingold, and Paul Ford, with Morton DaCosta producing and directing; "A Majority of One," a Mervyn LeRoy Production starring Rosalind Russell and Alec Guiness under LeRoy's direction; and "Lad: A Dog," the film version of Albert Payson Terhune's all-time best-seller, which Max J. Rosenberg is producing and Aram Avakian is directing.

"The Roman Spring of Mrs. Stone," starring Vivien Leigh, Warren Beatty, Lotte Lenya, and Jill St. John is being completed in Rome, a Louis deRochemont production directed by Jose Quintero.

"The Marauders," being filmed in Technicolor in the Philippines, stars Jeff Chandler, Ty Hardin, Peter Brown, Will Hutchins, and Andrew Duggan, produced by Milton Sperling and directed by Samuel Fuller.

Also filmed in Technicolor in the Philippines and now being edited is "Samar," starring George Montgomery, Ziva Rodann, Gilbert Roland, Joan O'Brien, and Johnny Desmond, with Montgomery producing and directing.

"The Couch," which is being edited at the Warner Studios, stars Grant Williams, Shirley Knight, and Onslow Stevens. The thriller being produced and directed by Owen Crump, was written for the screen by Robert Bloch, author of "Psycho."

Comprehensive Sets Ehrreich

NEW YORK—Harry Ehrreich has been named vice-president in charge of sales of Comprehensive Filmtreat, Inc., motion picture industry service organization, it is announced by Michael Friedman, chairman of the board of Comprehensive Service Corp., parent company of Comprehensive Filmtreat. The appointment is effective May 1.

Ehrreich, an industry veteran, has been foreign service manager of Buena Vista for the past three years and was with RKO-Radio in executive capacities for 25 years before that.

"Pleasure," "Fanny" To Hall

NEW YORK—William Perlberg and George Seaton's film production of "The Pleasure of His Company," a Paramount release, will open at Radio City Music Hall in mid-May following the engagement and Warner Bros.' "Parish."

The long-awaited Warner Bros. presentation of "Fanny," Joshua Logan's motion picture production based on the Broadway stage hit, will have its world premiere at Radio City Music Hall as the Fourth of July attraction.

Copyright Trial Dropped

HARTFORD, CONN.—The Government has decided to drop the copyright infringement case against Clarence B. Kantrowitz, operator, Arrow Films, accused of renting out five Hollywood films illegally.

His trial ended with a deadlocked jury last November. The Government's decision is said to be based on the additional costs of prosecution plus the fact that the offense is merely a misdemeanor.

Markley Plan Set For "Ladies Man"

NEW YORK—Jerry Lewis' "The Ladies Man" has been selected as a special project picture under the Markley Plan, it was announced by Jerome Pickman, Paramount vice-president and general sales manager.

The Technicolor comedy will be launched in saturation engagements in Texas, Louisiana, Florida, Georgia, North Carolina, South Carolina, and Pennsylvania starting the first week in June.

Theatre circuits participating in the special handling of the Paramount release include Florida State Theatres, Paramount Gulf, Interstate Theatres, Texas Consolidated, Wilby-Kincey, and Penn Paramount Corp. Participating exhibitors will handle the saturation release under the plan devised by Sidney M. Markley, vice-president of American Broadcasting-Paramount Theatres, whereby each circuit develops an individual promotional campaign designed for its own area of operation and tailored to its specific needs.

These local campaigns are then coordinated with Paramount Pictures' own national campaign to provide the film with the broadest possible merchandising base. The Paramount campaign for "Ladies Man" is the most extensive ever accorded a Lewis feature.

British Honor "Apartment"

LONDON—Billy Wilder's "The Apartment" took top honors in the 1960 British Academy Awards. The motion picture, a United Artists release, was declared the "best film produced from any source." Its stars, Jack Lemmon and Shirley MacLaine, were named the best foreign actor and best foreign actress, respectively.

Among the other awards were the following: best British film—"Saturday Night and Sunday Morning"; best British actor—Peter Finch; best British actress—Rachel Roberts; and most promising newcomer—Albert Finney. "Hiroshima, Mon Amour" was given the Academy's United Nations Award.

French Firm Names Mayer

NEW YORK—The Societe des Auteurs, Compositeurs et Editeurs de Musique, with offices in Paris and New York, announced that Michael F. Mayer, prominent New York attorney and partner in the firm of Spring and Mayer, has been appointed special counsel to represent the Society with reference to motion picture industry problems in the United States.

The Society upholds the interests of French authors and composers in America and receives as compensation a specified percentage of funds due French motion picture producers to compensate its members for the use of their music in American theatres.

Exclusive Films Expands

NEW YORK—Edward M. Gray, president of Exclusive International Films, announced three new steps in the company's expansions.

Gray announced that the company has moved into new, larger quarters at 1776 Broadway, New York, and had established offices with personnel in London and Rome.

In London, Gray said, he has appointed Alex Dunn to head the company's operations. Renato W. Spera will head the Rome offices. The offices abroad will intensify Exclusive's acquisitions of new products for distribution in the United States and other parts of the world, said Gray.



LONDON Observations

by Jock MacGregor

IT WAS around midnight. The popping of champagne corks had replaced the roar of the guns. Mike Frankovich and Carl Foreman downed two of the best earned drinks that have ever been served in the Savoy. After the years of gruelling work putting "The Guns of Navarone" together, the months of anxiety shooting it and overcoming the unexpected, and the final rush to get their brain child completed—neither the final print nor titles had been delivered 48 hours before the premiere—they were able to relax.

To say they were happy is an understatement. They should have been ecstatic. The Queen, the Duke of Edinburgh, and Earl Mountbatten had attended the premiere and were no doubt as enthusiastic as the remainder of the audience. Here, indeed, was a rarity, a royal film which was really worthy of the accolade. Some pictures are chosen because they are *worthy;* others because they are considered suitable. "Guns" deserved the honor because not only is it an impeccable picture, but it is a magnificent, rip roaring entertainment in the best traditions of the cinema. And I make no apologies for bursting into superlatives.

Mike and Carl have had more than their share of headaches producing this picture, but their problems would appear to be at an end. The many guests at the buffet supper were unrestrained in their praise and showered them with personal congratulations. Now the film has opened at Odeon, Leicester Square, on a hard ticket, two performances a day basis.

ANOTHER WORLD PREMIERE, but one with a difference, was on Saturday morning for the Children's Film Foundation's "The Monster of Highgate Ponds" at ABC's Ritz, Harringay, North London. Oh the noise and the enthusiasm! But how well Manager A. McCarthy has his ABC minors disciplined. He gets quiet when he goes on the stage by counting up to three as he lowers his hand. And hush he gets. Afterwards, he confided that his members know that if he goes to four then he may do something terrible to them like drop the serial.

Produced by John Halas and Joy Batchelor, "The Monster of Highgate Ponds" combines live action with a little animation and is great fun. CFF, which is now celebrating its 10th anniversary, is financed by a grant from the Eady Fund and produces special features, serials, and shorts for showing at the Saturday morning children's matinees at the circuit and leading independent theatres. The films, though in no way namby pamby, do present the better way of life and are extremely popular. Generally speaking, they are about youngsters, and adults are only introduced when necessary to the plot.

FILM EXECUTIVES keep their fingers crossed. Records continue to be broken and the query now is whether there is a genuine resurgence in picturegoing. The latest picture to establish a new all time record for the London suburbs is UA's "The Magnificent Seven," which pips substantially the colossal high only recently established by "Swiss Family Robinson." This incidentally is the first ever Hollywood film to get into this money class. It was backed by extensive additional advertising. . . . The last days of the Empire, London's show place, are at hand. When "Ben Hur" transfers to the Royalty at the end of the month, it will be converted into a dance hall and a smaller theatre. . . . When Rank gave the "suburban" press show for the new British release, "Very Important Person," invites went to managers up to 100 miles from London to bring their local pressmen and this proved a very popular move. "VIP" incidentally in the first three days of its run at the Leicester Square beat the all time record only recently established by "The Grass is Greener." . . . However, all in the film garden is not green. "Operation Eichmann" has found sparse audience support.

Youngstein Aids Med School

NEW YORK—Max E. Youngstein, vice-president of United Artists, has been appointed chairman of the entertainment industry's committee for the Albert Einstein College of Medicine, it was announced by Jack D. Weiler, chairman of the board of overseers.



At the Royal world premiere of Columbia's "The Guns Of Navarone" at the Odeon, Leicester Square, London, A. Schneider, president, Columbia Pictures, was presented to HRH Queen Elizabeth II.

Brotman Heads New Chi Drive-In Group

CHICAGO—Oscar A. Brotman, counsel and director of the Oasis Drive-In, has been named president of the newly organized Greater Chicagoland Drive-In Theatre Association.

The group, representatives of every drive-in in this area, is dedicated to the improvement of public relations through better programming, improvement of facilities, and friendly contact with the public.

Many innovations are being planned to focus attention on the many facets of entertainment and recreational outlets offered by the modern outdoor movie theatre.

First of many activities now being developed is a "get acquainted" promotion with leading Chicagoland restaurants and the entire outdoor theatre representatives of Greater Chicago.

Other officers of the Greater Chicagoland Drive-In Theatre Association are vice-president, Clarence Miller, who is vice-president of Essaness Theatres, and secretary, Herb Elisburg, general manager Stanford Kohlberg Drive-In Theatre Circuit.

ATLANTA

Forsyth Superior Court awarded an undisclosed amount in settlement of Jack Haithcock's $3,895 suit against his former employer, Allen Theatre Corporation for whom he had managed the Skyview Drive-In, Winston Salem, N.C. . . . Superior Court cleared Carson Paul Jenkins, projectionist at a Charlotte, N.C., drive-in, of charges of showing an "indecent" film. . . . The Plaza, Bentonville, Ark., was among several business establishments damaged by the town's worst fire. . . . The 42nd annual convention of Independent Theatre Owners of Arkansas was held at Little Rock, Ark., at the Marion Hotel on May 2-3 with Albert Pickus, president, TOA, giving the principal address. . . . The monthly meeting of Local F-49 IATSE was held at the Columbia exchange. . . . Mr. and Mrs. Hans Toler, Buckhead and Fine Art theatres, became the proud parents of a baby boy. . . . The ladies committee of the Atlanta Variety Club held their annual meeting at the Variety Club. . . . Ginger Le Floyd, daughter of Mr. and Mrs. Carl Floyd, owners, Floyd Theatre Circuit in Florida, was married to James E. Phillips. . . . President Jean Mullis, local WOMPI, announced at their meeting at the Variety Club that the chapter was winner of $100 for first place in the community club award given by radio station WACA.

BOSTON

"La Dolce Vita," the controversial Italian import, which premiered in the U.S. simultaneously at the Henry Miller, New York, on roadshow policy, and at the Gary, Boston, on grind, smashed the house record at the Gary set by "Sleeping Beauty" in its first week. The film had continuous lines. How the picture is to be shown in the U.S. on further playdates is said to be dependent on the results of the roadshow versus the grind policy in Boston. The film in Boston, the Italian version, uncut, with titles, is being run in four shows a day starting at 11 a.m., with a 10-minute curtain call between shows. Ben Sack, exhibitor of the Gary and Sack, said he had been given carte blanche by George Josephs, sales manager for Astor Films, and George Foley, attorney for Bing Crosby Enterprises, as to policy. Prices at the Gary are 80 cents to $1.80. Each show has been capacity since opening, Sack said, stating that he felt his policy of grind would be used in the dates to follow the two openings on the basis of the big showing for the film in Boston. . . . The Boston Cinema Lodge, B'nai B'rith, will hold their annual installation at a dinner dance on May 13 at the Hotel Somerset. The newly elected officers headed by William M. Kumins, president, will be installed by Samuel Pinanski, a past president of Cinema Lodge and head of American Theatre Corp. Henny Youngman will be the feature entertainment of the evening. The installation committee is headed by Henri Schwartzberg and includes Robert Waldman, Joseph Wolf, and Harvey Appel. . . . Plans are now being made for the 30th anniversary regional convention of Independent Exhibitors, Inc., of New England for Sept. 5-7. Edward W. Lider, president, has appointed Julian Rifkin and Arthur K. Howard to be co-chairmen for the event, with Carl Goldman, executive secretary, coordinator. The three-day convention will again be held at the famous Chatham Barss Inn on Cape Cod. . . . Danielle Ajoret, star of the film, "Bernadette of Lourdes," which is having its U.S. premiere at the Fenway, was a surprise visitor at a preview showing of the film for the Sisters of the Boston Archdiocese.



Vicki Trickett, Columbia contract player who has a leading role in "Gidget Goes Hawaiian," is introduced to Gloria Swanson by Adolph Zukor, seated, chairman of the board of Paramount Pictures, and Samuel J. Briskin, Columbia vice-president in charge of west coast activities.

BUFFALO

Michael Ellis, Jr., chief barker of Tent 7, Variety club of Buffalo, and his Mrs. headed the Buffalo delegation to the 34th International Variety convention in Miami Beach. The delegation included past chief barker and national canvasman Alfred Anscombe and Mrs. Anscombe, and Thomas Fenno of the radio station WKBW sales staff and property master of the Buffalo club. . . . J. Don Schlaerth, radio and TV editor of the Buffalo Evening News visited Etobicoke, Ontario, Canada, the other day and asked, "How have the middle income Canadians of this Toronto suburb accepted pay-TV after more than a year of experimental operations?" Their reaction was mixed, said Schlaerth, "Generally, a stay-at-home family likes pay-TV. It has given them late-run movies, sports, comedian Bob Newhart, and lately an opera and Broadway show for no more than $2. 'I'd pay $75 a year for it, guaranteed, if I enjoyed the programs. But they need more variety,' " said one man. A mother liked the Saturday afternoon matinee for 25 cents for children. Others said they seldom pay for a TV program, though the pay channels were making them more selective in their viewing habits. "Since many families apparently aren't watching enough of the fare—there are 27 movies a month—a flat fee of 75 cents a week now is being charged each home. The Telemeter official admitted more than 200 coin boxes have been taken out of homes after an initial installation fee of $5 per set. It costs Telemeter $100 for each pay-TV box in a home," he said. "But the fact that a weekly charge is being demanded of subscribers now indicates pay-TV in Etobicoke hasn't been a great success. Two pay-TV experiments later this year in American cities will be keenly watched." . . . There was a large and enthusiastic audience in attendance at the invitational preview of "Spartacus," in the Granada, with representatives of the Schine home office in Gloversville in attendance and manager Joe Garvey and his staff all donned out in tuxedos. The Granada, Schine's deluxe community operation in north Buffalo, is now closed for extensive refurbishing, including new seats, carpeting, lighting fixtures, etc. "Spartacus" will have its first run premiere in the Granada starting May 4. . . . Buffalo's community standards for entertainment and films the state has licensed for public showing wer cited in Buffalo the other day as the rule on which alleged salacious magazines should be judged in City Court. In the first trial under the city's new anti-salacious literature ordinance, Judge William J. Ostrowski heard evidence in the day-long trial, then reserved decision until May 5. The defendant was Raymond Guenther of Clarence, N.Y., who operates a book store. He is charged with possessing and offering for sale 15 magazines containing material that the city alleges is salacious. The defense entered into evidence lists of films which have been shown at various theatres in downtown Buffalo, including pictures about nudists and romances from recognized literature. It was pointed out the films had been licensed by New York State. . . . Elmer F. Lux, formerly prominent in Buffalo distribution and exhibition, and former president of the Buffalo Common Council, has been appointed as the Republican member of the two-man bipartisan State Commission on Servicemen's Voting. Lux, who recently changed his party affiliation, was recommended for the $12,884 part-time job by Senate Majority Leader Walter Mahoney. . . . Arthur J. Crosson, 55, theatre and radio organist, was found dead in his home. The musician had played at several downtown theatres and night spots, as well as at various civic, benevolent, and church affairs. He also worked for many years at radio station WBNY and Shea's Buffalo. . . . V. Spencer Balser, film buyer and booker for Basil Enterprises, Inc., was honored the other night when he was presented with a musical score fashioned from silver dollars as he began his 41st year as organist of Salem United Church of Christ. His wife, a church soloist, is a member of his original choir. . . . Bob Cooper, Columbia promotion staff, was in aiding manager Ed Miller of the Paramount on advance publicity and advertising plans for a Columbia reissue program, "Picnic" and 'Twinkle and Shine," formerly titled "It Happened to Jane." . . . The Center, Ben Dargush, manager, will get the western New York premiere of 20th-Fox's "Return to Peyton Place," starting May 5, and Ralph Buring, Fox field representative, who headquarters in Pittsburgh, has been in Buffalo to set up an elaborate advance promotion campaign. . . . Bob Cooper, Columbia exploitation forces, was in to assist manager Charlie Funk in the advance campaign for "Pepe," now attracting crowds to the Center. . . . There is to be a new out-doorer at Sea Breeze near Rochester this summer, one of the features of which will be a porch at the refreshment stand which will enable the eaters to see the movie without skipping a bite. . . . Ray S. Kneeland, 60, widely known theatrical booking agent, died in Columbus hospital after he plunged three floors down a stairwell of an apartment house. Kneeland played a prominent part in the city's entertainment world for more than a quarter of a century. He was famous for his many personal charities and helping needy entertainers. He was honored a few months ago by 500 persons at a testimonial party in the Town Casino. Surviving are his wife and a sister. . . . Max M. Yellen, for many years prominent in the exhibition end of the industry, both in Buffalo and Tonawanda, has been appointed a trustee of the State Law Library for the Eighth Judicial District.

CHARLOTTE

Some 50 theatre owners and managers located within a 50-mile radius of Goldsboro, N. C., attended a business luncheon and business session held at Goldsboro under the auspices of the Theater Owners of North and South Carolina. R. E. Angle, of Boone, association president, presided, and others taking part in the program included Charles B. Duncan Shelby, membership committee

(*Continued on page 31*)

On behalf of Mr. William Castle we wish to issue a vehement denial of the ugly rumor that he is a cold and heartless ghoul!

Notwithstanding his pre-occupation with portrayals of mayhem and horror upon the motion picture screen, the producer is nevertheless a most kind, considerate and compassionate citizen. And in witness thereof, he has authorized us to issue a special COWARD'S CERTIFICATE. All those too cowardly to witness the blood-curdling climax of his newest shocker "Homicidal", may, during the "FRIGHT BREAK", follow the Yellow Streak to the COWARD'S CORNER and present their tickets for a "sneerful" refund of admission.

EDITOR'S REPORT:

A front row seat for

COLUMBIA'S

Test Campaign

on

"HOMICIDAL"



To protect patrons of tender age from the psychological dangers of being labelled a coward, this money back guarantee applies only to members of the audience 16 years of age or over.

THE YOUNGSTOWN STORY



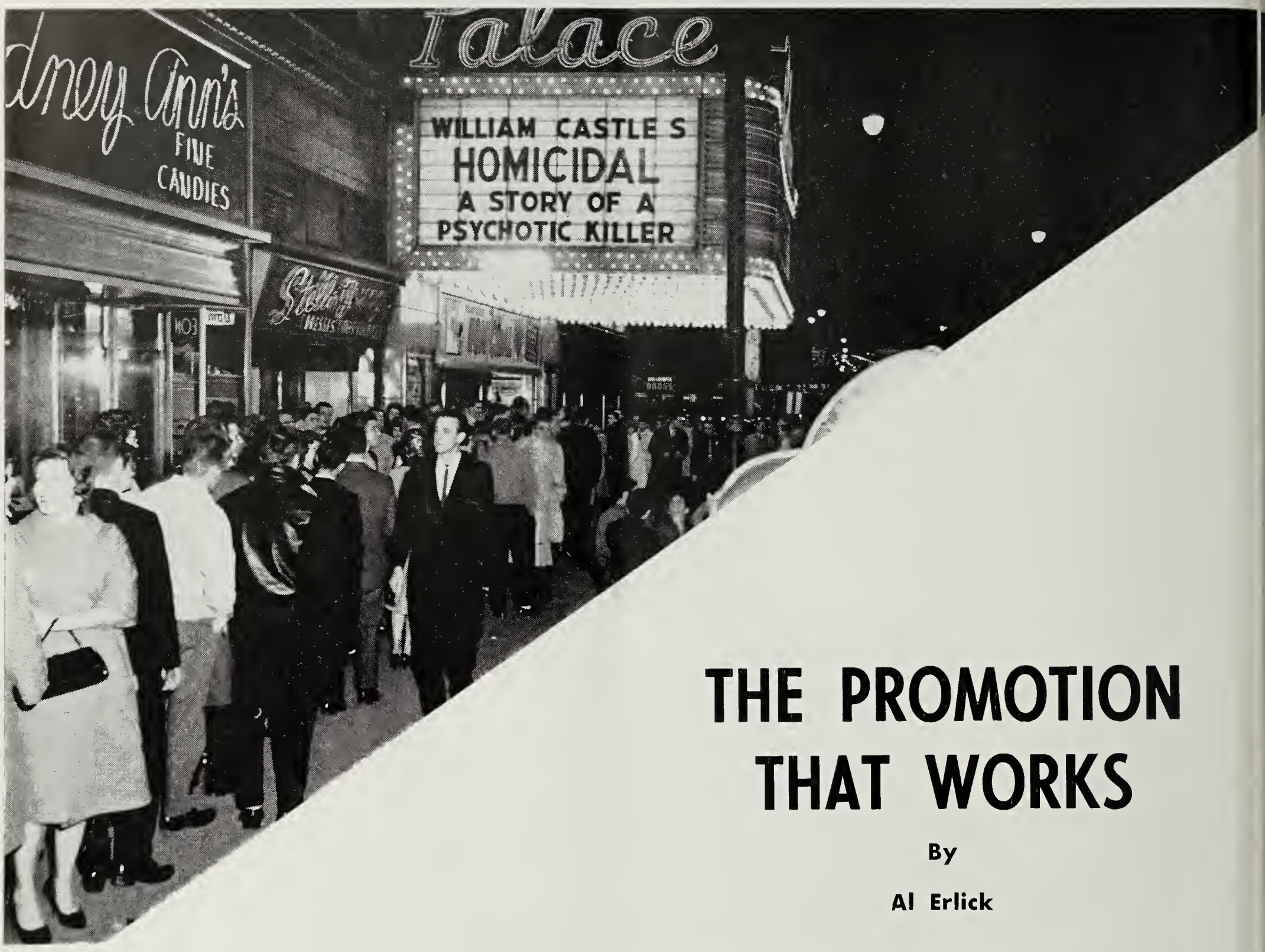
HOMICIDAL

THE STORY OF A PSYCHOTIC KILLER!

AND INTRODUCING JEAN ARLESS

GLENN CORBETT · PATRICIA BRESLIN · EUGENIE LEONTOVICH · ALAN BUNCE · JAMES WESTERFIELD

Written by ROBB WHITE · Produced and Directed by WILLIAM CASTLE · A WILLIAM CASTLE PRODUCTION · A COLUMBIA PICTURES RELEASE



THE PROMOTION THAT WORKS

By

Al Erlick

Not every picture is a "showmanship" picture, and not every so-called boxoffice promotion actually works . . . at the boxoffice, where it counts.

I saw a happy demonstration of showmanship, leading to big and important business-boosting results, at work in Youngstown, Ohio, not so long ago. The occasion? Columbia Pictures' test engagement of the new William Castle production, "HOMICIDAL," and of the showmanship devised by Castle and by Columbia to turn a good picture into better boxoffice.

Columbia and Castle have themselves a motion picture in "HOMICIDAL" that can attraet discriminating audiences — those occasional-night-outers who poured out in their millions to see a film like "Psycho." Columbia and Castle also have themselves a picture that builds into happy showmanship.

"HOMICIDAL" is a showman's picture, a boxoffice picture. And, even while I'm not reviewing it here, "HOMICIDAL" also is a picture that can stand by itself; its audiences leave the theatre happily aware of the fact that they have been richly entertained . . . amused . . . thrilled . . .frightened. "HOMICIDAL" gives audiences their money's worth.

I'm certain showmen also will receive their money's worth when they get behind "HOMICIDAL" and the promotion that works, as did Palace Theatre owner Edward Prinsen and manager Maurice Baker.

WESTERN UNION TELEGRAM

WUY016 WUF036 CTA152

CT YNA180 PD YOUNGSTOWN OHIO 1 1146A EST

RUBE JACKTER

COLUMBIA PICTURES CORP 711 FIFTH AVE NYK

HAPPY TO INFORM YOU THAT THREE DAY WEEK END HOMICIDAL GROSS 15 PERCENT AHEAD OF PSYCHO WHICH PLAYED LAST AUGUST LOOKS LIKE YOU HAVE A GOOD BOX OFFICE ATTRACTION REGARDS

ED PRINSEN PALACE THEATRE.

1236P EDT MAY 1 61

WESTERN UNION TELEGRAM

COWARD'S CORNER

The "HOMICIDAL" promotion that was tested in Youngstown is—of all things!—a money-back guarantee.

In the last few minutes of the film itself, there is a special "fright-break," during which audiences are told by producer Castle (via the sound-track while action still takes place on the screen) that all the thrills and suspense and excitement presented before are as nothing to what is coming up. If there is, in the audience, any person who doesn't think he can take it, now is the time to get out.

The money-back guarantee complements this on-screen message.

Extensively publicized throughout the Youngstown area was the fact that any member of the audience willing to forego the ending excitement of "HOMICIDAL," out of cowardice, could have his money back. All he had to do was:

1. Follow the yellow streak to the Coward's Corner, a special booth conspicuously set up in the inner lobby where refunds would be made "sneerfully" to any cowards claiming them.

2. Present the previously-distributed "coward's certificate" which served as a guarantee for the refund, properly signed and attesting to the fact that the signator brands himself a coward.

3. Stand there while the alerted theatre employees and waiting patrons comment upon his "courage."

4. Take the ribbing (and the money), if he dare!

The Coward's Corner in the lobby of the Youngstown Palace Theatre attracted attention a'plenty, but there were few refund-seekers among the thousands of "HOMICIDAL" patrons!

Producer William Castle, waiting for some member of the audience to admit he's a coward by demanding his money back, whiles away the lonely time by telling a Palace Theatre "nurse" she ought to be in pictures. The girl, part of the "fright showmanship" campaign, thinks he's kidding. Shown also, the "coward's certificate" Columbia is including in its special "Homicidal" kit.





COLUMBIA'S 'HOMICIDAL' KIT

The Columbia contingent attending the Ohio test of the Coward's Corner are unanimously agreed upon its value in any situation. So is this reporter and, of course, so are owner Prinsen and manager Baker who watched "HOMICIDAL" roll up a $12,000 gross, a figure that compares favorably with the city's best engagements in recent years, bar none.

The decision was reached in Youngstown to make it easy for every showman to put the Coward's Corner to work on his engagement of "HOMICIDAL." It was agreed there that the first step would be the immediate preparation of a special "HOMICIDAL" Coward's Corner do-it-yourself kit, to be made available at every Columbia exchange. In the kit will be:

1. Three lithographed "Coward's Corner" sheets, for mounting on a simple wood frame, to make a booth with a minimum of trouble. If theatremen prefer to eliminate even this effort, then the sheets can be used in a corner of the lobby, behind an ordinary desk or table.

2. Two sets of do-it-yourself directions, containing lists of the wood and hardware (screws and a screwdriver, and nails!) necessary for the construction of various types of Coward's Corners.

3. Yellow-painted arrows leading from the auditorium towards the Coward's Corner, the "yellow streak" the "coward" is supposed to follow.

4. Special material aimed at calling attention to the gimmick, for use elsewhere in the theatre.

Also on tap for showmen to spread the "HOMICIDAL" message around town will be such selling aids as a theatre trailer which makes use of the Youngstown audience (see page 4), radio spots plugging the money-back guarantee and the Coward's Corner (and the picture, of course!), TV trailers also pushing the picture and the promotion, and a lobby spot record for use on theatre public address system during show breaks and via an out-front speaker.

In addition, Columbia plans to insure the refund routines in the same simple manner that I saw used in Youngstown. There the chief problem was to make certain that nobody sat through the entire show and then, the second time around, came out for a refund.

All "coward's certificates" (the money-back guarantees) will be numbered consecutively, and there will be space on the Coward's Corner booth for the patrons to be informed just which numbers will be acceptable for refund, if they are presented during the upcoming "fright-break" period. Obviously, certificates presented from earlier shows will not be honored.



Discussing money in the bank! Shirtsleeved William Castle talks over the Youngstown "test" campaign with Palace Theatre and Columbia Pictures executives. They are, left to right, theatre manager Maurice Baker, Castle, theatre owner Edward Prinsen, Columbia assistant sales manager Milt Goodman, Columbia field exploitation representative Sid Zins, Columbia exploitation manager Dick Kahn, and Columbia director of national publicity and advertising Robert S. Ferguson.

YOUNGSTOWN



AUDIENCE REACTION to "Homicidal" and the Coward's Corner is invited by William Castle. His lobby interviews with out-going audience members were piped out to the street, where they could be heard by waiting patrons and passersby. Castle's feeling in the matter was what should be the showman's feeling: "For good or bad, they'll talk anyway; let's give 'em something to talk about."

Youngstown, Ohio, was purposely chosen by Columbia Pictures as the situation in which to test "HOMICIDAL" and the Coward's Corner showmanship.

The Coward's Corner itself was suggested by William Castle as a tie-in possibility to be used with his own on-screen "fright-break," but there was only one way to answer the all-important question, "Will it sell tickets?" The idea of testing—not the picture, but the stunt—inevitably followed.

Youngstown is a pleasant city, a prototype of the vast majority of American communities. It has a population somewhat less than 200,000. It has an industrial-agricultural economy, and what is considered by Youngstown residents as a considerable amount of unemployment.

Once the "where" of the test had been agreed upon, the problem of "when" came up. In all fairness to the promotion itself, and to the industry, an off-beat week was picked—the last week in April, when spring was more than just around the corner and potential audiences could be expected to be out in the sun during the day, or just lazing around home in the evenings, finally enjoying the end of one of the city's roughest winters.

Palace Theatre owner Edward Prinsen was delighted at the chance to assist in the test engagement, with its promise of happy showmanship and happier returns; he even juggled his bookings a bit to fit "HOMICIDAL" into what ordinarily was one of his lesser-grossing weeks of the year.



WHY OH WHY OHIO? That seems to be the question asked by these Columbians as they study the Youngstown scene in front of the Palace Theatre — before the "gimmick" and "Homicidal" brought the people out! Left to right, Sid Zins, William Castle, Milt Goodman, Bob Ferguson, and Dick Kahn. Ferguson is the only one who seems happy about it all.

—AND WHY...

"HOMICIDAL" and the Coward's Corner exceeded all expectations; the promotion worked.

There is no denying the fact that Castle's presence in Youngstown helped the boxoffice build-up. There also is no denying the fact that Castle enthusiastically did what every theatre showman is supposed to do—sell his picture!—and nothing much else.

Castle, for example, stood in the lobby of the Palace Theatre and discussed his picture with outgoing audiences, and movie-going in general. He was as much an ambassador of good will for the entire industry as he was a salesman pushing a particular product.

Castle discussed movie-making and movies with the teen-agers who comprise his own particular "fan club," just as showmen around the country are working today to attract and keep new audiences.

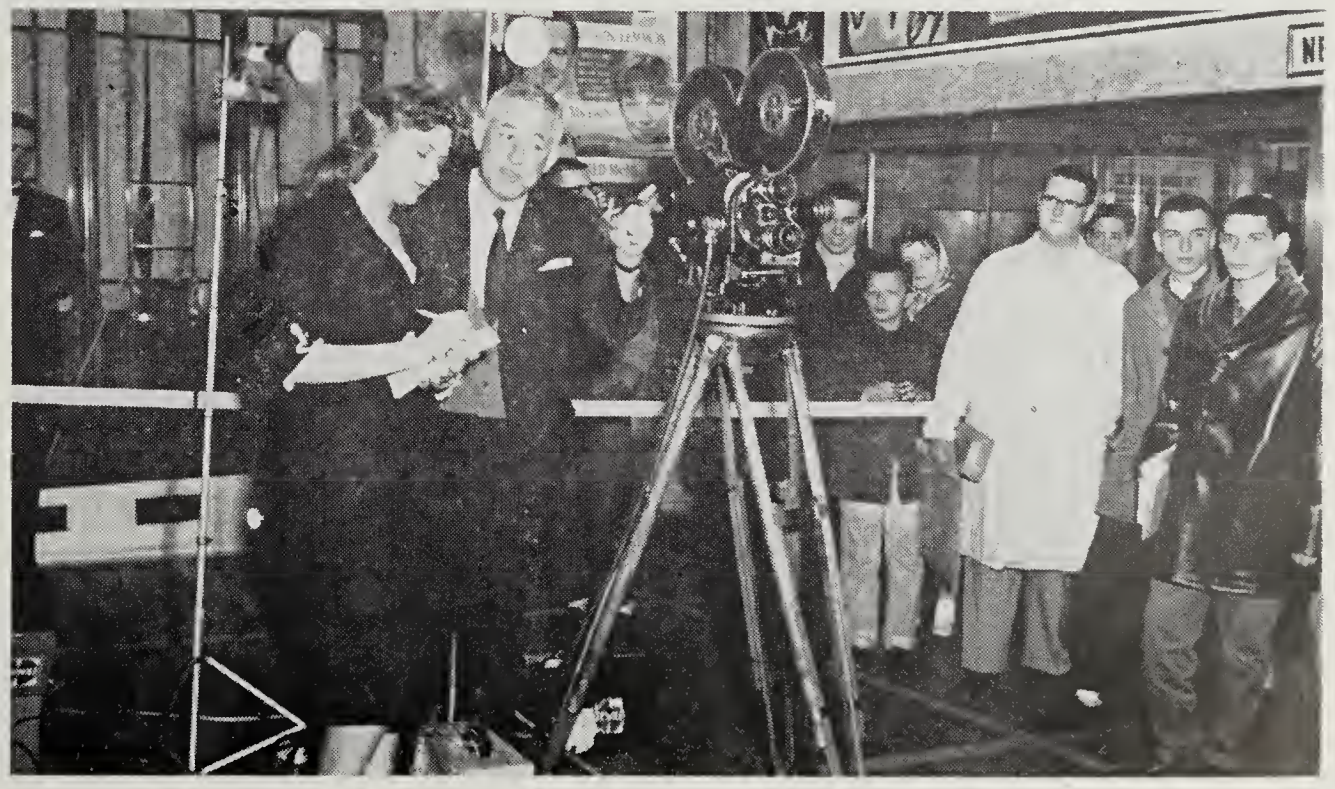
Castle went on radio and on television to talk about his picture, as theatremen are regularly urged to do, and he discussed motion picture publicity in general —and publicity around "HOMICIDAL" in particular —with local newsmen.

Castle saw to it that Youngstown audiences were quoted on their reactions to "HOMICIDAL" and that those quotes were used by the theatre itself, bringing a local flavor and appeal to the theatre's promotions.

In effect, Castle put showmanship to work by rolling up his sleeves and getting to work himself.



THE "HOMICIDAL" STORY is told to television audiences by William Castle. The producer here poses with glasses riding his forehead and a cigar in the manner of his own silhouetted figure, which is rapidly becoming a trademark for motion picture excitement. The silhouette is used in some of the "Homicidal" advertising, in which Castle explains the picture's "fright-break," and the theatre's Coward's Corner.



TRAILER TALK—William Castle supervises production on a made-in-Ohio "blockbuster," the crowds that flocked to see "Homicidal" in its test engagement. Some of the scenes taken to show his Columbia studio associates are being incorporated in the regular Columbia theatre trailer for the picture, and in the TV trailers.



ANYTHING FOR A GAG!

Youngstown movie critic Fred Childress gladly went along with the suggestion that he and his wife Nancy see "HOMICIDAL" alone in the locked Palace Theatre while producer William Castle played baby-sitter for their two children, Ricky, 6, and Kevin, 2½. Mrs. Childress was slightly dubious about it all; she wanted to see "HOMICIDAL" but . . . at midnight?

What persuaded her to go along with the gag was Castle's assurance that he's an old hand when it comes to baby-sitting; pictures of his own two youngsters served as the clinching argument.

And so the older Childress' saw themselves a movie together, and Castle took care of the kids.

He confined his bedtime stories to fairy tales from Grimm, putting the youngsters happily to sleep in the process and, he sheepishly admits, almost scaring himself to death!

Castle says he's thinking of finding some suitable "fright" material in the fairy tales our youngsters are reading.



WILLIAM CASTLE

(Apparently a producer's duties just begin when he completes his film. At least, that is what Bill Castle believes. A reporter assigned to dog his steps during the Youngstown test was hard pressed to keep up the pace set by this great producer of unusual films. More of Hollywood's creative personalities would do well to leaf through Castle's Youngstown scrapbook. This is the way to sell a film, if you have the energy.)

William Castle in action is a pleasure to watch, and to report on.

The pictures he has made in the past, and his in-person antics around the country to bring them to the attention of movie-goers, all have been recorded as faithfully as space permits. Now, however, with Columbia's triumphant test engagement of "HOMICIDAL" and the Coward's Corner promotion, this reporter has had a chance to really watch the master at work.

From the moment Castle arrived in Youngstown, things began to hum. And the hum built up into a roar of excitement . . . newspaper, radio and TV interviews, suggestions from Castle about building the gimmick into something bigger and better than originally anticipated, meetings with fans and VIP's and Youngstown personalities who can spread the "HOMICIDAL" story. In between, Castle made calls to Hollywood and to New York to discuss events in Youngstown and to light a few fires under his associates working on the next Castle production, something called "Sardonicus" (which, from all we can learn, promises to do even better than "HOMICIDAL" which promises to do even better than "Psycho" which did even better than, etc.)

Castle is interested in everything affecting his films, that's obvious. He demonstrated that with "Macabre," when he insured patrons against death by fright; with "House on Haunted Hill," when he came up with Emergo, the real "live ghost;" with "The Tingler," and its special "shock" seats; and with "13 Ghosts" and the spectral spectacles that permitted audience ghost-viewing. On all of these, Castle toured, and talked.

In Hollywood, they call him "the master of the macabre."

Actually, William Castle is more than that; he's a master of the movies. A showman.





ADULT AUDIENCES...AND KIDS, TOO!

"HOMICIDAL," it was made very obvious in Youngstown, can bring out the occasional movie-goer, the once-in-six-weeks patron; naturally, it also carried a special appeal for the youngsters who regularly are attracted to films of the "fright" genre.

William Castle, on the other hand, carries with him an aura of excitement which seems to appeal to everybody. He happily strikes up conversations about movies and movie-making wherever he is; I suspect every cab driver in Youngstown knows "Bill Castle, my friend from Hollywood."

But Castle seems to be in his own special element when it comes to youngsters. Youngsters like to talk about movies and they gladly sieze the chance to discuss our industry and its products with a movie personality just as—given the opportunity—they will gladly discuss local film fare with the manager of their own neighborhood theatre. The trick, of course, is to give the kids the opportunity. An exhibitor can learn much from his audiences about his own operation, and what he learns can pay off big at the boxoffice.

Show here are some scenes of Castle in action in Youngstown.*

(Upper Left) The producer is greeted by members of his own National William Castle Fan Club, an organization which is more than just a name. The club members get out and push William Castle pictures, because they enjoy William Castle's pictures.

(Upper Right) Castle conducts a special seminar on film production in the auditorium of the Youngstown College. (Lower Left) Teen-agers meet with Castle to talk about Hollywood and "Homicidal," two very popular topics of conversation amongst Youngstown youth during the week of Columbia's Coward's Corner.

(Lower Right) Between his other engagements, Castle found time to buttonhole kids in the Palace Theatre lobby, to introduce himself and get them talking. And, of course, to do a little talking himself!

This is as good a place as any to recount one anecdote. A block away from the theatre, Castle spotted a youngster eyeing the line in front of the boxoffice. "Why aren't you on line with the rest of 'em? he asked the boy. "No money." "Here," said Castle, digging into his pocket, "be my guest."





***I have just been informed by Columbia Pictures that these same boxoffice routines are paying off equally as well in Harrisburg, Pa., where "Homicidal" and the Coward's Corner promotion and William Castle's special brand of showmanship that any theatre manager can use are all at work. At the Colonial Theatre in Harrisburg, opening day of "Homicidal" chalked up a gross of well over $1000, the biggest opening in its history.**



"HOMICIDAL" ADVERTISING—"Homicidal" and the Coward's Corner promotion were thoroughly tested in Youngstown; they work. Shown above is a sample of the advertising prepared for the test, advertising which now will be used by Columbia Pictures for its national release of the William Castle picture. Note how the ad leans heavily on three ticket-selling elements: 1) William Castle himself; 2) sex; and 3) the "freight-break" and the Coward's Corner. The ad fully details exactly what "Homicidal" is all about.

CHARLOTTE

(*Continued from page 22*)

chairman; Howard B. McNally, Fayetteville, member of the board of directors; Mrs. Lucille Price, Charlotte, executive secretary; W. G. Enloe, Raleigh, district manager for North Carolina Theatres; and Frank H. Beddingfield, Charlotte, chairman of the board of directors. Included in the business session was a merchandising forum on the "The Absent Minded Professor," the Walt Disney release, which was previewed by Robert Scott, manager, Paramount, Goldsboro, and other forthcoming films. The group discussed aims and objectives of the association, and other matters pertinent to the operation of motion picture houses in the area. . . . Jury trials have been requested by two persons arrested in Chapel Hill, N. C., for allegedly assaulting a University of North Carolina student who was picketing local movie houses in protest against segregation policies. The request, made when the cases were called in Chapel Hill Recorder's Court, automatically transfers the cases to Orange County Superior Court in Hillsboro for trial. Picketing of the movie houses since has been stopped by the Citizens Committee for Open Movies in light of what it said are prospects of "reasonable settlement." . . . The U. S. Tax Court in Washington, D. C., has ruled that H. B. Meiselman and wife, Claire, of Charlotte, owe more than $70,000 as additional income tax for 1953 because of leasing of theatre equipment, rather than selling it as capital assets, and notes given as part of the purchase price. The court did not rule on the exact figure allegedly due but directed the Meiselmans and the Internal Revenue Service to determine the exact amount. . . . Mayor W. G. Enloe, district manager, North Carolina Theatres, who announced some time ago that he would not be a candidate for re-election to the City Council, changed his mind and said he will run again for office in the municipal elections this spring. A native of Indiana, Enloe moved to Raleigh 35 years ago to manage the old Capitol. He is chairman of the public relations committee of Theatre Owners of North and South Carolina and is president of the North Carolina League of Municipalities. . . . Trial of a $3,895 suit brought by Jack Haithcock, former manager, Skyview Drive-In at Winston-Salem, N. C., against Allen Theatre Corporation, operators of the drive-in, for overtime and vacation wages, plus bonuses allegedly due was halted in Forsyth County Superior Court, and it was announced that a settlement had been reached. The settlement, reported unofficially to be $750, came after most of the evidence was in. . . . The Colony, Wilmington, N. C., reopened after being closed for a $25,000 remodeling program. E. G. Stellings, Charlotte, president of Tar Heel Theatres, which operates the house, said the building has been completely remodeled, a new air conditioning and heating system installed, acoustical drapes hung from the walls, new stereophonic sound equipment installed, the interior and exterior painted, and rest rooms remodeled and modernized.

CHICAGO

The extensive remodeling of three B&K Theatres in Evanston has been completed. The foyer of the Varsity was repainted and drapes replaced; the Cornet had new seats installed and the lounges refurbished; and the Valencia's lobby was redesigned. . . . Pat Wisniewski, formerly with Continental Distributors, is now secretary to Tim Dowd, president, Central Film Distributors. . . . David E. Friedman, vice-president, Modern Films Distributors, returned from his Tampa, Fla., home. While in Florida he set up a branch office in Sarasota, Fla. Phil Hall was transferred from the local office to manage the Sarasota branch. . . . Lopert Distributors closed its local branch and moved its operations to New York City. Louis Aurelio, United Artists, now represents Lopert in the Chicago area. . . . A group of local film men are setting up a memorial fund for Ben Lourie, branch manager, Columbia, who passed away March 23. The fund will be raised for a contribution to the Will Rogers Memorial Hospital, Saranac Lake, N.Y. Jack Rose, Manta and Rose Theatrmes, is chairman. . . . Modern Film Distributors, and its subsidiary companies, Essanjay Films, Inc., and Apex Attractions, is moving out of its offices at 1325 S. Wabash. Their new offices will be in the three story Hilltop theatre building, 1800 Maple Road, Joliet, Ill.



Philip Gerard, Universal Pictures eastern advertising and publicity director, outlines the company's merchandising plans on the horror combination of "Curse Of The Werewolf" and "Shadow Of The Cat" to trade press representatives at a luncheon meeting at the Laurent Restaurant, New York City. Seated is Paul Kamey, Universal eastern publicity manager.

CINCINNATI

As usual, opening day of the baseball season at Crosley Field attracted numerous area exhibitors. While night games provide little, if any nourishment for box offices, many visitors attending daytime and weekend games reamin for dinner and attendance at a movie theatre. So downtown house managers are hoping the Cincinnati Reds will have a sufficiently exciting season to attract many thousands of visitors from neighboring communities. . . . National Theatre Supply is furnishing equipment for the 1,200-car Southland Auto Theatre, under construction near Lexington, Ky., by Southland Auto Corp. The airer, to cost a quarter million dollars, will have what is believed to be the largest screen of any drive-in in this country, 132 feet wide by 90 feet high. Opening night is scheduled for Memorial Day. . . . Glen Edison is a new 20th-Fox shipping clerk, replacing John Debout, who has enlisted in the Army. . . . John Kallmeyer, 20th-Fox booker, and his wife have adopted a three-month-old baby girl. . . . Four members of Tent 3 of this city attended the Variety International convention in Miami, Fla. They were Saul Greenberg, William Shane, Edward Salzberg, and William Onie. . . . Troy Donahue, male star of Warners "Parrish" was in for a local TV show. The film opens in mid-May at the Albee.

COLUMBUS, O., NEWS—Passage of the Deddens bill which would permit construction of an underground parking garage at the State House in the center of the downtown theatre area is expected to be recommended to the Ohio Senate by the State Government committee of the Senate. . . . Cliff Arquette (Charlie Weaver) will headline the entertainment program of the Ohio State Fair here Aug. 25-Sept. 1. . . . Shea's State, Zanesville, O., has closed its doors. Built in 1912 by the late W. C. Quimby, it was operated under the name of the Quimby for many years. Shea's took over operation in 1940. Two film theatres still are operating in downtown Zanesville—the Weller and the Liberty. . . . Ed McGlone, manager, RKO Palace, said Walt Disney's "The Absent-Minded Professor" broke all existing house records in its first week. . . . Downtown theatre area will benefit from the erection of two multi-million dollar structures—one a $2 million 120-room motor hotel and the other a luxury hotel.

DALLAS

Bordertown Theatres, a circuit of 40 theatres, most of them drive-ins, has changed its corporate name to Lone Star Theatres, according to Dowlen Russell, executive vice-president. The name change was adopted recently by the board of directors who felt that "Bordertown" no longer was an appropriate name for a circuit operating drive-in theatres in the major cities throughout the state. Claude Ezell, who founded the circuit in 1940 in partnership with Bill Underwood, is president. It was known as Underwood and Ezell until Underwood's death in 1948. The circuit then was renamed Claude Ezell and Associates. In 1955, the company was sold to Bordertown, but in 1957 Ezell and his associates reacquired the theatres. Other officers include Albert H. Reynolds, vice-president in charge of theatre operations, and Brandon Doak, secretary. Principal stockholders are Ezell, Ned Depinet, and Sam Dembow, Jr. Ezell built the first drive-in in Texas more than 20 years ago. . . . Edwin Tobolowsky, legal counsel for the Texas Drive-In Theatre Owners Association, Dallas, spoke before an antipornography group meeting at the Dallas Public Library. He warned the group that they should not aim toward censorship as that would substitute the judgment of three or four persons for the judgment of the community. . . . Earl Podolnick of Austin, Tex., president, Trans-Texas Theatres, has been named "Personality of the Month" by the Texas Drive-In Theatre Owners Association. Podolnick was elected to a three year term on the board of directors at the association's recent ninth annual convention. . . . Eddie Joseph, Austin, Tex., board member of the Texas Drive-In Theatre Owners Association, and Edwin Tobolowsky, legal counsel of the group, went to Washington to attend the board of directors and executive committee meeting of the Theatre Owners Of America at the Mayflower Hotel. . . . Robert E. Davis, president of the Texas Drive-In Theatre Owners Association, recently returned from Kansas City where he represented TDITOA at the fourth annual Show-a-Rama of the United Theatre Owners of the Heart of America.

DETROIT

Visitors from Hollywood were James H. Nicholson, president of American International, and his advertising and publicity director Milton I. Moritz. During his stay here, he was interviewed by the press, and gave a lavish cocktail party to the trade. AI's "Master of the World" was sneaked at the Michigan, and "Black Sunday" opened with gimmicks at midnight at the Palms. . . . Also in town for screening and press lunch was Aaron Lloyd, hosted by U-I's branch manager Dick Graff and second in command Otto Ebert. Richard Widmark and Lloyd co-produced

"Secret Ways" which was the center of the fanfare. . . . Milton Zimmerman, Columbia branch manager, has been transferred to take charge of the Chicago operation. Variety Club of Detroit, Tent 5, gave a lunch for him at the Sheraton Cadillac's Reception Room, and for Mrs. Zimmerman inasmuch as he is a Crewman for Variety, and she a Barkerette. He was given a nonsense present followed by the real thing. . . . Oscar night was quite an event at Variety. There were five TV sets in operation for the edification of a large crowd, a sweepstakes, food and refreshment. . . . Clark Theatre Service advises the trade it is now handling the Maxine, Croswell, Mich. Charles O. Whitehead and George Benk operate the house. It also now has the account of the Meredith D-I, Gladwin, Mich. The airer reopened April 28 under new ownership of Carl Ludwick. . . . Troy Donahue, handsome Warner Bros. star, came to Detroit to meet and greet the fans who voted him the most popular "New Face" of the movies for 1960. His "New Faces . . . Going Places" award, a walnut framed custom-designed portable make-up mirror, was presented to him on the stage of the Michigan by Frank Angelo, managing editor, Detroit Free Press. Film clips of "A Summer Place" and "Parrish" opened the program at the Michigan. Dick Osgood, Show World commentator for WXYZ, then introduced Helen Bower, recently retired critic and one of the sponsors of the "New Faces . . . Going Places" series which the Detroit Free Press has carried for the past 11 years. Troy Donahue was presented and engaged in a press conference with high school editors and reporters on stage.

HOUSTON

The Post Oak Drive-In observed San Jacinto Day on April 21 with a double bill of films about historic Texas events. San Jacinto Day commemorates Texas victory over Santa Ana at this famous battlefield near Houston. The pictures are "The Last Command" and "The First Texan." . . . Sesergio Martinez has taken over the operation of the Maya from Mateo Vela and will feature Mexican products. Vela has taken over the operation of the Rey, Galveston, Tex. . . . Don Murray, the producer-star of United Artists "The Hoodlum Priest," and Walter Wood, the associate producer, were here on a brief visit. . . . Texas Chill Wills did not win an Oscar as Best Supporting Actor for his role in "The Alamo," but he will have the satisfaction of knowing his home state's legislature is for him 100 percent. Representative Bill Jones of Dallas introduced a resolution in the Texas House of Representatives saluting Wills as one of Texas's favorite sons and outstanding citizens who is a worthy representative of the Lone Star State in all fields as well as in the Oscar race. . . . Mori Kruschen, who heads the United Artists press and exhibitor relations office in New York, was in talking about the forthcoming films to be released by UA, especially "Judgment at Nuremberg."

JACKSONVILLE

Robert Heekin, supervisor of the seven indoor houses operated by Florida State Theatres in this city, has been appointed to the advisory board of Weeki Wachee, an entertainment complex on Florida's west coast which has mushroomed into a major tourist attraction within the past year under the direction of Jack Mahon. Operated as a leading unit of the FST circuit, Weeki Wachee includes the world's only underwater theatre at the bottom of a giant natural spring, the May Tropical Museum, an orchid garden, cruises on the Weeki Wachee River in Florida's only glass-bottomed, sidewheel river boat, and motel and restaurant facilities for visitors. . . . H. S. Shuman, manager, Main Street Drive-In, aroused considerable public interest in a triple-feature jungle program when he offered free admission to persons bringing live alligators to the boxoffice where a special pen was erected to imprison the savage saurians. Shuman stipulated that no 'gators over 12 fet in length would be accepted. The reptiles were later donated to the Jacksonville Zoo. . . . WOMPI members have scheduled an early dinner meeting at the Roosevelt Hotel in order to name new officers, committees and board members for the coming year. . . . The second local Community Club Awards for 1961 ended in April with WOMPIs running in second place among women's organizations of the city, marking the first time in several months that WOMPI failed to win the top prize. . . . The Smith Management Co.'s new Cinema, Orlando, is expected to open in June with the central Florida premiere of "Parrish." . . . Mrs. Frances Blake is the new manager, Beach, Jacksonville Beach, operated by Kent Theatres. . . . Tommy Hyde, general manager of Kent Theatres, announced that the company's rebuilt first-run Florida, Tallahassee, is expected to be readied for reopening by late May or early June. . . . Charles Richelieu has changed the name of his indoor theatre at New Port Richey from the Vogue to the Cinema. . . . With the arrival of summer weather during spring, Jim Carey, manager, Loew's Normandy Twin Outdoorer, Florida's largest drive-in with better than a 1500-car capacity, began a barrage of publicity aimed at family groups to advertise several exclusive drive-in offerings at the Normandy, including a nightly cartoon carnival at opening time, a "show biz quiz" with prizes and free rides on donkeys, merry-go-rounds, and a mile-long miniature railroad.

MEMPHIS

Tommies Drive-In, Kennett, Mo., has opened for the season, as has the Malco operation, Cardinal Drive-In, Mayfield, Ky., and South Twin Drive-In, Paducah, Ky. . . .

Drive-in openings in Mississippi include Lake, Sardis; Trace and Forty-One, Amory; White River, Batesville; and Twilite, Bruce. . . . C. C. McGahey announces that the Ackerman, Ackerman, Miss., has reopened. . . . Harry's Drive-In, Calhoun City, Miss., is on full-time operation. . . . Drive-in openings in Tennessee include Midway; Camden; Bel Air, Centerville; Raco, Covington; Broadway, Dickson; Highland, Hohenwald; Skyvue, Jackson; Jaxon, Jackson; and Lake, Wynnburg. . . . Drive-in openings in Ark. include Skyvue, Arkadelphia; Big Four, Benton; Starlite, Gassville; Jacksonville, Jacksonville; Ozark, Harrison; Malvern, Malvern; Rocket, Magnolia; Skylark, Newport; Paris, Paris; and Dixie, Searcy. . . . Wilmot, Wilmot, Ark., has reopened. . . . It is "The Auditorium" now in Memphis. Since 1930, the municipal house had been known as "The Ellis Auditorium." The manager of the place stated the official change was made "because we were known by too many names."

NEW HAVEN

Herman King, King Bros. production unit, lunched with the Connecticut press ahead of MGM's "Gorgo." . . . Producer-director Otto Preminger talked with Connecticut press, via closed circuit telephone, from Beverly Hills, Calif., ahead of UA's "Exodus" at the SW Strand. . . . Bernie Youngstein, brother of UA vice-president Max E. Youngstein, escorted co-producer and star Don Murray to a Hartford press reception for "The Hoodlum Priest." . . . James M. Totman, SW zone manager; James M. Bracken, his assistant; Irving Hillman, zone ad-publicity chief, met with Jack Sanson, resident manager, SW Strand.

NEW ORLEANS

Reopening were Jack P. Serio's Century, Morganza; and the completely renewed Canton, Canton, Miss., now under the new ownership of Gulf States Theatres. . . . Hazel Dale Schenck has departed from Film Inspection Service to await the arrival of her first child. . . . New Technikote screens were recently installed at the Park, Houma, La., and the Foster, Port Sulphur, La., by Hodges Theatre Supply Company. . . . The U Drive-In, Bayou LaBatre, Ala., and the Joy Drive-In, Milton, Fla., have reopened for the season. . . . A ribbon-cutting reopening of Gulf States Theatres' Canton, Canton, Miss., was attended by practically the entire town. Renovations include a rearranged auditorium and lobby; new carpet; recushioned seats; new front; new screen; etc. . . . Joan Troncoso, Paramount manager's secretary, was on the sick list. . . . May Randazzo, former Warner staffer, replaced Barbara Wright, resigned to return to school to finish business college training.

PITTSBURGH

Gil Golden, 20th-Fox home office, who is in charge of special exploitation projects for the company, was in town spearheading area campaign on "The Trapp Family." He addressed meetings of theatre owners and managers, and made several television appearances. Key to the campaign is a challenge to those in the community who have complained about undesirable films, dramatizing the fact that the only way to get "better films" is to support recommended family films at the box-office. Also in for some of the meetings was Clayton Pantages, 20th-Fox "sales board." . . . Gabe Rubin's legit Nixon will play the reissue of MGM's "Gone With The Wind," and then will road-show legit Rodgers and Hammerstein's "Flower Drum Song," due June 19. . . . John Bos, who resigned as group sales manager for "Exodus" at the Warner, has joined the Universal-International field exploitation staff, attached to "Spartacus." His first assignment was the San Antonio roadshow engagement. . . . Judd Spiegel is back as a salesman for MGM. He had left Pittsburgh several years ago to join the National Screen Service sales staff in Cleveland, and with the closing of that office, returned here. . . . Mrs. Jerry Wechsler, wife of the former Warner Bros. branch manager here, died in Montefiore Hospital here following an operation. Wechsler now heads TV sales for Ziv in six states, with headquarters in Milwaukee. . . . "The Myth of Pay TV" was the topic of Arthur E. Duram at a luncheon for radio, TV, press, and advertising representatives. Duram convinced his audience that pay TV is at best a long way off, and pointed out the fallacy of the prediction of bringing hit Broadway shows into the home via the projected new medium. . . . 13th anniversary of the founding of the State of Israel was celebrated here with a locally produced television show on station WIIC-TV. Stills from the Otto Preminger production of "Exodus," currently road-showing at the Warner, were used to illustrate portions of the program, produced by the Jewish Community Welfare Service. . . . Ted Manos, Manos Circuit, has acquired nationwide distribution rights to the religious film, "Peppino's Small Miracle," and has set a 13-theatre area multiple-run engagement.

(*Continued on page* 34)

ABSENT MINDED PROFESSOR (BV)

Radio City, New York ($163,100)	7	wk.	104%
Music Hall, Seattle ($7,100)	2	"	211%
Memorial, Boston ($17,900)	3	"	147%
State-Lake, Chicago ($25,000)	6	"	134%
Michigan, Detroit ($20,300)	2	"	111%
Fox, San Francisco ($12,300)	1	"	228%
Stanley, Philadelphia ($18,700)	2	"	105%

ALAMO (UA)

Rivoli, New York (*$21,100)	21	"	90%
Alexandria, San Francisco (No Ave.)	11	"	91%
Palace, Chicago (*21,000)	11	"	93%
Midtown, Philadelphia (*13,700)	13	"	83%
Gary, Boston ($10,300)	9	"	95%
Roosevelt, Chicago ($21,000)	5	"	111%
Stanton, Philadelphia ($13,400)	5	"	98%
Paramount, Seattle ($12,300)	8	"	79%
Mary Anderson, Louisville ($6,100)	6	"	149%
Fox, St. Louis ($14,300)	4	"	137%
United Artists, San Francisco ($13,500)	4	"	89%

ALL HANDS ON DECK (20TH-FOX)

Paramount, New York ($32,700)	5	"	66%
Fox, Detroit ($12,600)	2	"	111%
St. Louis, St. Louis ($12,500)	2	"	97%
Fox, San Francisco ($12,300)	2	"	69%
Omaha, Omaha ($7,700)	1	"	104%
Woods, Chicago ($25,100)	3	"	64%
Paramount, Boston ($16,800)	2	"	61%
Coliseum, Seattle ($8,600)	1	"	82%
Randolph, Philadelphia ($13,000)	1	"	92%

ALL IN A NIGHT'S WORK (PAR)

United Artists, Chicago ($20,800)	4	"	102%
Normandie, New York ($8,000)	4	"	89%
Victoria, New York ($19,000)	6	"	112%
Golden Gate, San Francisco ($19,700)	3	"	70%
Metropolitan, Boston ($11,600)	2	"	151%
Kentucky, Louisville ($7,600)	4	"	70%
Orpheum, Omaha ($8,700)	2	"	100%
Michigan, Detroit ($20,300)	2	"	96%
Paramount, Seattle ($12,300)	2	"	61%
Ambassador, St. Louis ($10,700)	1	"	131%
Midtown, Philadelphia ($10,400)	2	"	139%

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	57	"	131%
Loew's State, New York (**$43,175)	73	"	101%
Boyd, Philadelphia (**$12,300)	60	"	169%
Todd, Chicago (No Ave.)	71	"	Ave. $24,000
Coronet, San Francisco ($13,200)	71	"	122%
Blue Mouse, Seattle ($6,100)	56	"	150%
United Artists, Detroit, ($9,500)	63	"	158%
Cooper, Omaha ($4,500)	47	"	152%
Brown, Louisville ($5,700)	23	"	221%
Loew's Midcity, St. Louis (No. Ave.)	28	Ave.	$13,400
Capri, Boston ($8,100)	18	"	99%
Pageant, St. Louis ($4,100)	15	"	74%

BLACK SUNDAY (AIP)

Paramount, San Francisco ($15,200)	1	"	125%
Palms, Detroit ($24 800)	2	"	60%
Goldman, Philadelphia ($12,800)	1	"	110%

CANADIANS (20TH-FOX)

Fox, Detroit ($12,600)	1	"	74%

CIMARRON (MGM)

Stanton, Philadelphia ($13,400)	7	"	70%
Radio City, New York ($163,100)	4	"	68%
Grand Circus, Detroit ($13,000)	4	"	112%
Roosevelt, Chicago ($21,000)	4	"	86%
Viking, Philadelphia ($7,000)	5	"	99%
Orpheum, Boston ($12,400)	3	"	68%
Dundee, Omaha (No Ave.)	5	" Ave.	$3,400
Ohio, Louisville (No Ave.)	5	" Ave.	$8,800

DONDI (AA)

Paramount, Boston ($16,800)	1	"	160%

EXODUS (UA)

Warner, New York ($21,900)	20	"	239%
Saxon, Boston ($18,400)	19	"	159%
Cine Stage, Chicago (No Ave.)	18	" Ave.	$26,800
Boyd, Philadelphia ($21,700)	14	"	128%
Mercury, Detroit ($14,300)	12	"	161%
Alexandria, San Francisco ($12,500)	12	"	149%
Blue Mouse, Seattle ($10,600)	9	"	106%
Esquire, St. Louis ($12,500)	3	"	136%

FACTS OF LIFE (UA)

Orpheum, Boston ($12,400)	3	"	119%
Stanley, Philadelphia ($18,700)	4	"	93%
Loew's Midcity, St. Louis ($11,300)	4	"	91%
Michigan, Detroit ($20,300)	2	"	109%
United Artists, Louisville ($9,000)	3	"	144%
Chicago, Chicago ($28,100)	4	"	126%
Music Hall, Seattle ($7,100)	2	"	89%
Astor, New York ($25,900)	7	"	100%

FIERCEST HEART (20TH-FOX)

Paramount, San Francisco ($15,200)	1	"	61%
Fox, Detroit ($12 600)	1	"	103%
Pilgrim, Boston ($9,500)	1	"	69%

GO NAKED IN THE WORLD (MGM)

Chicago, Chicago ($28,100)	3	"	71%
Loew's, St. Louis ($13,000)	2	"	71%
Brown, Louisville ($8,700)	1	"	63%
State, Omaha ($5,200)	3	"	77%
Warfield, San Francisco ($10,000)	2	"	80%
Adams, Detroit ($9,800)	2	"	82%
Fox, Philadelphia ($14,800)	3	"	68%
Music Hall, Seattle ($7,100)	1	"	60%
Capitol, New York ($45,900)	2	"	60%
Orpheum, Boston ($12,400)	2	"	84%

GORGO (MGM)

Fox, Philadelphia ($14,800)	3	"	109%
Fox, Detroit ($12,600)	3	"	158%
Ohio, Louisville (NoAve.)	1	Ave.	$6,000
Loew's, St. Louis ($13,000)	2	"	68%
Warfield, San Francisco ($10,000)	2	"	110%
State, Omaha ($5,200)	1	"	78%
Orpheum, Seattle (No Ave.)	1	" Ave.	$6,000

GREAT IMPOSTOR (U-I)

Memorial, Boston ($17,900)	4	"	138%
Orpheum, Omaha ($8,700)	2	"	100%
Golden Gate, San Francisco ($19,700)	3	"	86%
Fox, St. Louis ($14,300)	3	"	110%
Roosevelt, Chicago ($21,000)	3	"	107%
Midtown, Philadelphia ($10,400)	6	"	118%
Palace, New York ($22,500)	5	"	126%
Orpheum, Seattle (No Ave.)	2	" Ave.	$6,000
Kentucky, Louisville ($7,600)	1	"	99%

HAND IN HAND (COL.)

Normandie, New York ($8,000)	6	"	91%
Presidio, San Francisco (No Ave.)	4	" Ave.	$2,500

HOODLUM PRIEST (UA)

Loew's, St. Louis ($13,000)	2	"	139%
Loew's Midcity, St. Louis ($11,300)	1	"	71%
Brown, Louisville ($8,700)	1	"	61%
Astor, New York ($25,900)	4	"	100%
Oriental, Chicago ($27,000)	4	"	101%
Michigan, Detroit ($20,300)	2	"	96%
Viking, Philadelphia ($7,000)	1	"	186%
Metropolitan, Boston ($11,600)	2	"	112%

LA DOLCE VITA (ASTOR)

Henry Miller, New York (No Ave.)	2	" Ave.	$20,000
Gary, Boston ($10,300)	2	"	263%

LOOK IN ANY WINDOW (AA)

Fox, Detroit ($12,600)	2	"	99%
Coliseum, Seattle ($8,600)	1	"	174%
Fox, Philadelphia ($14,800)	1	"	60%
Golden Gate, San Francisco ($19,700)	1	"	60%

MEIN KAMPF (COL.)

Rivoli, New York ($24,800)	2	"	218%
Loop, Chicago ($10,000)	1	"	360%
Grand Circus Detroit ($13,000)	1	"	146%
Orpheum, Omaha ($8,700)	1	"	207%

MILLIONAIRESS (20TH FOX)

Paramount, New York ($32,700)	2	"	72%
Fifth Avenue, Seattle ($7,900)	1	"	89%
T-L Krim, Detroit ($5,200)	2	"	100%
Ambassador, St. Louis ($10.700)	1	"	61%
Fox, San Francisco ($12,300)	1	"	84%
Esquire, Chicago ($13,500)	1	"	77%
Orpheum, Omaha ($8,700)	1	"	60%
Metropolitan, Boston ($11,600)	1	"	95%

MISFITS (UA)

Capitol, New York ($45,900)	5	"	112%
Coliseum, Seattle ($8,600)	3	"	147%
Palms, Detroit ($24,800)	4	"	95%
Orpheum, Boston ($12,400)	4	"	138%
Warfield, San Francisco ($10,000)	4	"	167%
Randolph, Philadelphia ($13,000)	5	"	103%
Loew's, St. Louis ($13,000)	4	"	122%
Admiral, Chief, Skyview, Omaha (No Ave)	3	" Ave.	$11,000
United Artists, Chicago ($20,800)	6	"	118%
United Artists, Louisville ($9,000)	2	"	106%

ONE EYED JACKS (PAR.)

Capitol, New York ($45,900)	5	"	107%
Astor, Boston ($10,500)	5	"	105%
Fox, Philadelphia ($14 800)	5	"	134%
Chicago, Chicago ($28,100)	2	"	176%

101 DALMATIANS (BV)

Palace, New York ($22,500)	7	"	103%
Metropolitan, Boston ($11,600)	3	"	201%
State-Lake, Chicago ($25,000)	6	"	95%
Stanton, Philadelphia ($13,400)	5	"	128%
Coliseum, Seattle ($8,600)	4	"	150%
Loew's Midcity, St. Louis ($11,300)	5	"	125%
Fox, San Francisco ($12,300)	3	"	138%
State, Omaha ($5,200)	4	"	181%
United Artists, Louisville ($9,000)	3	"	170%

OPERATION EICHMANN (AA)

Paramount, Boston ($16,800)	1	"	74%
Adams, Detroit ($9,800)	2	"	102%
Woods, Chicago ($25,100)	2	"	79%
Golden Gate, San Francisco ($19,700)	1	"	60%

PEPE (COL.)

Criterion, New York ($27,300)	19	"	118%
Gary, Boston ($10,300)	9	"	118%
Stanley, Philadelphia ($18,700)	9	"	95%
Chicago, Chicago ($28,100)	9	"	121%
St. Francis, San Francisco ($13,200)	8	"	128%
Ambassador, St. Louis ($10,700)	6	"	108%
Madison, Detroit ($16,000)	5	"	113%
Fifth Avenue, Seattle ($7,900)	6	"	98%
Orpheum, Omaha ($8,700)	3	"	115%
United Artists, Louisville ($9,000)	2	"	111%
St. Louis, St. Louis ($12 500)	2	"	74%

PLEASE TURN OVER (COL.)

Esquire, Chicago (*$9,800)	4	"	98%
Beacon Hill, Boston ($8,300)	7	"	98%
Shady Oak, St. Louis ($1,000)	8	"	168%
T-L Krim, Detroit ($5,200)	3	"	115%
Brown, Louisville ($8,700)	2	"	61%

PORTRAIT OF A MOBSTER (WB)

Pilgrim, Boston ($9,500)	1	"	74%

PORTRAIT OF A SINNER (A.I.P.)

Paramount, San Francisco ($15,200)	1	"	61%
Michigan, Detroit ($20,300)	1	"	76%

RAISIN IN THE SUN (COL.)

Forum, New York ($19,700)	5	"	111%
Adams, Detroit ($9,800)	5	"	119%
St. Francis, San Francisco ($13,200)	1	"	107%

SANCTUARY (20TH FOX)

Paramount, New York ($32,700)	4	"	64%
Coliseum, Seattle ($8,600)	1	"	74%
Woods, Chicago ($25,100)	2	"	64%
Arcadia, Philadelphia ($13,200)	6	"	70%
Mayflower, Boston (No Ave.)	3	" Ave.	$5,400
St. Louis, St. Louis ($12,500)	5	"	161%
Fox, Detroit ($12,600)	1	"	136%

SAVAGE INNOCENTS (PAR.)

Palms, Detroit ($24,800)	1	"	60%
Esquire, Chicago ($13,500)	3	"	61%
Ambassador, St. Louis ($10,700)	1	"	75%
Fifth Avenue, Seattle ($7,900)	1	"	76%
Ohio, Louisville (No Ave.)	1	" Ave.	$4000
Paramount, Boston ($16,800)	1	"	62%
Omaha, Omaha ($7,700)	1	"	60%

SECRET PARTNERS (MGM)

Music Hall, Seattle ($7,100)	1	"	60%

SECRET WAYS (U-I)

Goldman, Philadelphia ($12,800)	2	"	102%

SINS OF RACHEL CADE (WB)

Paramount, Boston ($16,800)	1	"	74%
Randolph, Philadelphia ($13,000)	1	"	61%
Palms, Detroit ($24,800)	2	"	75%
Music Box, Seattle ($5,700)	1	"	61%
Paramount, San Francisco ($15,200)	1	"	82%
Omaha, Omaha ($7,700)	1	"	79%
Mary Anderson, Louisville ($6,100)	1	"	83%
Roosevelt, Chicago ($21,000)	1	"	62%
Ambassador, St. Louis ($10,700)	1	"	119%

SPARTACUS (U-I)

DeMille, New York (*$13,700)	30	"	184%
McVickers, Chicago (*$16,200)	23	"	104%
Astor, Boston (*$8,700)	22	"	125%
Goldman, Philadelphia ($12,800)	22	"	96%
Madison, Detroit ($16,000)	21	"	103%
Music Box, Seattle ($5,700)	15	"	135%
Esquire, St. Louis ($12,500)	16	"	104%
United Artists,San Francisco($13,500)	15	"	122%
Brown, Louisville ($8,700)	7	"	100%

SWISS FAMILY ROBINSON (BV)

Normandie, New York ($8,000)	6	"	125%
State, Omaha ($5,200)	7	"	174%
State-Lake, Chicago ($25,000)	7	"	121%
Loew's Mid-City, St. Louis ($11,300)	5	"	112%
Fox, San Francisco ($12,300)	5	"	128%
Metropolitan, Boston ($11,600)	3	"	148%
Ohio, Louisville (No. Ave.)	7	" Ave.	$8,100
Music Hall, Seattle ($7,100)	5	"	96%
Midtown, Philadelphia ($10,400)	6	"	129%
Michigan, Detroit ($20,300)	4	"	114%

TERROR OF THE TONGS (COL.)

Paramount, San Francisco ($15,200)	1	"	74%

TRAPP FAMILY (20TH-FOX)

Loop, Chicago ($5,000)	4	"	196%

UNDERWORLD U. S. A. (COL.)

Pilgrim, Boston ($9,500)	1	"	67%
Palms, Detroit ($24,800)	1	"	70%
Coliseum, Seattle ($8,600)	1	"	74%

VILLAGE OF THE DAMNED (MGM)

Paramount, San Francisco ($15,200)	2	"	115%
Loew's Midcity, St. Louis ($11,300)	2	"	72%
State, Omaha ($5,200)	1	"	100%
Coliseum, Seattle ($8,600)	1	"	117%
Pilgrim, Boston ($9,500)	2	"	87%
Palms, Detroit ($24,800)	1	"	73%

WHITE WARRIOR (WB)

Pilgrim, Boston ($9,500)	1	"	99%
Palms, Detroit ($24,800)	1	"	71%
Paramount, San Francisco ($15, 200)	1	"	84%
Mary Anderson, Louisville ($6,100)	1	"	68%
Omaha, Omaha ($7,700)	1	"	60%

WIZARD OF BAGHDAD (20TH-FOX)

Fox, San Francisco ($12,300)	1	"	65%
Fox, Detroit ($12,600)	1	"	67%
Rialto, Louisville ($8,300)	1	"	60%
Oriental, Chicago ($27,000)	2	"	60%

THE Tip-off ON BUSINESS

An Exclusive **MOTION PICTURE EXHIBITOR** Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

PHILADELPHIA

(*Continued from page 32*)

National Screen Service will move out to Clark Film Service, 29th and Parrish Streets, within the next several months . . . Gil Henick, formerly of the Park, Wilmington, Del., who has the Oak, Oxford Pa. has taken over operation of the Italia in South Philadelphia . . . Columbia branch manager Lester Wurtele was hospitalized with pneumonia. He missed the Variety Club convention . . . Martin Ellis underwent surgery in Jefferson Hospital having rushed home from the Variety Club convention . . . Bill (Studio) Goldberg claims that while walking along Broadway recently he was approached by a panhandler, who asked him for 15 cents for a cigar . . . Lee Lapensohn, former EXHIBITOR technical editor, returned to his post after a stint with Army Artillery . . . Carlton E. DeGenhart, who was city manager of Dipson Theatres, Bradford, Pa., has taken over as general manager of Fox Drive-In Theatres, Inc., Reading, Pa. Fox operates three area drive-ins, one in Muncy, one in Williamsport and two in Pottsville. He was in Reading previously as manager of the Sinking Spring Drive-In, when it was operated by the Dipson Company . . . Ed F. Burrow, Lansdale, Lansdale, Pa., was in Grand View Hospital, Sellersville, Pa. . . . A. M. Ellis was in Graduate Hospital . . . Tri-States Buying and Booking Service is now handling the Tioga for Albert R. Brown . . . Allied Artists branch manager Max Gillis is planning a boat trip to Europe . . . Franklin O. Pease, formerly with Alan Trading Company's New Broadway, is going to Sebring, Fla., as general manager of Radio Station WSEB.

PORTLAND

More than 6000 ballots were cast in the Academy Award Swepstake contest waged by downtown and drive-in theaters here in conjunction with the Oregon Journal and the Oregonian. Winner was a 24-year-old clerk who will use the $200 first prize check to return to college in the fall to study accounting. There were 14 other winners, with prizes ranging from a gold theatre pass to prepaid dinners.

ST. LOUIS

"Never On Sunday" is in its 12th week at the Apollo. A record run for the theatre, owner Grace Piccioni announces. . . . Bob Goddard, amusement writer for the Globe-Democrat, said in his Sunday column, "Walt Disney marches on! In three weeks his "One Hundred and One Dalmatians" at Loew's Mid-City has played to over 65,000 people. Consistent lines have extended from the box office at the Mid-City around the corner and halfway down Olive. It's predicted that before the picture moves out to make room for the new Walt Disney film, "The Absent-Minded Professor," that it will have been seen by at least 110,000 patrons, and that's a lot of St. Louis." . . . Lee Norton who owns the Sullivan Drive-In and the Grand at Sullivan, Ill., was in with the news that he is moving to California. He will retain ownership of the theatres. . . . Jimmy James' daughter, Karen, is in Cardinal Glennon Hospital recuperating from a hip injury. . . . WOMPIs elected their new slate of officers. They are president, Barbara Cuddy, United Artists; vice-president, Charlotte Murphy, Columbia; vice-president, Dorothy Dressel, independent salesmen for hard ticket pictures; treasurer, Theresa Boheim, Paramount, elected for second term; recording secretary, Jane Smoller, Paramount; corresponding secretary, Rita Brusselback, United Artists; members of the board, Catherine Foy, Kahan Film Delivery; Gladys Shy, Paramount; Lee Caruso, Paramount. Marcella DeVinney, retiring president, will also be a member of the board. Installation will be in June and the new officers take over at the July meeting. . . . Marion Drive-In, Marion, Ill., is reopening. . . . Ritz, California, Mo., was scheduled to reopen April 28. Norman Revling is the new owner. . . . H. C. Kauffman, Columbia exchange operations man, was in St. Louis conferring with Ray J. McCafferty, branch manager. . . . "Pepe" moved to the St. Louis. . . . Eli Staup, Delphos, Ohio, was on the Row booking for Ronnie's Drive-In, Paris, Ill. . . . Irving Shiffrin, Columbia press agent, is in Cleveland promoting films.

Spyros Skouras' niece, Odiessa Skouras, will be in town for an art show. She owns a gallery in Rome. . . . Plans call for a grocery chain to share in the promotion of a May 20th-Fox release, "The Big Show.". . . The Mental Health Association of St. Louis sold tickets to mid-week showings at the St. Louis for their benefit. . . . The Grand, Harrisburg, Ill., owned by O. L. Turner and Steve Farrar, is closing. Turner and Farrar are planning to open a television station in Poplar Bluff, Mo. . . . The next WOMPI meeting will be April 19 at the Paramount screening room, with the Columbia girls as hostesses. . . . "Exodus" opened at the Esquire with a special press preview. Tuesday it had its premiere here with the entire house sold out. Tickets were sold at $5 and $10 by the St. Louis B'nai B'rith Foundation, Inc. William Zalken, local public relations man, is handling the film and has other "special" ticket nights planned. Advanced sale is doing well. . . . Ray Parker, president of MITO, has been re-elected mayor of Brentwood. He defeated the popular Bob Anthony of radio station KMOX. . . . Mrs. Sylvia Cohn, the mother of George Cohn, Columbia office manager, is in Jewish Hospital with pneumonia.

SALT LAKE CITY

A new drive-in has been opened in Meridian, Idaho, called "The Hungry Onion" . . . The Redwood Drive-In here had its grand re-opening. $200,000 in improvements, including new asphalt paving, new snack bar, new speakers, and sound equipment, new enlarged rest rooms, new playground, new enlarged screen and new fencing and landscaping, were made. . . . Salesman Dick Iba has resigned from Warners. He was replaced by Jim Nicholadenos, promoted from booker; and Norman Chesler is the new booker. . . . Thieves held up the cashier of the Uptown and made off with $75.

SAN ANTONIO

C. C. Gomez has purchased the Rig, Premont, Tex., from R. N. Smith. Gomez is from Raymondville, Tex. . . . John Paxton, city manager for Interstate Theatres at El Paso, Tex., announced that the circuit's theatres there, the Plaza, State, Palace, and Pershing are now actively engaged in their annual Academy Sweepstakes. First prize is a six months pass for two; second, a four months pass for two; third, two months pass for two, and the fourth and fifth winners each to receive one month pass for two. Additionally, Paxton said, there will be 20 other winners selected, each to receive four passes. . . . Sam Kellog has taken over the Portland Drive-In, Portland, Tex. . . . L. L. Pickle, projectionist at the Capri, operated by the Trans-Texas Theatres at El Paso, Tex., suffered a painful injury of a dislocated vertebra recently while assisting with the moving of a large motor-generator at the theatre. He is presently confined at his home. . . . Elisco Mireles, owner, Rattlers Drive-In, Rio Grande City, Tex., has announced that he plans to reopen the drive-in. The ozoner was destroyed by a heavy wind storm that recently hit the town. . . . Doc Holliday, marshal of Alamo Village who keeps law and order in mock western adventure every Sunday in the filming town of the movie, "The Alamo," was in poor condition at Del Rio Hospital following a Sunday morning automobile accident. . . . Bill T. Bohling, manager, recently opened Capri, formerly the Ellanay, El Paso, Tex., was on a short vacation following the grand opening on orders of Norm Levinson, general manager of Trans-Texas Theatres Circuit, operators of the Capri. . . . "West Texas' Finest Amateur Talent" was presented on the stage of the Majestic, Eastland, Tex., by Bill Samuels, manager. . . . Jack Veeren, city manager for Bordertown Theatres in El Paso, Tex., has coupled an idea with KELP Radio to attract attendance at the El Paso Drive-In on Monday nights, which is normally a slow night. A KELP auto windshield decal will admit a car and occupants on Mondays free of charge. KELP announces the tieup every hour on the hour and announces the film attraction. Veeren believes the calculated offset of the boxoffice would be absorbed at the concession stand.

SEATTLE

Foster Blake, Favorite Films general manager, met Seattle branch manager Bob Parnell in Portland and then spent a few days in Seattle before reurning to California. . . . L. E. Tillman, Columbia district manager, visited the Seattle exchange from San Francisco. . . . Mary Graham, inspectress, retired after sixteen years with MGM. . . . A series of documentary film classics designated as "Films of Life" are being shown on the University of Washington campus on successive Tuesday adternoons and evenings through May 16. Afternoon filmings are at Guggenheim and evening performances are at 8:00 in the Health Science Auditorium, with series tickets or single admissions available.

Jane Beirnardini, former cashier at Warner Bros., had a baby boy. . . . Judy Vandenberg is a new steno at Universal, replacing Madelyn Leischner, who was married in Port Townsend to Richard D. Thompson. . . . G. J. Malafronte, in charge of Universal branch operations, was here from New York and also visited Portland and San Francisco. . . . An issue of the Seattle Times carried a special theatrical supplement, combining editorial copy and advertising.

SHOWMEN'S CHOICE FOR THIS and EVERY YEAR
For The BEST SPECIAL
TRAILERS
42 Years of Experience have taught us the "know-how" of making Special Trailers . . .
You Can't Beat
filmack
Let us prove it to you.
1327 South Wabash Avenue Chicago 5, Illinois

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



MAY 10, 1961 SECTION TWO
VOL. 65, NO. 23

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travel
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange or possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6105 **ANGEL BABY**—MD-97m.—Salome Jens, George Hamilton, Mercedes McCambridge—4813 (5-3-61)—Excellent and dynamic film introduces new star

6002 **BLUEBEARD'S TEN HONEYMOONS**—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller

6009 **CALTIKI, THE IMMORTAL MONSTER**—MD-75m.—John Merivale, Didi Sullivan—4773 (12-7-60)—Science fiction for the duallers

6007 **HELL TO ETERNITY**—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry

6016 **HEROD THE GREAT**—D-93m.—(EC; Totalscope)—Edmund Purdom, Sylvia Lopez—4773 (12-7-60)—Another Italian-made spectacle—Italian-made; dubbed in English

6014 **HEROES DIE YOUNG**—MD-76m.—Erika Peters, Scott Borland—4789 (2-8-61)—Lower half war meller

6101 **LOOK IN ANY WINDOW**—D-87m.—Paul Anka, Ruth Roman, Alex Nicol—4785 (1-25-61)—Satisfactory programmer has exploitable angles

6103 **OPERATION EICHMANN**—MD-92m.—Werner Klemperer, Ruta Lee—4801 (3-22-61)—Highly exploitable melodrama

6004 **PAY OR DIE**—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama

6008 **PLUNDERERS, THE**—W-94m.—Jeff Chandler, Dolores Hart—4765 (11-9-60)—Interesting western should appeal to action fans

6006 **RAYMIE**—D-73m.—David Ladd, Julie Adams, John Agar—4757 (10-12-60)—Programmer for family trade

6013 **SERENGETI SHALL NOT DIE**—DOC-84m.—(EC)—Produced by Michael Grzimek and Dr. Bernhard Grizimek—4789 (2-8-61)—Good documentary on Africa

6003 **SEX KITTENS GO TO COLLEGE**—C-94m.—Mamie Van Doren, Tuesday Weld, Marty Milner—4769 (11-23-60)—For the lower half

6010 **TORMENTED**—MD-75m.—Richard Carlson, Juli Reding—4773 (12-7-60)—For the lower half

6015 **UNFAITHFULS, THE**—83m.—Gina Lollobrigida, May Britt, Pierre Cressoy—4813 (5-3-61)—Unsavory tale of Italian society—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Mar. **DONDI**—David Janssen, Patti Page, David Kory
May **TIME BOMB**—Curt Jurgens, Mylene Demongeot
May **DAVID AND GOLIATH**—(CS; EC)—Orson Welles, Ivo Payer

COMING

ARMORED COMMAND—Howard Keel, Tina Louise
BIG BANKROLL, THE—David Janssen, Mickey Rooney, Dianne Foster
BIG WAVE, THE—Sessue Hayakawa—Japanese-Made
BLOODY BROOD—Barbara Lord, Jack Bett
BRAINWASHED—Curt Jurgens, Claire Bloom
BRIDGE, THE—Volker Bonnet, Wolfgang Stumpf—German-Made
TWENTY PLUS TWO—David Janssen, Jeanne Crain, Dina Merrill

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **AMAZING TRANSPARENT MAN, THE**—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction

505 **BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers

602 **BLACK SUNDAY**—MD-84m.—Barbara Steele, John Richardson—4793 (2-22-61)—Satisfactory horror programmer—Italian-made—Dubbed in English

503 **CIRCUS OF HORRORS**—MD-90m.—(Spectra-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English

509 **GOLIATH AND THE DRAGON**—MD-90m.—(Colorscope)—Mark Forrest, Eleanora Ruffo—4777 (12-21-60)—Spectacle should do okay when actively sold—Italian-made; dubbed in English

601 **HAND, THE**—MD-61m.—Derek Bond, Reed De Rouen—4809 (4-19-61)—Gruesome programmer holds interest—England

502 **HOUSE OF USHER, THE**—MD-78m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults

408 **JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers

508 **JOURNEY TO THE LOST CITY**—MD-95m.(C)—Debra Paget, Paul Christian—4765 (11-9-60)—Exploitable spectacle for the program

603 **KONGA**—90m.—(EC)—Michael Gough, Margo Johns—4793 (2-22-61)—Okay science fiction programmer—English

MASTER OF THE WORLD—SFD-104m.—(MagnaColor; Stereophonic Sound)—Vincent Price, Charles Bronson—4813 (5-3-61)—Well-made, interesting science fiction entry

507 **PORTRAIT OF A SINNER**—D-96m.—Nadja Tiller, Tony Britton—4785 (1-25-61)—Adult love story should interest women in particular—English

504 **WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

TO BE REVIEWED

BEWARE OF CHILDREN—Leslie Phillips, Geraldine McEwan
JEKYLL'S INFERNO—(Megascope; C)—Paul Massie, Dawn Addams
OPERATION CAMEL—Nora Hayden, Louis Renard
REPTILICUS—(C)—Bodil Miller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable In Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

Absent-Minded Professor, The	A1	Misc.
Ada		MGM
Adventure, The		For.
Adventures of Huckleberry Finn	A1	MGM
Alamo	A1	UA
All Hands On Deck	A1	Fox
All In A Night's Work	A3	Par.
All The Fine Young Cannibals	A3	MGM
All the Young Men	A2	Col.
Amazing Transparent Man	A1	A-I
And Quiet Flows The Don	B	UA
Angel Baby		AA
Angel Wore Red, The	A3	MGM
Angry Silence, The	A3	For
Anna's Sin	A3	Fro.
Apartment, The	A3	UA
Armored Command		AA
• As The Sea Rages	A2	Col.
Atlantis, The Lost Continent	A2	MGM
Atlas		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

•Back Street		U-I
Ballad Of A Soldier	A2	For.
Barefoot Mailman, The—RE	A1	Col.
•Battle At Bloody Beach		Fox
Battle In Outer Space	A1	Col.
Bellboy, The	A2	Par.
Belles And Ballets		For.
Bells Are Ringing	A2	MGM
Between Time and Eternity	B	U-I
Beyond The Time Barrier	A1	A-I
•Beware Of Children	A2	A-I
•Big Bankroll, The	A3	AA
Big Chief, The		For.
Big Deal On Madonna Street, The	A3	For.
•Big Gamble, The		Fox
•Big Wave, The		AA
•Big Show, The		Fox
Bimbo The Great	B	WB
Black Sunday	A2	A-I
Blast Of Silence		U-I
•Blood and Roses	B	Par.
•Bloody Brood		AA
•Blue Hawaii		Par.
Bluebeard's Ten Honeymoons	B	AA
Blueprint For Robbery	A2	Par.
Born Yesterday—RE	B	Col.
•Boy Who Found $100,000		UA
Boy Who Stole A Million, The	A1	Par.
•Brainwashed		AA
•Breakfast At Tiffany's		Par.
Breath of Scandal, A	B	Par.
Breathless	C	For.
•Bridge, The		AA
•Bridge To The Sun		MGM
Brides Of Dracula, The	A2	U-I
Butterfield 8	B	MGM

C

Cage Of Evil	A2	UA
Caltiki, The Immortal Monster		AA
Canadians, The	A2	Fox
•Cape Fear		U-I
Captain's Table	A3	Fox
Career Girl		Misc.
Career Girls On A Naked Holiday		Misc.
Carmen Comes Home		For.
Carry On Nurse	B	For.
Carthage In Flames	B	Col.
Chartroose Caboose		U-I
Cimarron	A1	MGM
Cinderella	A1	Par.
Circle of Deception	SP	Fox
Circus of Horrors	B	A-I
•Claudelle Inglish		WB
•Cleopatra		Fox
Code Of Silence		Misc.
College Confidential	A3	U-I
•Colossus Of Rhodes The		MGM
Come Dance With Me	C	For.
•Come September		U-I
Confess, Dr. Corda		For.
Cool Wind In August, A		Misc.
•Couch, The		WB
•Counterfeit Traitor, The		Par.
Cover Girl Killer	A3	For
Crack In the Mirror	B	Fox
Crowded Sky, The	A3	WB
Crowning Experience, The	SP	Misc
Cry Freedom		For.
Cry For Happy	B	Col
•Curse Of The Werewolf	B	U-I

D

Dark At The Top Of The Stairs, The	A3	WB
David and Bathsheba—RE	B	Fox
•David and Goliath		AA
Day They Robbed the Bank of England	A1	MGM
Days Of Thrills And Laughter	A1	Fox
Dead One, The		Misc.
•Deadlock		Par.
Desert Attack	A1	Fox
Desire In The Dust	B	Fox
•Devil At 4 O'clock, The		Col.
Devil's Commandment, The		For.
Dinosaurus	A1	U-I
Dog, A Mouse and A Sputnick, A		For.
•Dondi	A1	AA
Don Quixote—USSR	A2	MGM
•Double Trouble		Fox
Dreams		For.
•Dr. Blood's Coffin		UA

E

Electronic Monster, The	B	Col.
Elephant Walk—RE	A2	Par.
Elmer Gantry	B	UA
End of Innocence	A3	For.
Enemy General, The	A2	Col.
Entertainer, The	B	For.
Esther And The King	B	Fox
Exodus	A3	UA

F

Fabulous World of Jules Verne	A1	WB
Facts Of Life, The	A3	UA

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names
508 **AS THE SEA RAGES**—D-74m.—Maria Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad
449-R **BAREFOOT, MAILMAN, THE**—MD-83m.—(SuperCinecolor)—Robert Cummings, Terry Moore—4753 (9-28-60)—Interesting program for duallers—Reissue
430 **BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English
BORN YESTERDAY—C-103m.—Judy Holliday, Broderick Crawford—4797 (3-8-61)—Highly entertaining adult comedy reissue—Reissue
CARTHAGE IN FLAMES—MD-95m.—(TC; TE)—Anne Heywood, Jose Suarez—4785 (1-25-61)—Historical spectacle for the program—Dubbed in English—Italian-made
CRY FOR HAPPY—C-110m.—(CS; EC)—Glenn Ford, Donald O'Connor, Miiko Taka—4785 (1-25-61)—High rating, laugh-loaded comedy has names and angles
428 **ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler
505 **ENEMY GENERAL, THE**—MD-74m.—Van Johnson, Dany Carrel—4729 (8-17-60)—Counter espionage meller for duallers
507 **FAST AND SEXY**—(TE; TC)-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves
HAND IN HAND—D-75m.—Loretta Parry, Philip Needs, John Gregson—4777 (12-21-60)—Interesting drama for the program—English
516 **HELL IS A CITY**—MD-96m.—(HammerScope)—Stanley Baker, John Crawford—4761 (10-26-60)—Good cops 'n' robbers thriller for the program—England
512 **I AIM AT THE STARS**—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited
519 **JAZZ BOAT**—CMU-90m.—(CS)—Anthony Newley, Anne Aubrey—4769 (11-23-60)—For the program—English
513 **LET NO MAN WRITE MY EPITAPH**—D-106m.—Burl Ives, Shelley Winters—4753 (9-28-60)—Unpleasant but gripping drama has angles
MEIN KAMPF—DOC.-121m.—Compilation of German war films—4809 (4-19-61)—Chilling documentary is grimly fascinating
450 **MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows
504 **NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS; EC)—Belinda Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy
510-R **ON THE WATERFRONT**—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue
PASSPORT TO CHINA—MD-75m.—Richard Basehart, Alan Gifford—4797 (3-8-61)—For the lower half
PEPE—C-195m.—(Panavision-CS-TC)—Cantinflas, Dan Dailey, Shirley Jones—4781 (1-11-61)—Highly entertaining
518 **PLEASE TURN OVER**—C-86m.—Ted Ray, Jean Kent—4757 (10-12-60)—Plenty of laughs in cute comedy—England
RAISIN IN THE SUN, A—D-128m.—Sidney Poitier, Claudia McNeil—4805 (4-5-61)—Film based on hit play rates high
SOLID GOLD CADILLAC, THE—C-99m.—Judy Holliday, Paul Douglas—4797 (3-8-61)—High rating comedy reissue—Reissue
511 **SONG WITHOUT END**—D-129m.—(CS; EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt
503 **STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies
427 **STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program
501 **STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama
514 **SURPRISE PACKAGE**—C-100m.—Yul Brynner, Mitzi Gaynor—4757 (10-12-60)—Entertaining comedy
SWORD OF SHERWOOD FORREST—MD-80m.—(EC; Megascope)—Richard Greene, Sarah Branch—4786 (1-25-61)—Robin Hood rides again—English
502 **13 GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable
TERROR OF THE TONGS—MD-80m.—Geoffrey Toone, Yvonne Monlaur—4801 (3-22-61)—Horror import for the program—English-made
THREE WORLDS OF GULLIVER, THE—100m.—(Superdynamation; EC)—Kerwin Mathews, Jo Morrow—4773 (12-7-60)—Enjoyable fantasy loaded with youth appeal
431 **TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half
UNDERWORLD, U. S. A.—MD-99m.—Cliff Robertson, Dolores Dorn—4793 (2-22-61)—Good crime meller for the program
WACKIEST SHIP IN THE ARMY, THE—C-99m.—(CS; EC)—Jack Lemmon, Ricky Nelson—4774 (12-7-60)—Amusing service comedy
509-R **WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissur

COMING FEATURES IN ORDER OF RELEASE

Apr. **STOP ME BEFORE I KILL**—Claude Dauphin, Diane Cilento
May **WARRIOR EMPRESS, THE**—(CS: C)—Kerwin Mathews, Tina Louise
June **FIVE GOLDEN HOURS**—Cyd Charisse, Ernie Kovacs, George Sanders

COMING

DEVIL AT 4 O'CLOCK, THE—(CS; C)—Spencer Tracy, Frank Sinatra, Barbara Luna
GIDGET GOES HAWAIIAN—(CS; C)—James Darren, Deborah Walley
GREENGAGE SUMMER, THE—(C)—Kenneth More, Danielle Darrieux—French-made
GUNS OF NAVARONE, THE—(CS; C)—Gregory Peck, Gia Scala
HOMICIDAL—Glenn Corbett, Patricia Breslin
MAD DOG COLL—John Chandler, Kay Doubleday
MOST DANGEROUS MAN ALIVE, THE—Ronald Randall, Debra Paget
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
PLAY IT COOL—Anthony Newley, Anne Aubrey
SCREAM OF FEAR—Susan Strasberg, Ronald Lewis
TWO RODE TOGETHER—(C)—James Stewart, Shirley Jones
UNDERWATER CITY, THE—(Fantascope; C)—William Lundigan, Julie Adams

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences
20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS; MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent
101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results
113 **ATLANTIS, THE LOST CONTINENT**—D-90m.—(MC)—Anthony Hall, Joyce Taylor—4809 (4-19-61)—Good science fiction entry
17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical
106 **BUTTERFIELD 8**—D-109m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—4761 (10-26-60)—Absorbing drama for adults seems headed for better business
108 **CIMARRON-WSP**—147m.—(CS; MC)—Glenn Ford, Maria Schell, Anne Baxter—4774 (12-7-60)—Highly entertaining entry
19 **DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made
DON QUIXOTE—D-106m.—(C)—Nikolai Cherkassov—4793 (2-22-61)—Well-made filmization of literary classic—U. S.—USSR Cultural exchange film
15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English
114 **GONE WITH THE WIND**—D-222m.—(TC)—Clark Gable, Olivia de Havilland—4805 (4-5-61)—Excellent—Reissue
111 **GO NAKED IN THE WORLD**—D-103m.—(CS; MC)—Gina Lollobrigida, Anthony Franciosa—4786 (1-25-61)—Filmization of novel on life and love of a prostitute for adult audiences
105 **GORGO**—MD-78m.—(TC)—Bill Travers, William Sylvester—4786 (1-25-61)—Science fiction entry has angles—England
103 **KEY WITNESS**—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller
14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer
115 **SECRET PARTNER, THE**—MD-91m.—Stewart Granger, Haya Harareet—4797 (3-8-61)—Good mystery—English
102 **SUBTERRANEANS, THE**—D-89m.—(CS; MC)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program
9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer
109 **VILLAGE OF THE DAMNED**—MD-78m.—George Sanders, Barbara Shelley—4761 (10-26-60)—Good science fiction entry—England
110 **WHERE THE BOYS ARE**—C-99m.—(CS; MC)—Dolores Hart, George Hamilton—4774 (12-7-60)—Highly entertaining entry about today's college youngsters
104 **WHERE THE HOT WIND BLOWS**—D-120m.—Gina Lollobrigida, Pierre Brasseur—4757 (10-12-60)—Strong sell, names will boost satisfactory import—French-Italian made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Apr. **GREEN HELMET, THE**—Bill Travers, Nancy Walters
May **TWO LOVES**—(CS; C)—Shirley MacLaine, Laurence Harvey

June **BRIDGE TO THE SUN**—Carroll Baker, James Shigeta
June **RING OF FIRE**—(MC)—David Janssen, Joyce Taylor

COMING

ADA—(CS; C)—Susan Hayward, Dean Martin
COLOSSUS OF RHODES, THE—(CS; C)—Rory Calhoun, Lea Massari
FOUR HORSEMEN OF THE APOCALYPSE—(CS; C)—Glenn Ford, Ingrid Thulin
HONEYMOON MACHINE—Steve McQueen, Paula Prentiss
INVASION QUARTET—Bill Travers, Gregoire Aslan
KING OF KINGS—(TECH. 70; TC)—Jeff Hunter, Siobhan McKenna
LADY L—(CS; C)—Tony Curtis, Gina Lollobrigida
MAGIC BOY—(EC)—Japanese Animated Cartoon
MATTER OF WHO, A—Terry-Thomas, Alex Nicol
MEET MISS MARPLE—Margaret Rutherford, Arthur Kennedy
MORGAN THE PIRATE—(CS; C)—Steve Reeves, Valerie Lagrange
MUTINY ON THE BOUNTY—(Ultra-Panavision, C)—Marlon Brando, Trevor Howard
SECRET OF MONTE CRISTO, THE—(Dyalscope; C)—Rory Calhoun, Gianna Maria Canale
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
THIEF OF BAGHDAD, THE—(C;CS)—Steve Reeves, Georgia Moll
THUNDER OF DRUMS, A—Richard Boone, George Hamilton
WONDERS OF ALADDIN—(C-Ultra-Panavision)—Donald O'Connor, Noelle Adam

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6010 **ALL IN A NIGHT'S WORK**—C-94m.—(TC)—Dean Martin, Shirley MacLaine—4805 (4-5-61)—Amusing, lightweight comedy
5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
BLUEPRINT FOR ROBBERY—MD-88m.—J. Pat O'Malley, Jay Barney—4786 (1-25-61)—Crime melier for the program
6001 **BOY WHO STOLE A MILLION, THE**—MD-64m.—Maurice Reyna, Virgilio Texera, Marianne Benet—4753 (9-28-60)—Good program entry for family—Filmed in Spain
6006 **BREATH OF SCANDAL, A**—C-98m.—(TC)—Sophia Loren, John Gavin, Maurice Chevalier—4761 (10-26-60)—Fair comedy has angles, names
6007 **CINDERFELLA**—C-91m.—(TC)—Jerry Lewis, Anna Maria Alberghetti—4769 (11-23-60)—Fair Jerry Lewis entry should please his fans
R6011 **ELEPHANT WALK**—D-103m.—(TC)—Elizabeth Taylor, Dana Andrews—4781 (1-11-61)—Reissue deserves plenty of attention——Reissue
6013 **FOXHOLE IN CAIRO**—MD-79m.—James Robertson Justice, Adrian Hoven—4787 (1-25-61)—Good war programmer
6005 **G. I. BLUES**—C-104m.—(TC)—Elvis Presley, Juliet Prowse—4762 (10-26-60)—Presley returns to faithful fans
5927 **IT STARTED IN NAPLES**—C-100m.—(VV; TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
R6012 **NAKED JUNGLE, THE**—MD-95m.—(TC)—Eleanor Parker, Charlton Heston—4781 (1-11-61)—Tense reissue with many selling angles—Reissue
6014 **ONE-EYED JACKS**—W-141m—(TC)—Marlon Brando, Katy Jurado—4801 (3-22-61)—Impressive western with great potential
5921 **PRISONER OF THE VOLGA**—MD-82m.—(Total Scope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis Debbie Reynolds—4702 (5-11-60)—Entertaining entry has names to help
6004 **SAVAGE INNOCENTS, THE**—D-110m.—(Technirama 70; TC)—Anthony Quinn, Yoko Tani—4758 (10-12-60)—Excellent educational subject with brilliant photography
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
6002 **UNDER TEN FLAGS**—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare
6008 **WORLD OF SUZIE WONG, THE**—D-129m.(TC)—William Holden, Nancy Kwan—4765 (11-9-60)—High rating, colorful screen version of hit book and play

COMING FEATURES IN ORDER OF RELEASE

June **LADIES' MAN**—(TC)—Jerry Lewis, Helen Traubel
July **ON THE DOUBLE**—(TC; Panavision)—Danny Kaye, Dana Wynter

COMING

BLOOD AND ROSES—(TE; TC)—Mel Ferrer Annette Vadim
BLUE HAWAII—(TC)—Elvis Presley, Joan Blackman
BREAKFAST AT TIFFANY'S—(TC)—Audrey Hepburn, George Peppard
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
DEADLOCK—Jeffrey Hunter, Stella Stevens
HATARI—(TC)—John Wayne, Red Buttons
HELL IS FOR HEROES—Bobby Darin, Bob Newhart, Fess Parker
LOVE IN A GOLDFISH BOWL—(TC)—Tommy Sands, Fabian
MY GEISHA—(TC; Panavision)—Shirley MacLaine, Yves Montand
PLEASURE OF HIS COMPANY, THE—(TC)—Fred Astaire, Debbie Reynolds
SUMMER AND SMOKE—(TC)—Laurence Harvey, Geraldine Page
TOO LATE BLUES—Bobby Darin, Stella Stevens

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

ALL HANDS ON DECK—C-98m.—(CS; DC)—Pat Boone, Buddy Hackett, Barbara Eden—4809 (4-19-61)—Light-weight entertainment
102 **CANADIANS, THE**—MD-85m.—(CS; DC)—Robert Ryan, John Dehner—4802 (3-22-61)—Tale of early Canada for the program
040 **CAPTAIN'S TABLE, THE**—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CRACK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick
111 **CIRCLE OF DECEPTION**—MD-100m.—(CS)—Bradford Dillman, Suzy Parker—4787 (1-25-61)—Good counter intelligence war melier for the program
024 **DAVID AND BATHSHEBA**—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
114 **DAYS OF THRILLS AND LAUGHTER**—COMP-93m.—Produced and written by Robert Youngson—4802 (3-22-61)—Novelty for certain spots
046 **DESIRE IN THE DUST**—D-102m.—(CS)—Raymond Burr, Martha Hyer—4753 (9-28-60)—Interesting drama of small Southern town
DESERT ATTACK—MD-76m.—John Mills, Sylvia Syms—4789 (2-8-61)—Okay English war melier for the program—England
110 **FERRY TO HONG KONG**—MD-103m.—(CS; DC)—Curt Jurgens, Orson Welles, Sylvia Syms—4789 (2-8-61)—Colorful, well-enacted melier
057 **ESTHER AND THE KING**—D-109m.—(CS: DC)—Joan Collins, Richard Egan—4769 (11-23-60)—Interesting costume drama
FIERCEST HEART, THE—MD-91m.—(CS; DC)—Stuart Whitman, Juliet Prowse—4805 (4-5-61)—Programmer has new names to sell.
056 **FLAMING STAR**—101m.—(CS; DC)—Elvis Presley, Barbara Eden—4781 (1-11-61)—Good action entry has Presley draw
030 **FOR THE LOVE OF MIKE**—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade
043 **FRECKLES**—D-84m.—(CS; DC)—Martin West, Carol Christenson—4754 (9-28-60)—Okay entry for the program
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
039 **GODDESS OF LOVE, THE**—MD-68m.—(CS; DC)—Belinda Lee, Jacques Sernas—4765 (11-9-60)—Mediocre fare for the duallers—(English dialogue; made in Italy)
036 **HIGH TIME**—C-103m.—(CS; DC)—Bing Crosby, Fabian. Tuesday Weld—4754 (9-28-60)—Cute comedy
038 **HIGH-POWERED RIFLE, THE**—MD-60m.—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
IDIOT, THE—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
037 **LEGIONS OF THE NILE**—MD-91m.—(CS; DC)—Linda Cristal, Ettore Manni—4766 (11-9-60)—Acceptable for the program—(Dubbed in English; made in Italy)
034 **LET'S MAKE LOVE**—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
102 **LITTLE SHEPHERD OF KINGDOM COME, THE**—108m.—(CS; DC)—Jimmie Rodgers, Luana Patten—4782 (1-11-61)—Entertaining, heart-warming family story
113 **LONG ROPE, THE**—W-61m.—(CS)—Hugh Marlowe, Lisa Montell—4790 (2-8-61)—Program western
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
101 **MARRIAGE-GO-ROUND, THE**—C-98m.—(CS; DC)—Susan Hayward, James Mason, Julie Newmar—4774 (12-7-60)—Cute and amusing man's comedy
104 **MILLIONAIRESS, THE**—C-90m.—(CS; DC)—Sophia Loren, Peter Sellers, Alastair Sim—4787 (1-25-61)—Success depends on name power
031 **MURDER, INC.**—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale

•Fanny		WB
Fast and Sexy	A3	Col.
Fast Set, The		For.
Ferry to Hong Kong	A2	Fox
Fever In The Blood, A	A3	WB
Fiercest Heart, The	A2	Fox
•Five Golden Hours	A3	Col.
Five Guns To Tombstone	A1	UA
Flaming Star	A1	Fox
•Flower Drum Song		U-I
For the Love Of Mike	A1	Fox
For Members Only		For.
•Four Horsemen Of The Apocalypse		MGM
Foxhole In Cairo	B	Par.
Freckles	A1	Fox
French Mistress, A	A3	For.
•Francis of Assisi		Fox
From The Terrace	B	Fox
Frontier Uprising	A1	UA

G

Gallant Hours, The	A1	UA
Gambler Wore A Gun, The		UA
General Della Rovere	A2	For.
•Geronimo		UA
•Gidget Goes Hawaiian		Col.
G. I. Blues	B	Par.
Giant of Marathon, The	A2	MGM
Girl in Lovers' Lane, The		Misc.
Girl Of The Night	SP	WB
Go Naked In The World	B	MGM
Goddess of Love, The	B	Fox
Gold Of The Seven Saints	A2	WB
Goliath and the Dragon	A2	A-I
Good Girls Beware		For.
•Goodbye Again		UA
Gorgo	A1	MGM
Grass Is Greener, The	A3	U-I
Great Imposter, The	A2	U-I
•Green Helmet, The	A1	MGM
•Greengage Summer, The		Col.
Green Carnation, The—See The Trials of Oscar Wilde		
•Gun Fight		UA
•Guns Of The Navarone, The		Col.

H

Hand, The	A2	A-I
Hand In Hand	A1	Col.
Hannibal	A2	WB
•Hatari		Par.
Head of a Tyrant	B	U-I
Heaven On Earth	A1	For.
Heli Is A City	A3	Col.
•Heli Is For Heroes		Par.
Heli To Eternity	B	AA
Hercules Unchained	B	WB
Herod, The Great	B	AA
Heroes Die Young	A3	AA
Hideous Sun Demon, The		Misc.
Hideout In The Sun		Misc.
High-Powered Rifle	A2	Fox
High Time	A1	Fox
Hiroshima, Mon Amour	B	For.
Home Is The Hero	A2	For.
•Homicidal	A2	Col.
•Honeymoon Machine		MGM
Hoodlum Priest, The	A2	UA
Horse With The Flying Tail, The		Misc.
Hound That Thought He Was A Racoon, The	A1	Misc
House Of Usher, The	A2	A-I

I

I Aim At the Stars	A2	Col.
Ice Palace	A2	WB
Idiot, The	A3	Fox
Immoral Mr. Teas, The		Misc.
Inherit the Wind	A3	UA
•Invasion Quartet		MGM
It Happened In Broad Daylight		For.
•It Happened In Athens		Fox
It Started In Naples	A3	Par

J

Jailbreakers, The	A2	AI
Jazz Boat	B	Col.
*Jekyll's Inferno		AI
Journey To The Lost City	A2	A-I
Jungle Cat	A1	Misc.

K

*Key Witness	A3	MGM
*King Of Kings, The		MGM
Konga	A2	A-I

L

*Lad: A Dog		WB
*Ladies' Man		Par.
La Dolce Vita		For.
*Lady L		MGM
Last Days Of Pompeii, The	A1	UA
*Last Sunset, The	B	U-I
*Last Time I Saw Archie, The		UA
Last Woman On Earth, The		Misc.
Leech Woman, The	B	U-I
League Of Gentlemen, The	A3	For.
Left, Right and Center	A1	For.
Legions Of The Nile	B	Fox
Let No Man Write My Epitaph	A3	Col.
Let's Make Love	B	Fox
*Lion Of Sparta		Fox
Little Angel	A1	For.
Little Shepherd of Kingdom Come, The	A1	Fox
Little Shop Of Horrors, The		Misc.
Long Rope, The	A2	Fox
Look In Any Window	B	AA
Lost World, The	A1	Fox
Love And The Frenchwoman	B	For.
*Love In A Goldfish Bowl		Par.
Love Specialist, The		For.
Love Game, The	C	For.
*Lover Come Back		U-I
*Loves Of Salammbo, The		Fox

M

Ma Barker's Killer Brood		Misc.
Macumba Love	B	UA
*Mad Dog Coll		Col.
*Madison Avenue		Fox
Magdalena	C	For.
*Magic Boy, The	A1	MGM
Magnificent Seven, The	A2	UA
*Majority Of One, A		WB
Make Mine Mink	A3	For.
*Marauders, The		WB
Marie Octobre	A2	For.
Marriage-Go-Round	B	Fox
Master of the World	A1	A-I
*Matter Of Morals, A		UA
*Matter Of Who, A		MGM
*Meet Miss Marple		MGM
Mein Kampf	A2	Col.
Michael Strogoff	A1	For.
Midnight Lace	A2	U-I
Mighty Crusaders, The	A1	For.
Millionairess, The	B	Fox
Minotaur, The	B	UA
Misfits, The	B	UA
*Misty	A1	Fox
Monster Of The Piedras Blancas, The		Misc.
Morals Squad		Misc.
*Morgan The Pirate		MGM
*Most Dangerous Man Alive, The		Col.
Murder, Inc.	A3	Fox
Music Box Kid, The	A3	UA
*Mutiny On The Bounty		MGM
My Dog, Buddy	A1	Col.
*My Geisha		Par.
*Mysterious Island		Col.

N

*Naked Edge, The		UA
Naked Jungle, The—RE	A2	Par.
Natchez Trace		Misc.
Never On Sunday	C	For.
Next To No Time		For.
Nightfighters, The	A2	UA
Nights Of Lucretia Borgia, The	B	Col.
No Morals		For.
North To Alaska	A3	Fox

O

Ocean's Eleven	A3	WB
Okefenokee		Misc.
Ole Rex	A1	U-I
*On The Double	A1	Par.
On The Waterfront—RE	A2	Col.

051 **NORTH TO ALASKA**—C-122m.—(CS; DC)—John Wayne, Capucine, Fabian—4766 (11-9-60)—Comedy has angles
029 **ONE FOOT IN HELL**—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
RETURN TO PEYTON PLACE—D-122m.—(CS; DC)—Carol Lynley, Jeff Chandler, Eleanor Parker—4814 (5-3-61)—Sequel should prove popular
RIGHT APPROACH, THE—CD-92m.—(CS)—Frankie Vaughan, Martha Hyer—4814 (5-3-61)—Modern youth opus misses
SANCTUARY—D-90m.—(CS)—Lee Remick, Yves Montand—4794½(2-22-61)—Off-beat look at life and love in the south
047 **SECRET OF THE PURPLE REEF, THE**—MD-80m.—(CS; DC)—Jeff Richards, Margia Dean—4762 (10-26-60)—Average programmer
044 **SQUAD CAR**—MD-61m.—Vici Raaf, Paul Bryar—4787 (1-25-61)—For the lower half
025 **SEPTEMBER STORM**—MD-99m.—(Stereovision; CS; DC)—Joanne Dru, Mark Stevens—4758 (10-12-60)—Entertaining entry in 3-D process
116 **SNIPER'S RIDGE**—MD-61m.—(CS)—Jack Ging, Stanley Clements—4790 (2-8-61)—Fair war programmer
035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale of English family—(Filmed in England)
021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6-22-60)—Good Biblical drama can be sole
050 **TESS OF THE STORM COUNTRY**—D-84m.—(CS; DC)—Diane Baker, Jack Ging—4790 (2-8-61)—Interesting version of classic
117 **TRAPP FAMILY, THE**—D-106m.—(DC)—Ruth Leuwerik, Hans Holt—4797 (3-8-61)—Family yarn good for the program—German made; dubbed in English
027 **TRAPPED IN TANGIERS**—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English
032 **39 STEPS, THE**—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England
022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
UPSTAIRS AND DOWNSTAIRS—C-100m.—(DC)—Mylene Demongeot, Michael Craig—4777 (12-21-60)—Cute comedy—English
042 **WALK TALL**—W-60m.—(CS; DC)—Willard Parker, Joyce Meadows—4762 (10-26-60)—Lower half filler
009 **WILD RIVER**—D-110m.—(CS, DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
054 **WIZARD OF BAGHDAD, THE**—C-93m.—(CS; DC)—Dick Shawn, Diane Baker—4777 (12-21-60)—Amusing programmer
033 **YOUNG JESSE JAMES**—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

COMING FEATURES IN ORDER OF RELEASE

May **BIG SHOW, THE**—(C; CS)—Esther Williams, Cliff Robertson
June **MISTY**—(CS; DC)—David Ladd, Anne Seymour
June **BATTLE AT BLOODY BEACH**—(CS)—Audie Murphy, Dolores Michaels
June **WILD IN THE COUNTRY**—(CS, DC)—Elvis Presley, Hope Lang

COMING

BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Greco
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Stephen Boyd—England
DOUBLE TROUBLE—(CS; DC)—Tommy Noonan, Pete Marshall
FRANCIS OF ASSISI—(CS; C)—Brad Dillman, Stuart Whitman, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MADISON AVENUE—(CS)—Dana Andrews, Eleanor Parker
SNOW WHITE AND THE 3 STOOGES—Carol Heiss, 3 Stooges
QUEEN'S GUARD, THE—(CS)—Raymond Massey, Robert Stevens—England

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALAMO, THE—D-161m.—(Todd-AC; TC)—John Wayne, Linda Cristal—4762 (10-26-60)—High rating, powerful historical drama—Batjac
AND QUIET FLOWS THE DON—D-107m.—(C)—Eilina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and specialty houses—Russian made—English titles
6017 **APARTMENT, THE**—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
6018 **CAGE OF EVIL**—MD-70m.—Ron Foster, Pat Blair—4718 (7-2-60)—Okay programmer—Zenith
6023 **ELMER GANTRY**—D-145m.—(EC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
EXODUS—MD-213m—(Super Panavision 70; TC)—Paul Newman, Eva Marie Saint—4778 (12-21-60)—High rating—Preminger
FACTS OF LIFE, THE—C-103m.—Bob Hope, Lucille Ball—4771 (11-23-60)—Bright, adult comedy has potent name power—H-L-P
FIVE GUNS TO TOMBSTONE—W-71m.—James Brown, Della Sherman—4790 (2-8-61)—Average western—Zenith
FRONTIER UPRISING—W-68m.—James Davis, Nancy Hadley—4790(2-8-61)—Cowboys, Indians, Mexicans and the U.S. Cavalry ride again—Zenith
6014 **GALLANT HOURS, THE**—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
GAMBLER WORE A GUN, THE—W-66m.—James Davis, Merry Anders—4810 (4-19-61)—Average western for action spots—Zenith
HOODLUM PRIEST, THE—D-101m.—Don Murray, Larry Gates—4794 (2-22-61)—High rating drama—Murray-Wood
INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)
6020 **LAST DAYS OF POMPEII, THE**—MD-103m.—(Supertotalscope; C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
6016 **MACUMBA LOVE**—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
MAGNIFICENT SEVEN, THE—D-126m.—(Panavision; DC)—Yul Brynner, Eli Wallach—4758 (10-12-60)—Quality action entry—Mirisch
MINOTAUR, THE—MD-92m.—(TC; Totalscope)—Bob Mathias, Rosanna Schiaffino—4814 (5-3-61)—Another Italian spectacle for the program—Italian-made; English dialogue
MISFITS, THE—D-124m.—Clark Gable, Marilyn Monroe—4790 (2-8-61)—Unusual, absorbing and adult entry—Seven Arts
6015 **MUSIC BOX KID, THE**—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
6025 **NIGHT FIGHTERS, THE**—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9-14-60)—Irish revolt programmer—Made in Ireland—D.R.M.-Stross
OPERATION BOTTLENECK—MD-78m.—Ron Foster, Miiko Taka—4794 (2-22-61)—Lower half war meller—Zenith
POLICE DOG STORY, THE—MD-61m.—James Brown, Merry Anders—4791 (2-8-61)—Family-type meller for duallers—Zenith
6019 **STUDS LONIGAN**—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
6024 **WALKING TARGET, THE**—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith
YOUNG SAVAGES, THE—D-100m.—Burt Lancaster, Dina Merrill, Shelly Winters—4814 (5-3-61)—Serious, fascinating probe of juvenile delinquency—Contemporary

COMING FEATURES IN ORDER OF RELEASE

Mar. **MATTER OF MORALS, A**—Maj-Britt Nilsson
May **DR. BLOOD'S COFFIN**—Kieron Moore, Hazel Court
May **SNAKE WOMAN**—Susan Travers

COMING

BOY WHO FOUND $100,000—Wanda Hendrix, Don Beddoe, Roger Mobley—Harvard
GERONIMO—(TC)—Chuck Connors
GUN FIGHT—James Brown—Zenith
GOODBYE AGAIN—Ingrid Bergman, Yves Montand—Argus
LAST TIME I SAW ARCHIE—Robert Mitchum, Jack Webb, Martha Hyer—Mark VII, Ltd.
NAKED EDGE, THE—Gary Cooper, Deborah Kerr—Pennebaker-Baroda
PARIS BLUES—Paul Newman, Joanne Woodward—Pennebaker
POCKETFUL OF MIRACLES—Glenn Ford, Bette Davis, Hope Lange—Capra
REVOLT OF THE SLAVES—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
SOMETHING WILD—Carroll Baker, Ralph Meeker—Prometheus
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
THREE ON A SPREE—Jack Watling, Carole Lesley—Caralan
VALIANT, THE—John Mills, Ettore Manni—B. H. P.
WEST SIDE STORY—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch
WHEN THE CLOCK STRIKES—James Brown, Merry Anders—Harvard

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
BLAST OF SILENCE—MD-77m.—Allen Boren, Molly McCarthy—4810 (4-19-61)—Better program entry
6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6103 **GRASS IS GREENER, THE**—C-105m.—(TC; Technirama)—Cary Grant, Deborah Kerr—4775 (12-7-60)—Sophisticated, adult comedy headed for big business
6104 **GREAT IMPOSTOR, THE**—CD-112m.—Tony Curtis, Joan Blackman—4771 (11-23-60)—Highly entertaining entry
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Philip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6101 **MIDNIGHT LACE**—D-108m—(EC)—Doris Day, Rex Harrison—4763 (10-26-60)—Lush, name-filled suspense drama looks like box-office winner
6114 **OLE REX**—D-40m.—(EC)—Rex, Billy Hughes—4802 (3-22-61)—Good featurette programmer
6113 **PHARAOH'S WOMAN, THE**—D-88m.—(EC; TechniScope)—John Drew Barrymore, Linda Cristal—4815 (5-3-61)—Fair programmer—Italian-made; dubbed in English
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
POSSE FROM HELL—W-89m.—(EC)—Audie Murphy, Zohra Lampert—4802 (3-22-61)—Good western
6109 **SECRET WAYS, THE**—D-112m.—Richard Widmark, Sonja Ziemann—4802 (3-22-61)—Taut espionage thriller should please—Made in Europe
6020 **SEVEN WAYS FROM SUNDOWN**—W-86m.—(EC)—Audie Murphy, Venetia Stevenson—4758 (10-12-60)—Ve y good western
6017 **S. O. S PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
6070 **SPARTACUS**—D-189m.—(Super Technirama 70; TC)—Kirk Douglas, Laurence Olivier, Jean Simmons—4759 (10-12-60)—High-rating epic ranks with the best
6110 **TOMBOY AND THE CHAMP**—D-92m. (EC)—Candy Moore, Ben Johnson—4791 (2-8-61)—Good family programmer
6111 **WINGS OF CHANCE**—MD-76m.—(EC)—Jim Brown, Frances Rafferty—4798 (3-8-61)—Okay programmer

COMING FEATURES IN ORDER OF RELEASE

Jan. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Feb. **SHAKEDOWN, THE**—Terence Morgan, Hazel Court—England
Mar. **ROMANOFF AND JULIET**—(C)—Peter Ustinov, Sandra Dee, John Gavin
June **CURSE OF THE WEREWOLF**—(C)—Clifford Evans, Yvonne Romaine
June **SHADOW OF THE CAT**—Andre Morell, Barbara Shelley

COMING

BACK STREET—(C)—Susan Hayward, John Gavin, Vera Miles
CAPE FEAR—(EC)—Gregory Peck, Polly Bergen
COME SEPTEMBER—(Panavision; C)—Rock Hudson, Gina Lollobrigida, Sandra Dee
FLOWER DRUM SONG—(C)—Nancy Kwan, James Shigeta
LAST SUNSET, THE—(C)—Rock Hudson, Dorothy Malone, Kirk Douglas
LOVER COME BACK—(C)—Rock Hudson, Doris Day, Tony Randall
OUTSIDER, THE—Tony Curtis, Miriam Colon
TAMMY TELL ME TRUE—(C)—Sandra Dee, John Gavin
TROUBLE IN THE SKY—Michael Craig, Elizabeth Seal, Peter Cushing—English-made

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

014 **BIMBO THE GREAT**—MD-93m.—(EC; CircusScope)—Charles Holm, Maryanne Shields—4815 (5-3-61)—Circus film has angles—German-made; dubbed in English
001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angle
005 **DARK AT THE TOP OF THE STAIRS, THE**—D-123m.—(TC)—Robert Preston, Dorothy McGuire—4754 (9-28-60)—Well-made interesting adult entry
013 **FABULOUS WORLD OF JULES VERNE, THE**—SFD-84m.—(Mystimation)—Louis Locke, Ernest Revere, Jane Zale—4815 (5-3-61)—Interesting science fiction entry—Filmed abroad
008 **FEVER IN THE BLOOD, A**—D-117m.—Efrem Zimbalist, Jr., Angie Dickinson—4787 (1-25-61)—Interesting dramatic fare on world of politics
004 **GIRL OF THE NIGHT**—D-99m.—Anne Francis, Lloyd Nolan—4759 (10-12-60)—Exploitable clinical study of a prostitute—for adults only
009 **GOLD OF THE SEVEN SAINTS**—MD-88m.—(WarnerScope)—Clint Walker, Leticia Roman—4791 (2-8-61)—Good outdoor action entry
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylvia Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama; Alaska and its people
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
015 **PARRISH**—D-140m.—(TC)—Troy Donahue, Claudette Colbert—4798 (3-8-61)—Interesting drama, particularly for the gals
011 **PORTRAIT OF A MOBSTER**—MD-108m.—Vic Morrow, Leslie Parrish—4803 (3-22-61)—Good gangster yarn for action spots
003 **SINS OF RACHEL CADE, THE**—D-123m.—(TC)—Angie Dickinson, Peter Finch—4798 (3-8-61)—Highly interesting drama with "Congo" background
007 **SUNDOWNERS, THE**—D-133m.—(TC)—Deborah Kerr, Robert Mitchum—4766 (11-9-60)—Highly interesting drama
002 **SUNRISE AT CAMPOBELLO**—BIO D-143m.—(TC)—Ralph Bellamy, Greer Garson—4754 (9-28-60)—Quality picturization of hit stage play
010 **WHITE WARRIOR, THE**—MD-86m.—(TC; DYALI-SCOPE)—Steve Reeves, Georgia Moll—4791 (2-8-61)—Okay action spectacle for the program—Italian-made; dubbed in English

COMING

May **STEEL CLAW, THE**—(C)—George Montgomery
July **FANNY**—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer

COMING FEATURES IN ORDER OF RELEASE

CLAUDELLE INGLISH—Diane McBain, Arthur Kennedy
COUCH, THE—Grant Williams, Shirley Knight
LAD: A DOG—(TC)—Peggy McCay, Peter Breck
MAJORITY OF ONE, A—(TC)—Rosalind Russell, Alec Guiness
MARAUDERS, THE—(TC)—Jeff Chandler, Ty Hardin
ROMAN SPRING OF MRS. STONE, THE—(C)—Vivien Leigh, Warren Beatty
SPLENDOR IN THE GRASS—(TC)—Natalie Wood, Warren Beatty
SUSAN SLADE—(TC)—Troy Donahue, Connie Stevens, Dorothy McGuire

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ABSENT MINDED PROFESSOR, THE—C-97m.—Fred MacMurray, Nancy Olson—4794 (2-22-61)—Very funny entry for one—Buena Vista
CAREER GIRL—NOV-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
CAREER GIRLS ON A NAKED HOLIDAY—NOV.-65m.—Zelda Supplee—4798 (3-8-61)—Another nudist colony exposition—Brenner
CODE OF SILENCE—MD-75m.—Terry Becker, Elisa Loti—4775 (12-7-60)—Lower half meller Sterling World Dist.
COLD WIND IN AUGUST, A—D-80m.—Lola Albright, Scott Marlowe—4782 (1-11-61)—Sizzler for adults only—Aidart
CROWNING EXPERIENCE, THE—D-102m.—(TC)—Muriel Smith, Louis Byles—4775 (12-7-60)—Has angles and appeal—Moral Re-Arament
DEAD ONE, THE—MD-70m.—(Ultrascope; EC)—Linda Ormond, John Mackay—4795 (2-22-61)—Mild horror entry for duallers—Mardi Gras
GIRL IN LOVERS' LANE, THE—MD-78m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup
GIRL IN ROOM 13—MD-79m.—(EC)—Brian Donlevy, Andrea Bayard—4803 (3-22-61)—Okay meller for duallers—Made in Brazil—Astor
HIDEOUS SUN DEMON, THE—MD-74m.—Robert Clarke, Patricia Manning—4798 (3-8-61)—Science fiction horror for lower half—Pacific Int.
HIDEOUT IN THE SUN—NOV-72m.—(EC)—No credits available—4735 (8-31-60)—Fair nudist novelty—Astor
HORSE WITH THE FLYING TAIL, THE—DOC-48m.—(TC)—Nautical—4806 (4-5-61)—Okay novelty featurette, especially for horse lovers—Buena Vista
HOUND THAT THOUGHT HE WAS A RACOON, THE—NOV-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista
IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad

One-Eyed Jacks	A3	Par
One Foot In Hell	A3	Fox
One Hundred And One Dalmatians	A11	Misc.
Operation Bottleneck	A2	UA
*Operation Camel	A	A-I
Operation Eichmann	A3	AA
Oscar Wilde	C	For.
Ostrich Has Two Eggs, The		For.
*Outsider, The		U-I

P

*Paris Blues		UA
Parrish	B	WB
Passport To China	A1	Col.
Pay or Die	A2	AA
Payoff With Love		For.
Pepe	A1	Col.
Pharaoh's Woman	B	U-I
Picnic On The Grass		For.
Platinum High School	B	MGM
Please Turn Over	A3	Col.
*Pleasure of His Company, The		Par.
Plunderers, The	A3	AA
*Pocketful Of Miracles		UA
Police Dog Story	A1	UA
Portrait In Black	A3	U-I
Portrait Of A Mobster	B	WB
Portrait Of A Sinner	B	A-I
Posse From Hell	A2	U-I
Prime Time, The	B	Misc.
Prisoner of the Volga	A2	Par.
Private Property	C	Misc.
*Private Lives of Adam and Eve, The	B	U-I
Psycho	B	Par.

Q

*Queen's Guard, The		Fox

R

Raisin In The Sun, A	A2	Col.
Rat Race, The	B	Par.
Raymie	A1	AA
*Reptilicus		A-I
Rest Is Silence, The		For.
Return To Peyton Place		Fox
*Revolt of the Slaves		UA
Right Approach, The	B	Fox
*Ring Of Fire	A3	MGM
Ritual Of Love		For.
Rocket Attack, U. S. A.		Misc.
*Roman Spring Of Mrs. Stone, The		WB
*Romanoff and Juliet	A1	U-I
Royal Ballet, The		For.
Rue De Paris	A3	For.

S

*St. George And The 7 Curses		UA
Sanctuary	B	Fox
Santa Claus	A1	For.
Saturday Night And Sunday Morning	C	For.
Savage Eye, The	C	Misc.
Savage Innocents	A3	Par.
School For Love		For.
School for Scoundrels	A2	For.
*Scream Of Fear		Col.
*Secret Of Monte Cristo, The		MGM
Secret of the Purple Reef	A2	Fox
Secret Partner, The	A2	MGM
Secret Ways, The	A2	U-I
September Storm	B	Fox
Serengeti Shall Not Die	A1	AA
Seven Ways From Sundown	A2	U-I
Sex Kittens Go To College	B	AA
Sexpot		For.
*Shadow Of The Cat		U-I
Shadows		Misc.
*Shakedown, The	B	U-I
She Walks By Night		For.
She Was Like A Wild Chrysanthemum		For.
Sign of Zorro		Misc.
Sin and Desire		For.
Sin of Rachel Cade, The	A3	WB
*Snake Woman		UA
Sniper's Ridge	A2	Fox
*Snow White And The 3 Stooges		Fox
Solid Gold Cadillac, The—RE	A2	Col.
*Something Wild		UA
Song of Sister Maria, The	A1	For.
Song Without End	A2	Col.
Sons and Lovers	B	Fox
S. O. S. Pacific	A2	U-I
Spartacus	A3	U-I
Spessart Inn, The		For.
*Splendor In The Grass		WB
Squad Car	B	Fox
*Steel Claw, The	A2	WB
*Stop Me Before I Kill		Col.
Stop, Look and Laugh	A1	Col.
*Stop Me Before I Kill		Col.
Story of Ruth, The	A1	Fox
Strangers When We Meet	B	Col.
Stranglers of Bombay	B	Col.
Studs Lonigan	B	UA
Subterraneans, The	A3	MGM
*Summer and Smoke		Par.
Sundowners, The	A2	WB
Sun Lovers Holiday		Mis.
Sunrise at Campobello	A2	WB
Surprise Package	B	Col.
*Susan Slade		WB
Swiss Family Robinson	A1	Misc.
Sword of Sherwood Forest	A1	Col.

T

•Tammy Tells Me True		U-I
•Tartars, The		MGM
Tarzan The Magnificent	A2	Par.
Teacher And The Miracle, The		For.
Ten Who Dared	A1	Misc.
Terror Of The Tongs	B	Col.
Tess of the Storm Country	A2	Fox
They Were Ten		For.
•Thief Of Baghdad, The		MGM
Thirteen Ghosts	A1	Col.
39 Steps	A1	Fox
Three Blondes In His Life		Misc.
•Three On A Spree		UA
Three Worlds Of Gulliver	A1	Col.
Thunder In Carolina	B	Misc.
•Thunder Of Drums, A		MGM
•Time Bomb		AA
Time Machine, The	A2	MGM
Tomboy And The Champ	A1	U-I
•Too Late Blues		Par.
Tormented, The	A2	AA
Trapp Family, The	A1	Fox
Trapped In Tangiers	A2	Fox
Trials Of Oscar Wilde, The (Green Carnation, The)	C	For.
•Trouble in the Sky	A1	U-I
Tunes Of Glory	A3	For.
Twelve Hours To Kill	A1	Fox
Twelve To The Moon	A1	Col.
•Twenty Plus Two		AA
•Two Loves	B	MGM
•Two Rode Together		Col.
Two Way Stretch	A2	For.

U

Under Ten Flags	A1	Par.
•Underwater City, The		Col.
Underworld, U. S. A.	B	Col.
Unfaithfuls, The	A3	AA
Upstairs and Downstairs	A3	Fox

V

•Valiant, The		UA
Village Of The Damned, The	A2	MGM
Virgin Spring, The	A3	For.

W

Wackiest Ship In The Army, The	A1	Col.
Walk Like A Dragon	A2	Par.
Walk Tall	A1	Fox
Walking Target	A2	UA
•Warrior Empress, The		Col.
Watch Your Stern	A1	For.
Weddings and Babies		Misc.
•West Side Story		UA
•When The Clock Strikes		UA
Where The Boys Are	B	MGM
Where The Hot Wind Blows	B	MGM
White Warrior, The	A2	WB
Why Must I Die?	A3	A-I
Wicked Go To Hell, The	B	For.
•Wild In The Country		Fox
Wild One, The—RE	B	Col.
Wild Ride, The		Misc.
Wild River	B	Fox
Wild Youth		Misc.
Wings Of Chance	A1	U-I
Wizard of Baghdad, The	A1	Fox
•Wonders Of Aladdin, The		MGM
World Of Suzie Wong, The	B	Par.

Y

Young Have No Time, The	A3	For
Young Jesse James	B	Fox
Young Love		For
Young One, The	A3	Misc
Young Savages, The	A2	UA

JUNGLE CAT—NOV-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista
LAST WOMAN ON EARTH, THE—MD-71m.—(VistaScope; EC)—Anthony Carbone, Betsy Jones-Moreland—4795 (2-22-61)—mediocre science fiction for duallers.—Filmgroup
LITTLE SHOP OF HORRORS, THE—MD-70m.—Jonathan Haze, Jackie Joseph—4795 (2-22-61)—Exploitable, but overdone horror satire—Filmgroup
MA BARKER'S KILLER BROOD—MD-81m.—Lurene Tuttle—4772 (11-23-60)—Exploitale gangster meller—Filmservice Dist.
MONSTER OF PIEDRAS BLANCAS, THE—MD-72m.—John Harmon, Jeanne Carmen—4782 (1-11-61)—Horror programmor—Filmservice Dist. Corp.
MORALS SQUAD—MD-60m.—Bob O'Connell, Beverly Bennett—4775 (12-7-60)—Exploitable vice meller—Brenner
NATCHEZ TRACE—MD-80m—Zachary Scott, Marcia Henderson—4764 (10-26-60)—Okay historical action meller—Panorama
OKEFENOKEE—MD-76m.—Peter Coe, Peggy Maley—4782 (1-11-61)—Novel locale helps orogram meller—Filmservice Dist. Corp
ONE HUNDRED AND ONE DALMATIONS—CAR-80m.—(TC)—Highly entertaining Disney cartoon feature—4787 (1-25-61)—Buena Vista
PRIME TIME, THE—MD-76m.—JoAnn LeCompte, James Brooks—4760 (10-12-60)—Amateurish 'teen-age meller for lower half—Mid Continent
PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation
ROCKET ATTACK, U. S. A.—MD-68m.—Monica Davis, John McKay—4795 (2-22-61)—Lower half filler—Exploit Films
SAVAGE EYE, THE—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley
SHADOWS—D-87m.—Lelia Goldoni, Ben Carruthers—4806 (4-5-61)—Off-beat entry for art, specialty houses—Lion International
SIGN OF ZORRO, THE—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista
SUN LOVERS HOLIDAY—65m.—(CS; EC)—Siomara and Mario Benvenuiti—4776 (12-7-60)—Another nudist colony novelty—Made in Brazil—English commentary—Astor
SWISS FAMILY ROBINSON—D-126m.—(TC; Panavision)—John Mills, Dorothy McGuire—4768 (11-9-60)—High rating adventure for family trade—Buena Vista
TEN WHO DARED—MD-92m.—(TC)—Brian Keith, John Beal—4756 (9-28-60)—Good adventure yarn—Buena Vista
THREE BLONDES IN HIS LIFE—MD-84m.—Jack Mahoney, Greta Thyssen—4803 (3-22-61)—Strictly for the duallers—Cinema Associates
THUNDER IN CAROLINA—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco
WEDDINGS AND BABIES—D-81m.—Viveca Lindfors, John Myhers—4768 (11-9-60)—For art houses—Morris Engel
WILD RIDE, THE—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup
WILD YOUTH—MD-70m.—Robert Hutton, Carol Ohmart—4760 (10-12-60)—For the lower half—Cinema Associates
YOUNG ONE, THE—D-96m.—Zachary Scott, Bernie Hamilton, Key Meersman—4792 (2-8-61)—Interesting drama on sex and the south for adult audiences—Valiant

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ARGENTINE

END OF INNOCENCE—D-76m.—Elsa Daniel, Lautare Mura—4756 (9-28-60)—Okay for art and specialty spots—Titles—Kingsley Int.

ENGLISH

ANGRY SILENCE, THE—D-95m.—Richard Attenborough, Pier Angeli—4782 (1-11-61)—Well-made import on union activity—Valiant
CARRY ON, NURSE—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor
COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare
ENTERTAINER, THE—D-97m.—Sir Laurence Olivier, Brenda de Banzie—4759 (10-12-60)—Off-beat, interesting entry for art and specialty spots—Continental
FAST SET, THE—C-84m.—Agnes Laurent, Philippe Nicaud—4810 (4-19-61)—Strictly for the exploitation spots in censor-free areas—Dubbed in English—Audubon
FOR MEMBERS ONLY—NOV-87m.—(TC)—Brian Cobby, Shelley Martin—4759 (10-12-60)—Sexploitation nudist film for fast buck spots—Union
FRENCH MISTRESS, A—C-98m.—Cecil Parker, Agnes Laurent—4782 (1-11-61)—Amusing import—Films Around The World
GREEN CARNATION, THE—See the Trials of Oscar Wilde
LEAGUE OF GENTLEMEN—D-114m.—Jack Hawkins, Nigel Patrick—4799 (3-8-61)—Highly entertaining entry—Kingsley Int.
LEFT, RIGHT AND CENTER—C-95m.—Alastair Sim, Ian Carmichael, Patricia Bredin—4767 (11-9-60)—Good English satirical comedy for art, specialty spots—BCG
MAKE MINE MINK—C-99m.—Terry Thomas, Athene Seyler—4783 (1-11-61)—Mirth-making import—Continental
NEXT TO NO TIME—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America
OSCAR WILDE—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World
ROYAL BALLET, THE—BALLET-131m.—(EC)—Margot Fonteyn, Michael Somes—4760 (10-12-60)—Exquisite ballet film for art spots—Lopert
SATURDAY NIGHT AND SUNDAY MORNING—D-90m.—Albert Finney, Rachel Roberts—4807 (4-5-61)—Highly interesting import—Continental
SCHOOL FOR SCOUNDRELS—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental
TRIALS OF OSCAR WILDE, THE (GREEN CARNATION, THE)—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick
TUNES OF GLORY—106m.—(TC)—Alec Guinness, John Mills, Susannah York—4783 (1-11-61)—High rating drama for discriminating audiences—Lopert
TWO WAY STRETCH—C-87m.—Peter Sellers, Irene Handl—4796 (2-22-61)—Cute, amusing comedy—Show Corporation of America
WATCH YOUR STERN—C-88m.—Kenneth Connor, Joan Sims—4807 (4-5-61)—Cute comedy import—Magna Pictures

FILIPINO

CRY FREEDOM—MD-93m.—Pancho Magalone, Rosa Rosal—4815 (5-3-61)—Okay for program dualler, or specialized situations—Parallel

FINNISH

YOUNG LOVE—D-81m.—Peter Weckstrom, Tea Ista—4784 (1-11-61)—Interesting import for art spots—Dubbed in English—Film Representations

FRENCH

BELLES AND BALLET—Ballet-92m.—(EC)—Ballet De L'Etoile of Paris—4778 (12-21-60)—Ballet entry for art spots—Excelsior—
BIG CHIEF, THE—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental
BREATHLESS—D-89m.—Jean Seberg, Jean-Paul Belmono—4795 (2-22-61)—"New Wave" import is for adults in art spots—English titles—Films Around The World
COME DANCE WITH ME—MD-91m.—(EC)—Brigitte Bardot, Henri Videl—4772 (11-23-60)—Cute BB entry for adults, art and specialty spots—English Titles—Kingsley—Int.
DEVIL'S COMMANDMENT, THE—MD-73m.—Gianna Maria Canale, Carlo D'Angelo—4778 (12-21-60)—Horror meller passes time—Dubbed in English—RCIP
DOG, A MOUSE AND A SPUTNICK, A—C-85m.—Noel Noel, Denise Grey—4766 (11-9-60)—Fairly amusing comedy—Dubbed in English—Films Around The World
GOOD GIRLS BEWARE—MD-76m.—Antonella Lualdi, Robert Hossein—4767 (11-9-60)—Sexy French gangster meller—Dubbed in English—Fanfare
HIROSHIMA, MON AMOUR—D-88m.—Emmanuelle Riva, Elji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International
LOVE AND THE FRENCHWOMAN—COMP.-139m.—Martine Lambert, Annie Sinigalia, Martine Carol—4803 (3-22-61)—Entertaining import for art spots—Titles and narration—Kingsley-Int.
LOVE GAME, THE—D-88m.—Jean-Pierre Cassel, Genevieve Cluny—4767 (11-9-60)—Okay entry for art spots—English titles—Films Around The World
MARIE OCTOBRE—D-98m.—Danielle Darrieux, Bernard Blier—4763 (10-26-60)—Compelling import for art spots—English titles—Lopert
MODIGLIANI OF MONTPARNASSE—D-110m.—Gerard Philipe, Lilli Palmer—4806 (4-5-61)—Okay art house entry—English titles—Continental
NO MORALS—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin
OSTRICH HAS TWO EGGS, THE—C-89m.—Pierre Fresnay, Simone Renant—4767 (11-9-60)—Cute comedy for adults at art, specialty spots—English titles—Janus
PICNIC ON THE GRASS—C-91m.—(EC)—Paul Meurise, Catherine Rouvel—4783 (1-11-61)—Amusing import for art spots—Titles—Kingsley-Union
RITUAL OF LOVE—DIC-73m.—(EC)—4756 (9-28-60)—Exploitable anthropological subject for artspots—English narration—Pacemaker
RUE DE PARIS—D-90m.—Jean Gabin, Marie-Jose Nat—4792 (2-8-61)—Good entry for art, specialty spots—English titles—Lopert
SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA
SEXPOT—MD-93m.—Magali Noel Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles—Mishkin
SIN AND DESIRE—D-77m.—Francoise Arnoul, Andre LeGall—4763 (10-26-60)—Import not of art house calibre—Dubbed in English—Atlantis

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

GERMAN

CONFESS, DR. CORDA—D-101m.—Hardy Kruger, Elisabeth Mueller—4766 (11-9-60)—Well-made, suspenseful import—English titles—President

HIPPODROME—MD-96m.—(C)—Gerhard Riedmann, Margit Nunke—4803 (3-22-61)—Good circus meller—Dubbed in English—Continental

IT HAPPENED IN BROAD DAYLIGHT—D-97m.—Henix Ruhmann, Gert Frobe—4767 (11-9-60)—Absorbing crime yarn—Dubbed in English—Continental

REST IS SILENCE, THE—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Films Around The World

SHE WALKS BY NIGHT—D-85m.—Belinda Lee—4731 (8-17-60)—Adult fare for specialty spots—Dubbed in English—Woolner

SPESSART INN, THE—C-99m.—(C)—Liselotte Pulver, Carlos Thompson—4807 (4-5-61)—Entertaining import—Titles—Casino

MAGDALENA—MD-82m.—Sabina Sesselman—4776 (12-7-60)—Fair, sex-ridden case history of a girl gone wrong—Dubbed in English—Buhawk

GREEK

NEVER ON SUNDAY—C-91m.—Melina Mercouri, Jules Dassin—4763 (10-26-60)—Delightful comedy is art house winner and could surprise elsewhere—English dialogue—Lopert

IRELAND

HOME IS THE HERO—D-83m.—Arthur Kennedy, Eileen Crowe—4799 (3-8-61)—Interesting Irish drama—Show Corporation

ISRAELI

THEY WERE TEN—D-105m.—Ninette, Oded Teomi—4810 (4-19-61)—Interesting Israeli import—English titles—Schwartz-Sachson

ITALIAN

ADVENTURE, THE—D-145m.—Monica Vitti, Gabriele Ferzetti—4806 (4-5-61)—Interesting import for art spots—English titles—Janus

ANNA'S SIN—D-86m.—Ann Vita, Ben E. Johnnson—4806 (4-5-61)—Fair tale of miscegination and mystery—Dubbed in English—Atlantis

GENERAL DELLA ROVERE—D-139m.—Vittorio de Sica, Hannas Messemer—4783 (1-11-61)—Well-made import of war-time intrigue—Titles—Continental

BIG DEAL ON MADONNA STREET, THE—C-91m.—Vittorio Gassman, Rossana Rory, Toto—4778 (12-21-60)—Highly entertaining comedy import—English titles—UMPO

HEAVEN ON EARTH—D-84m.—(EC)—Barbara Florian, Charles Fawcett—4763 (10-26-60)—Interesting tour of Rome with romantic dressing—Dubbed in English—JB Film Dist.

LA DOLCE VITA—D-175m.—Marcello Mastroianni, Anouk Aimee, Anita Ekberg—4815 (5-3-61)—Unpleasant but fascinating film depicting dissolute life of modern Roman upper crust—English titles—Astor

LOVE SPECIALIST, THE—C-104m.—(TE; TC)—Diana Dors, Vittorio Gassman—4756 (9-28-60)—Light weight import can be sold in some spots on name values—Dubbed in English—Madison

MIGHTY CRUSADERS, THE—SPEC-87m.—(SC; C)—Francisco Rabal, Sylva Koscina—4799 (3-8-61)—Yet another Italian-made spectacle—Dubbed in English—Falcon

TEACHER AND THE MIRACLE, THE—88m.—Aldo Fabrizi, Eduardo Nevola—4807 (4-5-61)—Heart-touching import—Dubbed in English—President

JAPANESE

CARMEN COMES HOME—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon

PAYOFF WITH LOVE—CD-104m.—(Grandscope; EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan

SHE WAS LIKE A WILD CHRYSANTHEMUM—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon

MEXICAN

LITTLE ANGEL—D-90m.—(EC)—Maria Gracia—4783 (1-11-61)—Good entry for children, family and program—Dubbed in English—K. Gordon Murray

SANTA CLAUS—FAN-94m.—(EC)—Joseph Elias Moreno—4760 (10-12-60)—For the kiddies—Dubbed in English—K. Gordon Murray

SPANISH

SONG OF SISTER MARIA, THE—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—Dubbed in English—Citation

SWEDISH

DREAMS—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus

VIRGIN SPRING, THE—D-88m.—Max von Sydow, Birgitta Valberg—4776 (12-7-60)—Well-made, interesting but unpleasant import—English titles—Janus

U.S.S.R.

BALLAD OF A SOLDIER—MD-92m.—Vladimir Ivashev, Zhanna Prokhorenko—4795 (2-22-61)—Excellent in any language—English titles—Union

YUGOSLAVIAN

MICHAEL STROGOFF—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

For Theatre-Tested and Approved **THEATRE FORMS AND SYSTEMS** write to ***EXHIBITOR BOOK SHOP!***

Actual sample sheets of all "Plus Services" will be sent on written request.

The Shorts Parade

1958-59—1959-60 Season

(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

Columbia

TWO REEL

MUSICAL TRAVELARKS

3441	(Dec.) Wonders of Puerta Rico	G	20m. 4563

COLOR FEATURETTES

4441	(Nov.) Wonderful Gibraltar	G	18m. 4663
4442	(Mar.) Wonders of Ontario	G	17½m. 4699
	Wonderful Hong Kong	G	20m. 4799

COMEDIES

THE THREE STOOGES

3402	(Oct.) Flying Saucer Daffy	G	17m. 4539
3403	(Dec.) Oil's Well That Ends Well	F	17m. 4567
3404	(Feb.) Triple Crossed	F	17m. 4567
3405	(June) Sappy Bull Fighters	F	16m. 4652

SPECIAL

(Eastman Color)

	The Golden Fish	E	20m. 4648

ONE REEL

MAGOOS

(Technicolor)

3752	(Oct.) Love Comes To Magoo	G	6m. 4539
3753	(Nov.) Gumshoe Magoo	E	6m. 4564
3754	(Jan.) Bwana Magoo	G	6m. 4568
3755	(Mar.) Magoo's Homecoming	G	6m. 4599
3756	(Apr.) Merry Minstrel Magoo	G	6m. 4599
3757	(May) Magoo's Lodge Brother	G	6m. 4607
3758	(July) Terror Faces Magoo	G	6m. 4615

LOOPY DE LOOP COLOR CARTOONS

4701	(Nov.) Wolf Hounded	E	7m. 4664
4702	(Dec.) Little Bo Bopped	G	6m. 4676
4703	(Mar.) Tale Of A Wolf	G	7m. 4704
4704	(Apr.) Life With Loopy	G	7m. 4699
4705	(May) Creepy Time Pal	G	9m. 4799
4706	(June) Snoopy Loopy	G	6m. 4800
4707	(July) The Da Good Wolf	G	7m. 4799
5701	(Sept.) No Biz Like Shoe Biz		
5702	(Dec.) Here, Kiddie, Kiddie		

HAM AND HATTIE CARTOONS

(Technicolor)

3511	(Oct.) Spring and Saganaki	G	7m. 4540
3512	(Jan.) Picnics Are Fun	E	7m. 4564

COLOR CARTOON SPECIAL

5501	(Nov.) Polygamus Polonius		

WORLD OF SPORTS

3802	(Oct.) Rasslin' Ref'	F	9m. 4540
3803	(Dec.) Sportsmen's Paradise	G	9m. 4564
3804	(Feb.) Aquatic Carnival	F	9m. 4568
3805	(Apr.) Racquet Magic	G	9m. 4615
3806	(June) Jungle Adventure	G	10m. 4615
4801	(Sept.) Wheeling Wizards	G	9m. 4664
4802	(Nov.) Tee Marvels	G	10m. 4680
4803	(Feb.) Greatest Show On Water	F	10m. 4732
4804	(Mar.) Swinging Down The Lane	F	8m. 4704
4805	(June) Battling Big Bass	G	10m. 4800
4806	(Aug.) Holiday For Champions	F	9m. 4804
5801	(Dec.) Rasslin' Champs		

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

4421	Super Wolf	F	16m. 2740
4422	A Fool And His Honey	F	16m. 3243
4423	Hooked And Rooked	F	17m. 3292
4424	Trouble In-Laws	F	16m. 3195
4425	Blonde Atom Bomb	F	17m. 3064
4426	Heebie Gee-Gees	F	16½m. 3225
4431	Fraidy Cat	G	16m. 3218
4432	Champ Steps Out	F	17m. 3209
4433	Dizzy Yardbird	F	17m. 2830
4434	Innocently Guilty	F	16m. 3021
4435	Rootin' Tootin' Tenderfeet	F	16m. 3266
4436	Wedding Yells	G	16m. 3040
5421	One Shivery Night	G	16½m. 2897
5422	House About It	G	16½m. 2914
5423	Hold That Monkey	F	16m. 2805
5431	Waiting In The Lurch	F	15½m. 2734
5432	Radio Riot	F	16m. 2583
5433	Bride And Gloom	F	16m. 2154

THE THREE STOOGES

REISSUES

4401	Up In Daisy's Pent House	F	17m. 3472
4402	Booty And The Beast	F	17m. 3498
4403	Loose Loot	F	16m. 3525
4404	Tricky Dicks	F	16m. 3542
4405	Rip, Sew And Stitch	F	17m. 3630
4406	Bubble Trouble	F	16½m. 3630
4407	Goof On The Roof	F	16½m. 3673
4408	Spooks	G	15½m. 3706
5401	Income Tax Sappy	F	16½m. 3706
5402	Pardon My Backfire	E	16m. 3730
5403	Musty Musketeers	F	16m. 3758

SERIALS

TWO REELS

	Wild Bill Hickok	E	15EP. 170
	Captain Video	G	15EP. 3209
	Tex Granger	G	15EP. 2369
4121	Pirates Of The High Seas	F	15EP. 2964
4140	King Of The Congo		
4160	The Lost Planet	F	15EP. 3542
5120	Apache Avenger—Son Of Geronimo	G	15EP. 3410

COLOR FAVORITES CARTOONS

(Technicolor)

4601	Gerald McBoing Boing's Symphony	E	8m. 3435
4602	Animal Crackers Circus	G	7m. 198
4603	Bringing Up Mother	E	7m. 3707
4604	Glee Worms	G	7m. 2534
4605	The Tell Tale Heart	E	8m. 3631
4606	Little Match Girl	G	8m. 2534
4607	The Man On The Flying Trapeze	G	7m. 3758
4608	Rocky Road To Ruin	G	8m. 3585
4609	Pete Hothead	F	7m. 3402
4610	Lo The Poor Buffalo	G	7m. 2506
4611	Unicorn In The Garden	E	7m. 3631
4612	The Mountain Ears	G	7m. 3333
4613	Fudget's Budget	E	7m. 3773
4614	Black-Board Review	F	7m. 494
4615	Ballet Oop	E	7m. 3706

MAGOO CARTOON REISSUES

4751	Ragtime Bear	F	7m. 2740
4752	Spellbound Hound	E	7m. 2814
4753	Trouble Indemnity	G	7m. 2943
4754	Bungled Bungalo	E	7m. 3021
4755	Barefaced Flatfoot	E	7m. 3074
4756	Fuddy Duddy Buddy	E	7m. 3194
4757	Grizzly Golfer	G	7m. 3219
4758	Sloppy Jalopy	E	7m. 3235
5751	The Dog Snatcher	E	7m. 3326
5752	When Magoo Flew	E	7m. 3857
5753	Pink And Blue Blues	G	7m. 3379
5754	Magoo Makes News		

CANDID MICROPHONES

4551	Number 4, Series 6	F	10m. 3129
4552	Number 5, Series 6		
4553	Number 1, Series 1		
4554	Number 2, Series 1		
4555	Number 3, Series 1		
5551	Number 1, Series 2		
5552	Number 2, Series 2		

ANIMAL CAVALCADES

3951	Chimp-Antics	G	10½m. 3418
3952	Jungle Monarchs	F	10m. 3473
3953	Greyhound Capers	F	9m. 3585
3954	The Three Big Bears	F	7m. 3623

FILM NOVELTIES

3851	Rhapsody On Ice	G	9m. 2557
3852	A Lass In Alaska	F	10½m. 2497
3853	Aren't We All	F	10½m. 2328
3854	Magic Stone	G	10m. 1820
3855	Babies By Bannister	E	8½m. 1383
3856	Community Sing No. 1	G	10m. 2243
4851	Sitka Sue	F	11m. 2591
4852	This Is Versailles	G	10m. 3585
4853	Beyond The Frontier	G	10m. 3562
5851	Canine Crimebusters	G	10m. 3758
5852	Push Back The Edge	G	10m. 3774

THRILLS OF MUSIC

4951	Jerry Wald And Orchestra	G	10m. 3388
4952	Machito And Orchestra	G	10m. 3699
4953	Les Elgart And Orchestra	G	10m. 3499
4954	Ray McKinley and Orch.	G	9m. 3435
5951	Ray Anthony And Orch.	G	10m. 3425
5952	Shorty Sherlock And Orch.	G	10m. 3534

MGM

REISSUES
(1960-61)
ONE REEL

GOLD MEDAL REPRINT CARTOONS

In Technicolor

W-261	Pet Peeve	F	7m. 3919
W-262	Mice Follies	G	7m. 3831
W-263	Touche Pussy Cat	G	7m. 3947
W-264	Farm Of Tomorrow	G	7m. 3831
W-265	Southbound Duckling	G	7m. 3919
W-266	Neapolitan Mouse	G	7m. 3831
W-267	Pup On A Picnic	F	7m. 3947
W-268	The Flea Circus	G	7m. 3842
W-269	Downhearted Duckling	G	7m. 3973
W-270	Dixieland Droopie	E	7m. 3973
W-271	Field and Stream	G	7m. 3973
W-272	Mouse For Sale	F	7m. 3973
W-273	Cat Fishin'	F	7m. 3842
W-274	Part Time Pal	G	7m. 3900
W-275	Cat Concerto	E	7m. 3900
W-276	Dr. Jekyll and Mr. Mouse	G	7m. 3947

Paramount

TWO REEL
SPECIAL
(VistaVision; Technicolor)

	VistaVision Visits Spain	E	18m. 4532

SPECIALS
(Eastman Color)

B20-1	(July) Carnival In Quebec	E	16m. 4731
B20-2	(Aug.) Boats 'A' Poppin	E	18m. 4731

ONE REEL
CASPER CARTOONS
(Technicolor)

B18-1	(Jan.) Doing What's Fright	F	6m. 4580
B18-2	(Mar.) Down To Mirth	G	7m. 4599
B18-3	(June) Not Ghoulty	G	9m. 4631
B18-4	(July) Casper's Birthday Party	G	6m. 4652

THE CAT

C20-1	(Sept.) Top Cat	G	6m. 4800
C20-2	(Jan.) Cool Cat Blues		

HERMAN AND KATNIP

H18-4	(Oct.) Katnip's Big Day	F	7m. 4664

JEEPERS AND CREEPERS

J19-1	(Jan.) The Boss Is Always Right	G	6m. 4684
J19-2	(Mar.) Trouble Date	G	7m. 4747
J19-3	( ) Busy Buddies	G	6m. 4735
J19-4	(Sept.) Scouting For Trouble	F	6m. 4779

NOVELTOONS
(Technicolor)

P18-6	(Nov.) Out of this Whirl	G	7m. 4664
P19-1	(Feb.) Be Mice To Cats	G	6m. 4684
P19-2	( ) Monkey Doodles	G	6m. 4735
P19-3	(May) Silly Science	F	6m. 4764
P19-4	(May) Peck Your Own Home	F	6m. 4764
P19-5	(July) Counter Attack	F	6m. 4764
P19-6	(Aug.) Turning The Fables	F	6m. 4764
P19-7	(Sept.) Fine Feathered Friend	G	7m. 4779
P19-8	(Oct.) Planet Mouseola	G	7m. 4779
P20-1	(Nov.) Northern Mites	G	6m. 4800
P20-2	(Dec.) Miceniks		
P20-3	(Feb.) The Lion's Busy		

MODERN MADCAPS

M19-1	(Jan.) Mike The Masquerader	G	6m. 4684
M19-2	(Feb.) Fiddle-Faddle	G	7m. 4684
M19-3	(Mar.) From Dime to Dime	F	7m. 4727
M19-4	(April) Trigger Treat	G	7m. 4747
M19-5	(June) The Sho Must Go On	G	6m. 4764
M19-6	(July) Electronica	F	6m. 4764
M19-7	(Aug.) Shootin' Stars	G	6m. 4764
M19-8	(Sept.) Disguise The Limit	F	6m. 4764
M20-1	(Oct.) Galaxia	G	7m. 4779
M20-2	(Nov.) Bouncing Bunny	F	6m. 4799
M20-3	(Dec.) Terry The Terror		
M20-4	(Jan.) Phantom Moustacher		
M20-5	(Feb.) The Kid From Mars		

SPORTS ILLUSTRATED
(Color)

D20-1	(July) King of the Keys	G	9m. 4747
D20-2	(Sept.) The Big A	G	10m. 4779
D20-3	(Nov.) A Sport Is Born	E	10m. 4800
D20-4	(March) Ten Pin Tour		

TRAVELRAMA
(Color)

T20-1	(March) Porpoise Posse		

PARAMOUNT REISSUES

CARTOON CHAMPIONS

S20-1	Rali Rodents	G	7m. 3919
S20-2	Robin Rodenthood	G	7m. 3947
S20-3	A Bicep Built For Two	G	7m. 4002
S20-4	Mouse Trapeze	G	7m. 4051
S20-5	Fido Beta Kappa	G	6m. 3857
S20-6	No Ifs, Ands Or Butts	G	7m. 3919
S20-7	Candy Cabaret	F	7m. 3766
S20-8	Oily Bird	F	7m. 3805

20th Century-Fox

ONE REEL
CINEMASCOPE
MOVIETONE ADVENTURES
(Color)

7912	(Aug.) Impressions Of Moscow	G	9m. 4664
7001	(Jan.) State 50	G	10m. 4712
7002	(Feb.) Navy Angels	F	8m. 4711
7003	(Mar.) Sam Snead Shows You How	F	9m. 4764
7004	(Mar.) Assignment Japan	G	9m. 4779
7005	(May) Jibs and Spinnakers	G	9m. 4779
7006	(June) Assignment Philippines	G	9m. 4779
7007	( ) Exercise Little Bear	G	9m. 4779
7008	(Sept.) Sampans To Safety	E	9m. 4800
7009	(Oct.) Assignment Thialand	E	9m. 4800
7010	(Nov.) Underwater Demolition Team	G	9m. 4804
7011	(Dec.) Assignment Turkey	G	10m. 4800
7012	(Dec.) Down The Road	G	10m. 4800
7101	(Jan.) Australian Water Sports		
7102	(Feb.) Assignment Mexico		
7103	(March) Adventure In Rhythm		

TWO REEL
CINEMASCOPE SPECIALS

7971	(Oct.) Assignment South Pacific	G	17m. 4680
7972	(Nov.) Assignment New Zealand	G	15m. 4680

SPECIAL

7051	(Apr.) Her Royal Highness	G	10m. 4779
7054	(July) Tiger In The Tea	G	10m. 4779
7055	(Nov.) Call Of The Holy Land	E	18m. 4779

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5911	(Nov.) Outer Space Visitors	F	6m. 4648
5912	(Dec.) The Leaky Faucet	F	6m. 4663
5001	(Jan.) Hide And Go Sidney	F	6m. 4684
5002	(Feb.) Misunderstood Giant	F	6m. 4684
5003	(Mar.) Foofle's Picnic	F	6m. 4684
5004	(April) The Famous Ride	F	6m. 4735
5005	(May) Tusk Tusk	F	6m. 4779
5006	(June) Hearts And Glowers	F	6m. 4779
5007	(July) The Wayward Hat	F	6m. 4799
5008	(Aug.) The Litlest Bully	F	6m. 4799
5009	(Sept.) Two Ton Baby Sitter	F	6m. 4799
5010	(Oct.) Tin Pan Alley Cat	F	6m. 4799
5011	(Nov.) House of Hashimoto	G	6m. 4799
5012	(Jan.) Daniel Boone, Jr.	F	6m. 4799
5101	(Feb.) Night Life In Tokyo	G	6M
5102	(March) So-Sorry, Pussycat		

ALL PURPOSE TECHNICOLOR CARTOONS

5021	(Jan.) Thousand Smile Check-Up	F	6m. 4704
5022	(Mar.) Tiger King	G	6m. 4712
5023	(May) Mint Men	F	6m. 4768
5024	(July) Trapeze Please		
5025	(Oct.) Deep Sea Doodle	F	6m. 4799
5026	(Nov.) Stunt Men	F	6m. 4800
5121	(Jan.) Mysterious Package	G	6m. 4812
5122	(Feb.) Cat Alarm	G	6m. 4810
5123	(March) Drum Roll		

20TH CENTURY-FOX REISSUES

TERRYTOON TOPPERS

5031	How To Relax	
5032	The Helpless Hippo	
5033	Nonsense Newsreel	

Universal-International

TWO REEL
SPECIALS IN COLOR

4001	( ) The Boy Who Owned A Melephant	G	19m. 4652
4002	(Nov.) Majestic Island (CS)	G	18m. 4680
4003	(Mar.) Pacific Paradise	G	14m. 4727

ONE REEL
SPECIAL

	Twenty-Five Years Ago Today	G	17½m. 4731

COLOR PARADES (8)

4071	(Nov.) The Irish In Me	E	9m. 4664
4072	(Dec.) Honorable Myrtle	E	9m. 4676
4073	(Jan.) Fragrant Harbor	G	9m. 4676
4074	(Mar.) Hi Colorado (CS)	G	10m. 4683
4075	( ) Ageless Artistry	F	9m. 4732
4076	(June) Golden Peninsula	G	9m. 4779
4077	(July) Tahiti Nui		
4078	(Aug.) Alaskan Adventure		
4171	(Nov.) Valley Of The Mekong	G	9M
4172	(Dec.) The Lion City	G	9m. 4812
4173	(Jan.) Treasures Of Istanbul	G	9m. 4812
4174	(Feb.) Down Jamaica Way	G	9M

WALTER LANTZ COLOR CARTUNES (13)

3922	(Oct.) Romp In A Swamp	G	6m. 4652
3923	(Sept.) Space Mouse	G	6m. 4652
4011	(Nov.) Kiddie League	G	6m. 4664
4012	(Dec.) Mouse Trapped	F	6m. 4676
4013	(Jan.) Billion-Dollar Boner	G	6m. 4727
4014	(Feb.) Witty Kitty	F	6m. 4728
4015	(Mar.) Pistol Packin' Woodpecker	G	6m. 4731
4016	(Mar.) Heap Big Hepcat	G	6m. 4731
4017	(April) Ballyhooey	G	6m. 4731
4018	(May) How to Stuff A Woodpecker	F	6m. 4735
4019	(June) Bats in The Belfry	G	6m. 4768
4020	(July) Woody's Ozark Lark	G	6m. 4768
4021	(Aug.) Fished Hooked		
4022	(Sept.) Freeloading Feline	F	6m. 4768
4023	(Oct.) Hunger Strife	F	6m. 4779
4111	(Nov.) Southern Fried Hospitality	G	6m. 4812
4112	(Dec.) Fowled Up Falcon	G	6m. 4810
4113	(Jan.) Poop Deck Pirate	G	6m. 4812
4114	(Jan.) Rough And Tumble-Weed	F	6m. 4812
4115	(Feb.) Eggnapper		

UNIVERSAL-INTERNATIONAL REISSUES

WOODY WOODPECKER CARTUNES

4131	Helter Skelter	G	6m. 3894
4132	Witch Crafty	F	6m. 3926
4133	Private Eye Pooch	G	6m. 3947
4134	Bedtime Bedlam	G	6m. 3973
4135	Square Shootin' Square	G	6m. 4009
4136	Bunco Busters	G	6m. 4042

Warners

ONE REEL
BUGS BUNNY SPECIALS
(Technicolor)

7724	(Feb.) Horse Hare	G	7m. 4727
7725	(April) Person To Bunny	G	7m. 4728
7726	(June) Rabbit's Feat	F	7m. 4735
8721	Sept.) From Hare To Heir	F	6m. 4800
8722	(Dec.) Lighter Than Hare	G	7m. 4810

MERRIE MELODIES-LOONEY TUNES
(Technicolor)

7705	(Jan.) Fastest With The Mostest	F	7m. 4684
7706	(Jan.) West Of The Pecos	F	7m. 4684
7707	(Feb.) Wild, Wild World	F	7m. 4684
7708	(Mar.) Goldimouse and The Three Cats	G	6m. 4727
7709	(April) Who Scent You	G	6m. 4728
7710	(May) Hyde and Go Tweet	G	6m. 4764
7711	(June) Crockett-Doodle-Do	G	6m. 4735
7712	(June) Mouse And Garden	G	6m. 4764
7713	(July) Ready Woolen And Able	G	6m. 4764
7714	(Aug.) Mouse Follies	F	6m. 4764
8701	(Sept.) The Dixie Fryer	G	6m. 4804
8702	(Oct.) Hopalong Casualty	F	6m. 4804
8703	(Oct.) Trip For Tat	G	6m. 4800
8704	(Nov.) Doggone People	G	6m. 4799
8705	(Dec.) High Note	G	7m. 4800
8706	(Jan.) Cannery Woe	F	7m. 4810
8707	(Jan.) Zip 'n' Snort	F	7m. 4812
8708	(Feb.) Happy Daze	G	7m. 4810
8709	(Feb.) Mouse On 57th Street	G	7m. 4812
8710	(Mar.) Strangled Eggs	G	7m. 4812
8711	(Apr.) Birds Of A Father		
8712	(Apr.) D'Fightin' Ones		

SPECIAL
(CinemasScope, Technicolor)

	Israel	E	32m. 4676

WARNERS' REISSUES

BLUE RIBBON HIT PARADE CARTOONS

8301	Room And Bird	G	7m. 3080
8302	Cracked Quack	G	7m. 3357
8303	His Hare Raising Tale	F	7m. 3129
8304	Gift Wrapped	G	7m. 3243
8305	Little Beau Pepe	G	7m. 3266
8306	Tweet Tweet Tweety	G	7m. 3194
8307	Bunny Hugged	F	7m. 3056
8308	Wearing Of The Grin	G	7m. 3107
8309	Beep Beep	F	7m. 3318
8310	Rabbit Fire	E	7m. 3080
8311	Feed The Kitty	F	7m. 3235

WORLD WIDE COLOR ADVENTURE SPECIALS
TWO REEL

7001	Jungle Terror	E	20m. 2753
7002	Danger Is My Business	E	20m. 2830
7003	Snow Carnival	G	20m. 2779
8001	Enchanted Islands	G	20m. 3129
8002	The Man From New Orleans	G	19m. 2443

ONE REEL

7501	Royal Duck Short	F	10m. 2601
7502	Dare Devils On Wheels	G	10m. 2668
7503	Happy Holidays	F	9m. 2769
7504	Jungle Man Killers	E	10m. 2474
7505	Hunting The Fox	F	10m. 2725
7506	That's Bully	G	9m. 2799
8501	Riviera Days	E	10m. 2867
8502	Alpine Champions	E	10m. 2850
8503	Kings Of The Rockies	G	9m. 2754

Miscellaneous

	Berlin, Germany's Capital (Casino)	G	16m. 4711
	Black Cat, The (EC) (Continental)	E	22m. 4699
	Day Of The Painter (EC) (Kingsley-Int.)	E	15m. 4779
	Glass (TC) (Arthur)	E	8m. 4731
	How Difficult To Be An Adult (Casino)	G	14m. 4712
	The Interview (Kingsley-Int.)	E	5m. 4779
	Japan (CS, C) (Buena Vista)	E	28m. 4778
	Moonbird (C) (Harrison)	G	9m. 4699
	Patterson-Johannson Fight (UA)	E	20m. 4804
	Petra, The Red Rose City (C) (Casino)	G	11m. 4712
	Pull My Daisy (D'Antonio)	F	27m. 4778
	Rhapsody Of Steel (TC) (Jam Handy)	G	23m. 4711
	Saga Of Windwagon Smith, The (TC) (BV)	E	13m. 4808
	The Violinist (EC) (Kingsley-Int.)	E	7m. 4779

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

DRIVE-IN THEATRE EQUIPMENT

BASKET REPLACEMENTS for old type RCA junction boxes . . . replaces both baskets and mounts on top of junction box cover, easy to install. Sample and quantity price list, 65¢. BEST R/C MFG. COMPANY, 3211 St. John, Kansas City 23, Mo.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

FILM SLIDES

FILM SLIDES. Copypress. 2236 Fifth Ave., Ft. Worth 10, Texas.

NEW EQUIPMENT

REPLACEMENT MASONITE MARQUEE LETTERS for Wagner, Adler, Bevelite, Black or Red, 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

NOW 70mm PROJECTION available! Write S.O.S., 602 W. 52nd Street, New York 19.

THEATRES FOR SALE

FOR SALE TO SETTLE ESTATE: Klamath Theatre, 325 seats. Nearest competition 20 miles. Excellent family opportunity. Write KLAMATH THEATRE, Klamath, California.

THEATRES AVAILABLE. Chicago, Connecticut, Oklahoma, New Jersey. BOVILSKY, Theatre Agent, 34 Batson Street, Glasgow, Scotland.

USED EQUIPMENT

STRONG, JR., 16mm, high intensity, arc projection lamps, plus sound equipment. Five years old, A-1 condition. MIDWAY, Adrian, N. D.

STILL HAVE PLENTY—IKW Arclamps, Brenkert, Simplex, Strong, $69.50; Morelite, Forest, Ballantyne 65 amp., $49.50. Some with reflectors. Complete booth outfits, projection and sound, from $895.00. Good serviceable condition. S.O.S., 602 W. 52nd Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS, 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 317 N. Broad St., Philadelphia 7, Pa.

NOW AVAILABLE!

The New 12 Month Set of Booking Sheets for the Full Year Starting July 2, 1961

"Pocket-Size" DATE BOOK

Price: 70¢ per yearly set of sheets, without binder



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

PROJECTIONIST, 15 years experience, also booth maintenance. 26 years old. Thoroughly experienced in all types equipment. Seeking year round job only. Willing to help in any other work to be done in theatre. Married, hard working, sober and reliable. No reasonable offer turned down. **RILEY L. ESTRADA, P. O. Box 415, Tahoka, Texas. Tel: WY 8-4205.** (53)

MANAGER WANTED. Permanent position, many benefits. Call KEllogg 1-1600 or write **WALTER READE, INC., Deal Road, Oakhurst, N. Y.** (510)

MANAGER WANTED. Experienced in advertising, promotion, editing, gimmicks. Give complete details. Apply **STANLEY SQUARESKY, 718 Chestnut St., Phila. 6, Pa.** (510)

SELF-STARTING EXPLOITATION MAN, 13 years experience all phases theatre business. First run deluxe theotres in small towns and metropolitan areas. 31 years old, married, settled. **BOX A426, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

PROJECTIONIST AVAILABLE. 5 years experience in low intensity arcs and 2 years in high intensity arcs. Married. **HARVEY P. HALDER, Fonda, Iowa.** (53)

POSITION WANTED: Manager, assistant, or projection. Will relocate if offer is good. Over 25 years experience in hardtops or drive-ins. Make me an offer in writing. **WILLARD W. FRAZIER, 423½ Shawnee, Leavenworth, Kansas.** (510)

UNION PROJECTIONIST available. 23 years old, approximately 10 years experience. Married, sober, and completely reliable. Willing to work anywhere. Military obligation completed. Desires permanent work. **WILLIAM B. FITCHER, 817 Ann St., Parkersburg, W. Va.** (510)

TOP SHOWMAN, 41, with 27 years experience; Roxy, NYC, Cinerama; exploitation for film companies and theatres; booking, buying, management, drive-ins and indoor theatres. Decent salary and security wanted. Will relocate. **BOX A510, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGERS WANTED: Excellent opportunity for two (2) alert. aaressive, experienced men able handle own advertising, exploitation. DeLuxe theatres; small towns, metropolitan areas. Top progressive independent circuit. Write, giving complete resume. Replies held strictly confidential. **BOX A53, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

Address all correspondence to— ***The A-MAN Corner*** **Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa.**

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name .....

Title .....

Address .....

.....

.....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO 317 N. Broad St., Phila. 7, Pa.

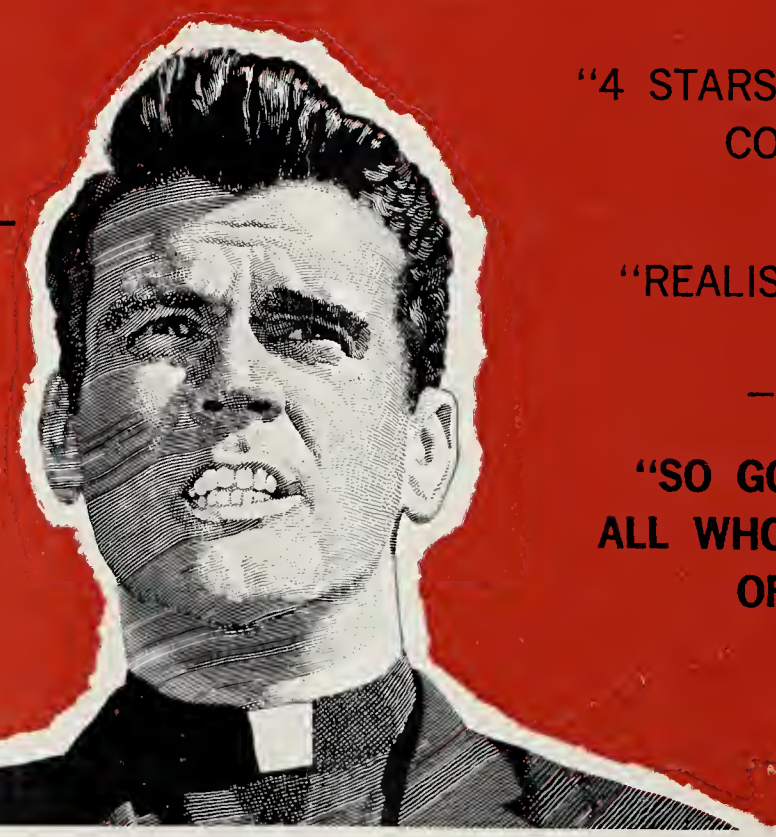
PERFORMANCE EXCEEDS PREDICTION!

Prediction:
"The Hoodlum Priest" will be one of the top grossers of the year!

Performance:

SMASH! SMASH! SMASH!
IN ALL FIRST OPENINGS!
ask 'em in:

NEW YORK — Astor; CHICAGO — Oriental; ABERDEEN — Orpheum; BELOIT — Ellis; DES MOINES — Variety, Capital Drive-In & Hollywood; DUBUQUE—Grand; FT. LAUDERDALE — Florida; FT. WAYNE — Clyde; GANESVILLE — Jeffries; HOLLYWOOD, FLA. — Florida; INDIANAPOLIS — Lafayette, Shadeland Drive-In; KANSAS CITY — Isis, Vista, Lewood, Shawnee, Hart; LA CROSSE — Hollywood; MADISON — Orpheum; MANKATO — Grand, State; MILWAUKEE — Wisconsin; MINNEAPOLIS — Lyric; MOBILE — Saenger; OMAHA — Admiral, Chief, Skyview; ROCHESTER, MINN. — Chateau; ROCKFORD — Coronado; ST. JOSEPH — Missouri; ST. LOUIS — State, Mid City; ST. PAUL — Riviera; TERRE HAUTE — Indiana; WICHITA — Orpheum;



Prediction:
"The Hoodlum Priest" will be one of the most critically acclaimed motion pictures of the year!

Performance:

SMASH! SMASH! SMASH REVIEWS COAST-TO-COAST!

"★★★★! HIGHEST RATING! POWERFULLY DRAMATIC FILM THAT WILL LINGER LONG IN ONE'S MEMORY!"
— KATE CAMERON, N. Y. Daily News

"FORCEFUL, MOVING . . . UNFORGETTABLE!"
— NEWSWEEK

"ACTION-FILLED! AUTHENTIC, POWERFUL!"
— A. H. WEILER, N. Y. Times

"A SMASHER! EXCELLENT! UNUSUAL! EXCITEMENT THROUGHOUT!"
— RICHARD L. COE, Washington Post

"4 STARS FOR 'HOODLUM PRIEST'! COMPLETELY ENGROSSING!"
— DORIS ARDEN, Chicago Sun-Times

"REALISTIC AND PACKS WALLOP! HARD-HITTING!"
— KASPER MONAHAN, Pittsburgh Press

"SO GOOD AND SO RIGHT THAT ALL WHO BEHOLD IT IN ADVANCE OF RELEASE KNOW IT WILL BE A GREAT WINNER!"
— BOB CONSIDINE, Hearst Syndicate

MURRAY-WOOD PRODUCTIONS PRESENTS **"THE HOODLUM PRIEST"** STARRING DON MURRAY · WRITTEN BY DON DEER AND JOSEPH LANDON · DIRECTED BY IRVIN KERSHNER · PRODUCED BY DON MURRAY AND WALTER WOOD

THRU UA

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MAY 17, 1961 Volume 65 Number 24

IN TWO SECTIONS • THIS IS SECTION ONE



Atlanta Censors Defeated Again

(See Page 8)

Physical Theatre— Extra Profits Dept.

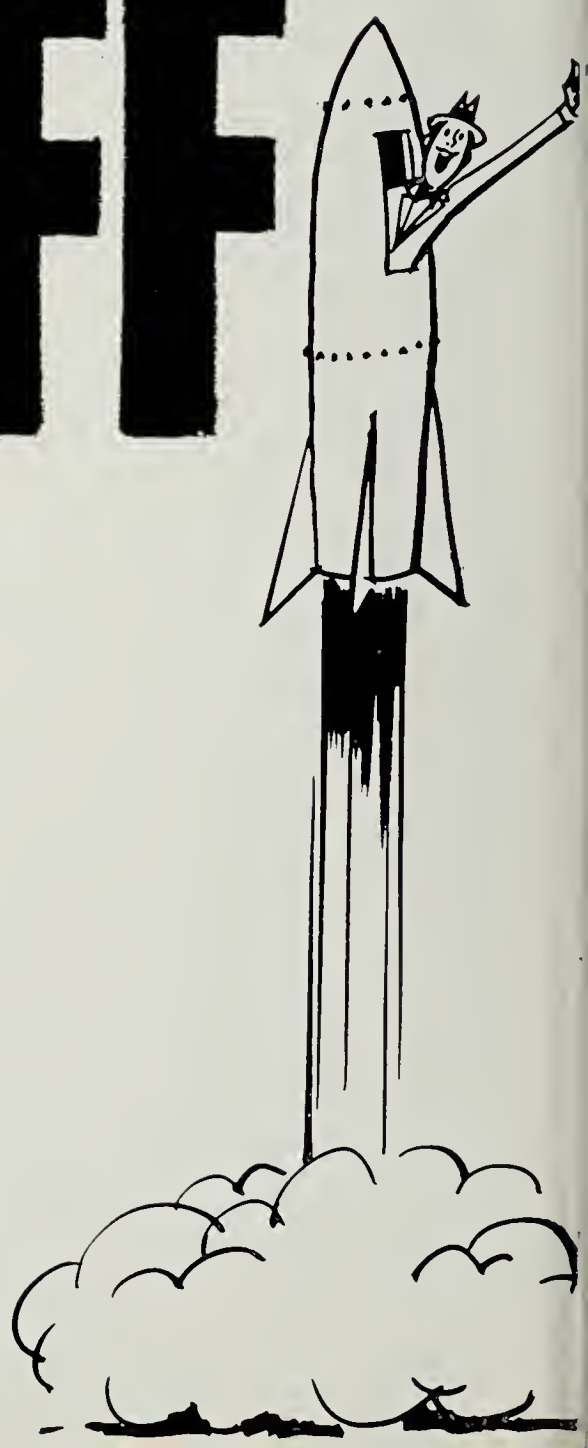
Spyros Skouras drew wide industry support this week as outside forces pressed for a change in 20th-Fox management. His contributions to the industry he serves so well were the focus of attention.

A Vote Of Confidence For Skouras . . . see editorial—page 3

20th Has The Astronaut Of The Industry!

RETURN TO PEYTON PLACE

BLASTS OFF



in Atlanta, Buffalo, Chicago,
Cleveland, Honolulu, Houston,
Kansas City, Nashville,
New York, Rochester, St. Louis...
whizzing past some of
the industry's greatest
block-busters!

43 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nanamaker, feature editor; Mel Kanecaff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 65 • No. 24

MAY 17, 1961



A VOTE OF CONFIDENCE FOR SKOURAS

MOTION PICTURE EXHIBITOR has been commenting on the industry scene for nearly half a century as honestly as we know how. We have opinions and we state them. We have probably stepped on a lot of toes through the years, but a publication that offends nobody has nothing to say. We have seen films learn to talk and a huge and vital industry emerge with something of importance to give all the world.

The story of motion pictures is primarily a story of men with vision, courage, determination, and the ability to transfer dreams into bold reality. The growth of our industry is directly attributable to these men, and their number has been few.

In all that time, no man has given more of himself to make this industry grow and prosper than Spyros P. Skouras, president of 20th Century-Fox. It is no secret that certain forces are attempting to take advantage of this company's current problems to effect a change in management. They point to the fact that production and distribution operations, according to the last company report, resulted in a loss. Most probably, these are the same persons who professed great happiness a few short years ago when the 20th-Fox report showed returns from production and distribution second to no other company in the industry.

We wish now to go on record as vigorously supporting the able 20th-Fox management team under the direction of President Skouras. We remember vividly his boundless faith and enthusiasm in this industry as he gambled his entire future on CinemaScope at a time when a bold, new idea was sorely needed by all whose lives were wrapped up in motion pictures. Theatres were closing by the hundreds. It is no overstatement to say that Skouras and 20th-Fox breathed the life back into what could have been this industry's corpse.

We remember his leadership that resulted in all the varied forces of exhibition sitting at the same table to form the American Congress of Exhibitors, an organization dedicated to the welfare of all theatremen and the entire industry.

We remember the many charitable endeavors Skouras has headed all over the world to assist not only his own industry but all of mankind. This is a rare man, indeed.

The production and distribution of motion pictures is a business like no other. Success is dependent on many factors, not all of which are controllable and not the least of which is luck. A run of ill fortune can make an appreciable dent in any company's financial report.

Well, Fox has had more than its share of ill fortune in recent months. The loss through death of production boss Buddy Adler and key executive Lew Schreiber was a hard blow. Such men are not easily or quickly replaced. Who could foresee that such films as "WAKE ME WHEN IT'S OVER" by boxoffice power Mervyn LeRoy; "THE BARBARIAN AND THE GEISHA," starring proven money-maker John Wayne and directed by John Huston; George Stevens' magnificent production of "DIARY OF ANNE FRANK"; and Fred Zinnemann's "HATFUL OF RAIN" would prove to be financially disappointing? To top it off, who could forecast the serious illness of the world's top movie personality, Elizabeth Taylor, that turned the production of "CLEOPATRA" into a nightmare?

In the face of adversity, the good bounce back. Skouras and his team are among the best and will bounce as high as their nervous stockholders will let them.

We have received at this office over the years a host of letters that indicate our high regard for Spyros Skouras is shared by all exhibition. We believe sincerely that the fate of 20th-Fox could not be in better hands.

In short, we believe in Spyros Skouras.

A CATHOLIC ACCENTUATES THE POSITIVE

READERS OF THIS PAGE are well aware that John Fitzgerald of the Catholic Our Sunday Visitor is one of our favorite columnists, and that includes the lay press as well. Writing in the issue of May 14, Fitzgerald again goes to the heart of a subject that we too have stressed more than once—the Catholic concentration on condemnation of the bad without a corresponding support of the good in film entertainment.

Taking his co-religionists to task for this failing, Fitzgerald points to heartening signs of change as Catholic schools and colleges arrange their own film festivals in which worthwhile films are being shown and discussed. Better late than never, says Fitzgerald, making the following interesting points:

"Actually there never has been any reason why schools and campuses couldn't give serious attention to the motion picture as an art form.

"This unique and revolutionary idea is being brought to our attention almost a quarter of a century late.

"The motion picture is the only art form ever given a complete papal encyclical.

"Such positive studies of the motion picture were suggested by the popes for the last 25 years and we American Catholics with our 'listing mentalities' still consider the arts not as a possible opportunity to participate in the human experience and grow as individuals into fuller and deeper personalities—but as possible occasions of sin!"

Other cogent Fitzgerald observations:

". . . if bad films can hurt us, then good films can help us . . . and isn't it more important then to see the good films than to merely not see the bad ones?"

"Perhaps a greater percentage of the evil in the world today is due not to the efforts of the bad people but more to the apathy of the good people."

"Why are we still trying to muster united fronts of Catholics whose only activity is to boycott junk? . . . Our obligation is not the avoidance of evil but the doing of good. Our best bet is not to devote ourselves to eliminating the negative (for evil is something that we will always have with us), but in accentuating the positive."

Mr. Fitzgerald has contributed as fine, fair, and constructive a piece on a difficult subject as we have ever seen. We hope his words receive the attention they deserve among his readers.

In Order to be an Opinion Maker, You've Got to Have Opinions!

NEWS CAPSULES

BROADWAY GROSSES

Holdovers Have Legs

NEW YORK—All holdover product on the Broadway first-run scene registered satisfactory business last week.

"RETURN TO PEYTON PLACE" (20th-Fox). Paramount reported the second week as $35,000.

"PARRISH" (Warners). Radio City registered $96,000 for Thursday to Sunday, with the second week climbing to $143,000. Stage show.

"ONE-EYED JACKS" (Paramount). Capitol announced the seventh week as $21,000.

"GONE WITH THE WIND" (MGM). Loew's State claimed the third week of the reissue would hit $36,000.

"EXODUS" (UA). Warner still strong with $43,000 for the 22nd roadshow week.

"SPARTACUS" (U-I). DeMille garnered $19,000 for the 32nd roadshow week.

"THE ALAMO" (UA). Victoria did $13,000 on the second week of replay.

"THE ALAMO" (UA). Astor announced $12,500 for second replay week.

"RAISIN IN THE SUN" (Columbia). Forum reported the seventh week as $14,000.

"PEPE" (Columbia). Criterion announced the 21st week would hit $16,000.

"MEIN KAMPF" (Columbia). Rivoli reported the fourth and last week would reach $13,000.

Stand Up—Be Counted

Recently, an exhibitor complained vehemently to us about certain trade practices. One would have thought that we were policemen and could stop all the unfairness with a wave of our nightstick.

We asked him why he didn't channel his complaint to the offending company, but he did not want his name mentioned. We told him that the other fellow couldn't carry his burden and that his failure to stand up and be counted was the reason for unfairness in the industry.

His complaint was that while the government made it illegal for film companies to conspire to eliminate competition, there were no such safeguards against the excesses of certain booking combines. He told us he overheard a conversation between a booking combine agent and an exchangeman. Unless the exchange would grant a $10 reduction for the combine's new account, no theatre handled by that combine would book films from that company. Our informant adds that any honest distributor will confirm the truth of the story.

Since this exhibitor's business is being affected, we can't understand why he doesn't battle to eliminate such an unfair situation. At last reports, he was still waiting for "the other fellow."

—JAY EMANUEL

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MAY 15

Warner Bros. Realigns Publicity Organization

BURBANK, CALIF.—The complete realignment of Warner Bros.' national publicity organization was announced by Richard Lederer, the company's national director of advertising and publicity, who is at the Warner Studios here for meetings with president Jack L. Warner, executive vice-president Benjamin Kalmenson, and William T. Orr, vice-president in charge of production.

Bill Hendricks, who has been studio publicity director, moves to the newly-created post of director of public relations and promotion and special assistant to Jack L. Warner. Joe Hyams, eastern publicity manager, becomes national publicity manager, reporting to Lederer. Max Bercutt, formerly assistant to executive vice-president Kalmenson, has been appointed publicity director.

Hendricks moves into his new executive post following eight and a half years as studio publicity director and more than 20 years with Warner Bros. in public relations and promotion positions. Hyams joined Warner Bros. a year ago as eastern publicity manager.

While at the studio, Kalmenson and Lederer have met with the realigned publicity staff on plans for "Parrish," "Fanny," and "Splendor in the Grass," three major productions scheduled for early national release.

Million For "Exodus"

NEW YORK—Otto Preminger's production of "Exodus" soared over the $1,000,000 mark in total boxoffice receipts at the Warner Theatre here.

UA's "Exodus," which opened the Cannes Film Festival with a gala out-of-competition showing last week, had its premiere at the Warner on Dec. 15 and has played to capacity crowds ever since.



Joseph Levine, president, Embassy Pictures, and Mrs. Levine host the American premiere of "Two Women" at New York's Sutton. With the Levines are actress Shelly Winters and Henry Levin, director of "The Wonders Of Aladdin."

FILM FAMILY ALBUM

Gold Bands

Bess Pronos, secretary to **S. J. Pappas**, executive vice-president, Alliance Theatre Circuit, Chicago, was married to **William G. Leakas**.

Obituaries

Gary Cooper, 60, the screen's most durable star, died May 13 at his Holmby Hills home in West Los Angeles. "Coop," as he was affectionately known throughout the industry, died of cancer. Cooper, the man who both publicly and privately personified the typical rough-hewn American cowboy, received world wide recognition as both an outstanding actor and individual through a long and distinguished career. He was, throughout the world, a symbol of the Old West type of American who was strong, sincere, and humble. Generations of movie-goers mourn this man who achieved greatness both on and off the screen. Cooper won Academy Awards for "Sergeant York" and "High Noon." He is survived by his wife, **Rocky**, and their daughter, **Maria**.

Edward C. Evans, 61, a motion picture exhibitor in Milford, Del., for nearly 35 years, died of a heart condition May 12 in Milford Memorial Hospital. Seven times mayor of Milford, he had left the theatre trade in recent years, operating the Western Union office in Milford, and also owned and operated a general insurance agency. During World War II, he was civilian defense director for Milford and Sussex County, scrap salvage director for the county, and in charge of rationing in the Milford area, as well as a member of the war bond sales committee. He was a past president of the Milford Rotary Club. Surviving are his wife, two sons, three sisters, and three grandchildren.

Norton Leaving NT&T

BEVERLY HILLS, CALIF.—Samuel P. Norton announced that he is resigning July 1 from his present posts with National Theatres and Television, Inc.

Norton, an attorney, will resign as president of the NT&T subsidiaries, Cinemiracle Pictures Corporation, Williamsport Cable Co., Southern CATV Systems, Inc., and National CATV Systems, Inc. During his tenure, NT&T acquired five CATV systems making it the third largest community antenna television system operators in the world.

Norton, who joined National Telefilm Associates in 1959 and shortly after became associated with NT&T when NTA became a subsidiary of NT&T, said he will disclose his new association at a later date.

The NT&T board has elected Sheldon Smerling a director of the corporation, it was announced by Eugene V. Klein, president.

In addition to his other duties as executive vice-president and chief operating officer, Smerling will also assume charge of theatre operations for the 220-theatre circuit.

Attendance Boost New Hyman Theme

All-Industry Drive Urged, Aided By Orderly Release; Time Now Ripe For Best Film Year In Past Six

NEW YORK—Plans are being made to considerably broaden the scope of the campaign for an orderly distribution of quality product all-out drive by production, distribution, and throughout the year with the inclusion of an exhibition to increase theatre attendance, and this aim will be the theme of the next orderly release schedule to be issued late in August by Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, Inc.

Accordingly, Hyman has already written to exhibitors in the United States and Canada who have endorsed orderly distribution asking that they get together with all the other exhibitors in their respective areas and formulate what they collectively think would be the best plan, locally, for a concerted drive to increase attendance.

He has also similarly written to the sales managers of all the distributors asking for their thoughts and ideas for similar drives. As for production, Hyman feels that its contribution would be the quality pictures produced and made available in an orderly fashion.

The August release schedule will cover the releases of all the distributors for the balance of 1961 and as far into 1962 as is feasible, and the industry effort to increase attendance will take the place of previous themes which have been either in the nature of specific promotional drives or special campaigns for the quality pictures available during the period covered by the schedule.

This new attendance building theme will be the most ambitious program that Hyman has undertaken in the five years in which he has spearheaded the campaign for orderly distribution, but he feels that the time is ripe and the rewards will justify the effort.

Said Hyman, "We all know that there are some who scoff at increased grosses and insist that we are blinding ourselves to the fact that these increased grosses were brought about merely because our admission prices have been increased and that attendance continues downward."

Hyman disputes this theory very intensely. He states, "I find that, whenever we have a quality picture with boxoffice potential, not only are the grosses substantially larger than even flow of quality pictures and if we can reason then that, if we are entrusted with an even flow of quality pictures and if we can come up with the proper devices and promotions, we can definitely improve over-all attendance along with over-all grosses and thus defeat this attendance bugaboo that has been facing us."

It is Hyman's hope that he can generate an enthusiastic interest in this plan and compile all of those submitted in a special section of the forthcoming Release Schedule devoted solely to it.

"This," says Hyman, "will be the theme for our orderly distribution drive in the September-through-year-end period in 1961 and can very well be a pattern for similar drives twice a year—in the April-May-June period and the September-through-year-end period. With such a compilation, all any area need do for either period is to pick out the plan it feels is most suitable locally and go do it. Our next release schedule will be issued as we enter the last four months of the year with the momentum which I have predicted will carry us to the best year in the last six, and we hope that our theme will lay the foundation for production, distribution, and exhibition to march forward together in leading our industry back to the top."

COMPO Exec Committee Meets In N.Y. May 23

NEW YORK — The COMPO executive committee will meet at 10 a.m. Tuesday, May 23, in the Emerald Room of the Astor Hotel, it was announced by Charles E. McCarthy, COMPO executive vice-president.

McCarthy said several important subjects would be on the agenda, which will be announced shortly.

MGM Acquires NTA Telestudios In N.Y.

NEW YORK—In a further move to diversify and expand its interests in the field of entertainment, Metro-Goldwyn-Mayer has acquired the NTA Telestudios in New York from National Telefilm Associates, it was announced by Joseph R. Vogel, president of MGM, and Oliver A. Unger, president and board chairman of NTA.

The acquisition will bring outstanding video tape facilities and personnel to MGM for the company's expanding television activities.

The Telestudios, located at 1481 Broadway in New York, have been engaged principally in the production of taped commercials for television and the production of independent taped programs.

George Gould, who has been president of the NTA Telestudios, will continue to head the Telestudios operation for MGM. He started the video tape company in 1957 and subsequently sold it to NTA.

"This affiliation with MGM marks the video tape industry's greatest forward stride," said Gould. "The opportunities for video tape in the future are limitless and, as part of MGM, we will continue to move rapidly into that expanding market."

Obscenity Appeal Denied

COLUMBUS, OHIO—Holding that there was no debatable constitutional issue involved, the Ohio Supreme Court dismissed an appeal of sentence by Alan S. Warth, manager of a Dayton art theatre, who was convicted of showing an "obscene" film, "The Lovers."

Warth appealed to the Appellate Court, which upheld the lower court's judgment, saying it could find no prejudicial error and that the question of obscenity was decided by a jury.

AA Dividend Okayed

HOLLYWOOD—Announcement was made by Steve Broidy, president of Allied Artists, that at a meeting of the executive committee of the board of directors, payment of the June 15 quarterly dividend of 13¾ cents per share on the company's 5½ per cent preferred stock was authorized.

Chaplin Film Rights Decided By Court

NEW YORK—A controversy over the distribution rights in the Charlie Chaplin motion picture, "The Gold Rush," which began in 1959, was ended last week. Justice Irving H. Saypol of the New York Supreme Court granted, on consent of two defendants and the default of seven others, a final decree in favor of The Roy Export Company Establishment and Lopert Films, Inc., perpetually enjoining Robert B. Fischer, Mark Redwood, Fred von Bernewitz, Earl Colvin, and Edward Saretsky, individually and as members of two unincorporated companies doing business as International Art Production Management and Film Masterpieces, together with Excellent Films, Inc., Artistic Films, Inc., Grande Theatre Corporation, and Philip Steinberg, from distributing or exhibiting either the silent or sound versions of "The Gold Rush" without the authority of either of the two plaintiffs. The decree further directed the defendants to surrender to plaintiffs all prints and negatives of the picture in defendants' possession. The Roy Export Company Establishment, of Vaduz, Liechtenstein, holds all of Chaplins rights in the picture; Lopert Films, Inc., is its exclusive licensee for distribution in the United States.

Shortly before the above action was commenced, suit was brought by the same plaintiffs against the same defendants, other than Philip Steinberg and Grande Theatre Corporation, in the U. S. District Court for the Eastern District of New York, for infringement of The Roy Export Company's copyright in the Chaplin picture, "Modern Times," of which Lopert Films, Inc. was authorized U. S. distributor. The complaint was amended to include 14 other Chaplin copyrighted films, produced from 1918 on, copyrights of which are all owned by The Roy Export Company Establishment; and final decrees were obtained by the plaintiffs enjoining the defendants in such action from distributing or exhibiting these Chaplin films.

Para. Seeks Board Change

NEW YORK—Paramount Pictures stockholders will vote June 6 at their annual meeting here on a management proposal to realign and reduce the board of directors. Eleven nominees have been named in the proxy statement, a reduction of one from the present directors. A. Conger Goodyear and John D. Hertz, present directors, are not up for reelection. The 11 nominees are Barney Balaban, Y. Frank Freeman, Stanton Griffis, Duncan G. Harris, Paul E. Manheim, Earl I. McClintock, Maurice Newton, Paul Raibourn, Edwin L. Weisl, George Weltner, and Adolph Zukor.

Action will also be taken on three stockholder proposals which management opposes. It was revealed that directors and officers received an aggregate $665,941 in 1960.

N.M. Exhibs Plan Meet

ALBUQUERQUE, N.M.—The New Mexico Theatre Owners Association, an affiliate of the Theatre Owners of America, will hold its annual convention at the Cole Hotel here on July 19 and 20, it was announced by Tom Murphy, president.

Murphy said the unit's board of directors would meet the preceding day.

Sales Activity On Exhib-Sponsored Film Stepped Up By Pathe Toppers

LOS ANGELES—Sales activity on Pathe-America's initial production, "The Deadly Companions," is being accelerated under the leadership of Budd Rogers, president and general sales manager.

Peter Dana, eastern division sales manager, completed a swing through his territory and set up a saturation booking in the Baltimore area starting July 7 where the picture will play in 31 theatres day and date, including seven important drive-ins.

Dana also has arranged through the Independent Booking Service for the picture to play in 84 situations in the Washington area. Earlier, Dana had set 110 New England theatres to open the picture July 26.

Francis Bateman, western division sales manager, recently returned from a trip through the northwest where he set several openings. Early next week, Bateman and William E. Chaikin, of Chaikin-Perrett and Associates, Pathe-America's publicity-advertising representatives, visit Kansas City to make arrangements for a 110-theatre saturation with the Great Plains Business Building Organization, comprising exploitation-minded exhibitors in the mid-west.

To bolster these saturation bookings, Pathe-America has prepared a complete set of exhibitor-aids, including theatrical teaser trailers, tv and radio trailers, tie-ups, exploitation stunts, etc. Stars Maureen O'Hara, Brian Keith, Steve Cochran and Chill Wills will make as many personal appearances as possible.

World premiere of the exhibitor-sponsored color feature produced under the Carousel Banner by Charles FitzSimons, will be held in Tucson, Ariz., June 6.

Hanft Joins Paramount

NEW YORK—Burton H. Hanft has been appointed executive assistant to Russell Holman, head of Paramount Pictures' eastern production department.

Hanft, whose new position is effective immediately, has resigned as vice-president, talent, and program administration, for the National Broadcasting Company, to join Paramount. He succeeds Bernard Donnenfeld, who was recently named executive assistant to Jack Karp, Paramount vice-president and head of the Hollywood studio.

Assisting Holman in eastern and foreign production activities, Hanft will also act as liaison between the Hollywood studio and New York. Additionally, he will perform other special services for the studio and Paramount home office departments.

Baise Shifts To Continental

NEW YORK—Paul Baise, veteran of many years with the Walter Reade organization, has shifted over to the advertising—publicity staff of Continental Distributing, Inc., it was announced by William R. O'Hare, director of advertising and publicity. Continental Distributing, Inc., is an affiliate of the Walter Reade Group.

Among Baise's new duties will be the handling of cooperative advertising campaigns for theatres throughout the country as well as exploitation and promotion.

For the past several years, Baise has been in charge of advertising, publicity, and exploitation for the Reade Theatres. He joined the Reade organization in 1948.

Europe To See Cinerama Via Three Truck Caravans

NEW YORK — Maurice Dollfus, executive vice president, Itinerama, S.A., of Paris, announced that his company will present Cinerama pictures in Europe by means of 40-truck caravans, setting up inflatable, 3,000 seat "balloon theatres" beginning this summer in Angers, France.

Itinerama, among whose owners is Europe #1, commercial radio complex, is a licensee of Cinerama, Inc. Itinerama and Cinerama will share equally in the net profits. Each caravan will cost about $500,000 to assemble and three are planned to tour Europe. By 1962, they may be touring the U.S.

The Cinerama Caravans will set up in such places as public squares in small towns.

The Itinerama concept originated five years ago with Nicholas Risini, now Cinerama's president. Estimated operating costs are about $2,000 a day. It can be assembled in about four hours, dismantled in two.

Wisc. Allied Requests More Marcus Plan Pix

MILWAUKEE — The Marcus saturation merchandising plan won high approval at the recent regional meeting of Allied Theatre Owners of Wisconsin. The members adopted a resolution advising all showmen in the Wisconsin and the Upper Michigan Peninsula areas to take full advantage of the Marcus Plan.

The plan "has proven highly successful in bringing people back into the theatres" in the region, the resolution states. It also states that attending members "urge all of the motion picture distributors to provide more feature productions for TV saturation handling."

Another resolution suggesting that National Screen Service "put more emphasis in their accessories on the word technicolor" was adopted at the meeting. Allied members also feel that the type sizes used for the word technicolor are too small for public recognition. The resolution also criticized the size type used for the production title on their 40 x 60 posters.

The 100 exhibitors and distributors present also honored F. J. McWilliams with a testimonial luncheon. McWilliams, first president of Wisconsin Allied and a current board member, was given a plaque by Edward Johnson, president, for 54 years of outstanding service to the industry. McWilliams, 87, presently operates theatres in Portage, Wisc.

Brooks Rejoins 20th-Fox

NEW YORK—Dick Brooks will rejoin 20th Fox effective May 22 as the film company's metropolitan press representative, it was announced by Edward E. Sullivan, publicity director.

Brooks, who first entered the motion picture industry several years ago with 20th's exploitation and publicity departments, is resigning his position as national press liaison for Embassy Pictures Corp.

"Blind Bidding" Charge Hits Two New UA Pix

SAN FRANCISCO—United Artists was accused of indulging in "blind bidding" in connection with two films, "Pocketful Of Miracles" and "One, Two, Three," offered for the prime Christmas playing time although prints are not now available for screening.

The Northern California Theatre Owners Association passed a resolution urging their fellow exhibitors to refuse to bid on any pictures prior to screening availability and dispatched a copy of the resolution to Theatre Owners Of America with a request for national support.

The resolution stated: "It is impossible for the exhibitors who have received these applications or for any other exhibitor, to make an intelligent bid for the picture in the absence of their being available for screening prior to making of the bid. It is our understanding that every exhibitor entering into negotiations for a picture is entitled to the opportunity of viewing same in advance of bidding or otherwise negotiating for its license. A requirement that bids be made upon a picture prior to its availability for screening is both unethical, impracticable, and in violation of the law, particularly when the picture itself will not be available for more than nine months subsequent to the date on which the bids are asked."

Theatres were canvassed by letters from UA advising the two films will not be available "until on or about Dec. 27, 1961" and added "there is no screening print available . . . and we will not be able to hold up bids until such a time as the picture is screened."

U-I Promotes Sales Execs

NEW YORK—A series of promotions from within the ranks in the Universal domestic sales organization was announced by Henry H. "Hi" Martin, vice-president and general sales manager, following the resignation of Theodore Raisch as branch manager in San Francisco.

William D. "Bill" Kelly, Jr., has been promoted from his present post of sales manager in Kansas City to branch manager in San Francisco. Edward C. Elder, sales manager in Dallas, is being promoted to the post in Kansas City previously held by Kelly. George Byrd, another sales manager in Dallas, will assume Elder's duties immediately. Dean Goldman, presently a booker in Dallas, will be promoted to the post of salesman effective immediately.

Kelly had been sales manager in Kansas City since February, 1959. Two years prior to that, he had resigned as branch manager in Atlanta to enter his own business following promotions which had taken him from student salesman when he joined the Company in 1948 to the Atlanta branch manager post.

New U-I-Hunter Pact

HOLLYWOOD—Universal Pictures Company and Ross Hunter Productions, Inc., have signed a four-year co-production contract, it has been announced by Edward Muhl, Universal vice-president in charge of production, and by Ross Hunter.

The new pact is in addition to Hunter's personal contract with Universal, which has been adjusted on considerably improved terms. Ross Hunter Productions, Inc., plans an annual multi-million dollar program of four outstanding feature pictures which Hunter's company will produce with Universal.

"THIS SHOULD CLEAN UP... excellent and dynamic...a magnificent and potent dramatic film...it's an Academy Award meriting performance by Salome Jens..."

—MOTION PICTURE EXHIBITOR



ANGEL BABY



The NEW YORK Scene

By Mel Konecoff

MOREY "RAZZ" GOLDSTEIN sez: "El Cid" will be released in five cities just before Christmas on a roadshow basis.

Charlton Heston sez: "El Cid" took eight months of blood, sweat, and tears to make in Spain. The rest is up to the technical people in Hollywood. He's got a participating deal, and if he's not involved in a picture he'll go out and sell the film, cooperating with Allied Artists in every way possible. The negative cost of the film comes to about seven and a half million dollars. He likes making a picture abroad because he can travel and get paid for it. There is no benefit taxation-wise as far as he's concerned. He has not been bitten by the producer or director bug, preferring to remain an actor, and he'd like to do a picture one of these days in modern dress. He will represent the State Department at the Berlin Film Festival in June. By the way, he admitted that the chariot race in "Ben-Hur" was fixed.

(Aside to "Razz" Goldstein: Your thought for a weekly luncheon is great, but please—not at the 21 Club.)

CARL FOREMAN sez: He loves Greece, its people, and its government, since they were so wonderful with their assistance for "The Guns of Navarone" which is breaking all kinds of records in its first engagements in England. He owes Columbia four or five more pictures, and his next for them may be "The Victors," which he will write, direct, and produce. He will also write the script on "The Forty Days of Musa Dagh" for MGM in the near future. He celebrated his ninth year of picture-making abroad but way return to make one here one of these days, depending on the subject matter.

Jonas Rosenfield sez: We have an intensive campaign planned for "The Guns of Navarone" that will cover all phases of promotion and all audience segments. Special emphasis is being given at the moment to interesting women in the film via tie-ups with 51 department stores throughout the country and with the fashion magazine, Mademoiselle. A special blue color is being plugged in fashions and accessories known as "Navarone Blue," and it could be a big item this summer according to manufacturer concensus.

Bob Ferguson sez: Millions of people will see "Navarone" windows, in-store displays, and mentions and fotos in magazines. Columbia is spending at least $100,000 on just this phase of the film's promotion with large amounts being spent by stores, manufacturers, etc. The department store tie-up has been used too infrequently in the past.

* * *

MIKE HUTNER sez: "David And Goliath" is most eagerly awaited by exhibitors everywhere following a trip he and "Razz" Goldstein took on behalf of the film which Allied Artists is distributing. His company, Beaver-Champion, has spent $150,000 on an advertising and publicity campaign with special emphasis on a giant, colorful, and useful pressbook with loads of gimmicks and selling angles. Radio, TV, posters, coloring contests, records, comic books, trailers, a special short for television, a department store magazine, banners, a money kit of ideas, a limerick contest, and other gems are featured in the lavish presentation. The first date of the film is May 24 at the Allen, Cleveland.

"Razz" Goldstein sez: Mike Hutner is a great press agent.

Jim Mulvey sez: The Los Angeles Dodgers is a great ball club. Also watch for Beaver-Champion to come through with "Uncle Was A Vampire," "The Mask," and "Constantine The Great."

* * *

BOB RADNITZ sez: "Dog of Flanders" was so wonderfully received that I decided to make "Misty" in another attempt to tell a good story that would be well received by everyone. It's the story of a pair of youngsters who want to own a pony and of a drive to round up wild horses on some islands off the cost of Virginia. He thought that this was in keeping with the theory that the audience should also work with mind and emotion while watching a film on screen. It's a form of audience participation. He's happy with the release date of "Misty" which will be in July by Fox, and this one cost about $700,000 compared to $300,000 for "Flanders." The latter was made without studio overhead which accounts for the lower figure. Incidentally, he doesn't think of his pictures as strictly "kids pictures" because they're more mature than some of the so-called adult pictures. He did so well that MGM signed him to a producer's contract for five years, and the first one he expects to do there will be "The Voyage of the Beagle" by Charles Darwin. He doesn't feel that the cries for censorship and clean films is a call by the lunatic fringe, but that rather it is a grass roots movement whose group aid can be invaluable in film support. The reason he went to MGM was that he had a disagreement with Fox about the type of films that he could make. MGM has agreed to let him assist in the selling of "Misty." Incidentally, he makes pictures to please himself which is maybe why so many youngsters like same, he thought.

* * *

CHARLES WICK sez: As producer of "Snow White And The Three Stooges," the people at Fox, which is releasing, have told him that they are very happy with the picture and that they are looking forward to grosses of 20 to 25 millions world-wide, especially since it can be released time and time again. It cost $3,500,000 and it's all on the screen. As a father of five, Wick can unqualifiedly recommend it as a family picture. We're sure he said something about most so-called family pictures having a great deal for nobody rather than something for everybody, but this did not apply to his funfest. He's been told that his film abound in tears, laughter, and excitement which should make this a big one. It is being projected at a multi-age group. The industry these days depends too much on stars.

Moe Howard and Associate Stooges sez: One of the reasons why the Three Stooges have been successful is because they concentrate on the upsetting of dignity. He claims to have never missed with a pie.

Ralph Evinrude sez: Nothing. Also nothing about a boat motor.

Trader Vic sez: Sinning is thinning.

Atlanta Censors Reel From Second Defeat

ATLANTA—Fulton Superior Court Judge Luther Alverson enjoined the City of Atlanta from interfering with the showing of a controversial movie, Continental's "Room at the Top."

It was the second time within a week that Judge Alverson had ordered the city to allow the local showing of a picture banned by the censor. Last week, Judge Alverson ruled the city's censorship laws are unconstitutional and ordered the city not to interfere with the showing of "Never On Sunday."

In a court order, he said the ruling in the "Room at the Top" case is controlled by his decision of last week. Judge Alverson also overruled general demurrers filed by the city. Associate City Attorney Edwin L. Sterne was not available for comment. He had not said whether the city plans to appeal the earlier ruling.

Judge Alverson has explained that his ruling applies only to the movies in question. If the rulings are not appealed, a declaratory judgement which was sought in both suits might entirely wipe out the city's censorship law, officials have said.

Maurice Maloof, who brought the suit for Continental on the "Room at the Top" case had petitioned for $20,000 damages. However, the damages request was withdrawn because of the peculiarities of Georgia law.

Leve Leaves NT & T

BEVERLY HILLS, CALIF.—M. Spencer Leve will complete a long career in theatre circuit management when he retires on May 31 as vice-president of National Theatres and Television, Inc.

N T & T's president, Eugene V. Klein, announcing with regret the retirement of Leve under a company annuity program, noted that Leve's long span of service had coincided with the spectacular rise of motion pictures in the American way of life.

Klein said, "I know that our entire organization joins me in thanking Spencer Leve for his contribution to the company. He has well earned his retirement, and our best wishes go with him as he embarks on a travel program."

Leve has served N T & T and its predecessors since 1920, advancing to his present positions in 1958. As vice-president of N T & T and as president of the subsidiary, Fox West Coast Theatres Corporation, he has been both the general and operating manager of the circuit's 220 theatres.

Leve and his wife Helen make their home in San Fernando Valley, and have three grown children and two grandchildren.

AIP Appoints Execs

NEW YORK—William G. Reich, vice-president in charge of foreign distribution for American International Pictures Export Corporation, left for Italy and France to discuss co-production deals. Before he left, he announced the appointments of Louis A. Lagalante as controller for American International Export Corporation, and Mort Golden as head of the print and accessories department for AIEC.

At the same time, Milton Moritz, director of advertising and publicity for American International Pictures, announced the appointment of Joseph Perry to the eastern publicity department under Ruth Pologe.

Lagalante will continue as head of the accounting department for the foreign distribution set-up.

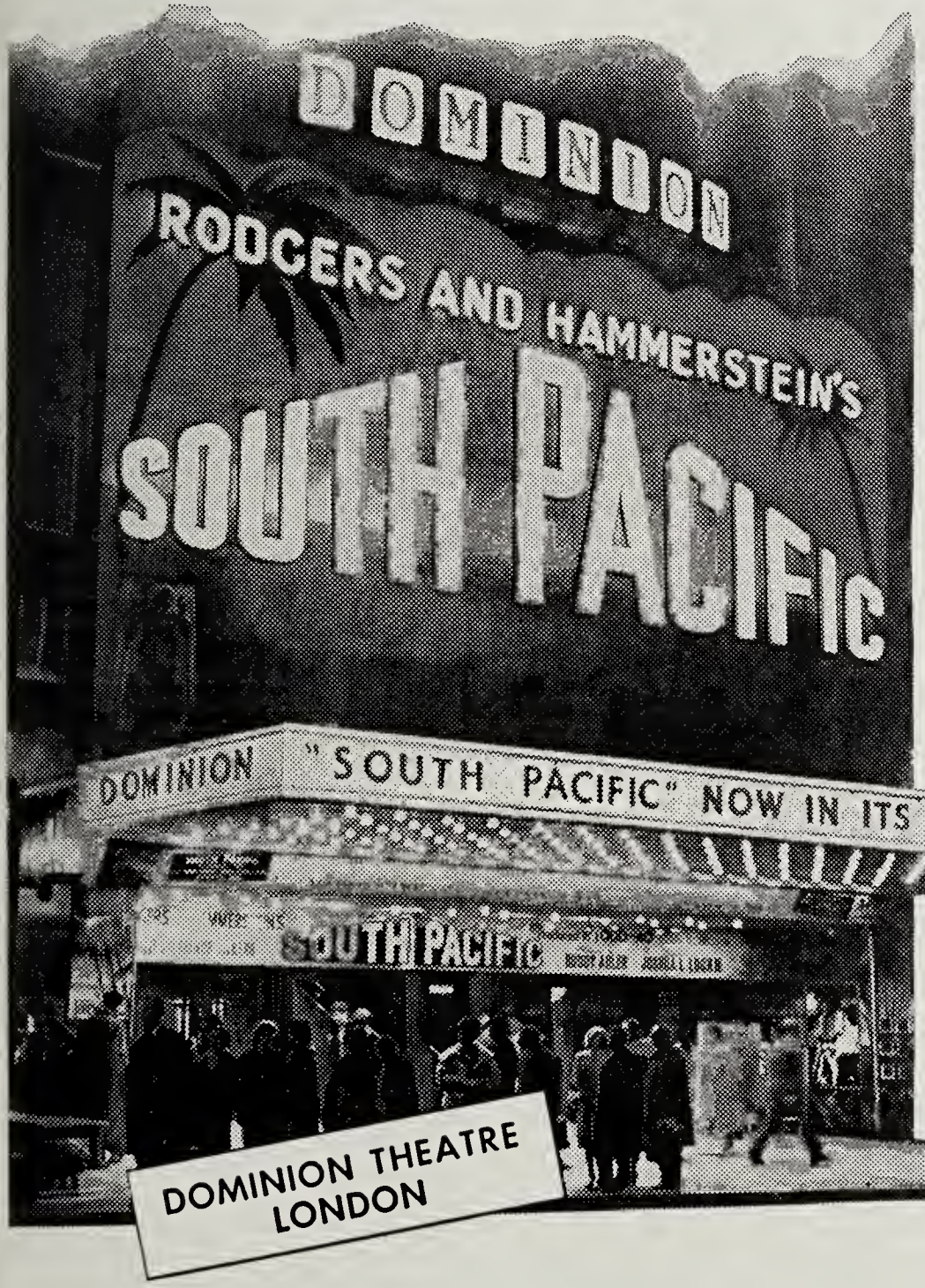
RODGERS & HAMMERSTEIN'S



SOUTH PACIFIC

IN TODD-AO

ESTABLISHES WORLD RECORD!



No other picture has ever played this long in one theatre

4th HISTORY MAKING YEAR!...

...and still going strong!

History-making engagements currently playing in AUSTRALIA!

MAYFAIR..SYDNEY..124th WEEK • ESQUIRE..MELBOURNE..118th WEEK

ST. JAMES..BRISBANE..48th WEEK • PLAZA..ADELAIDE..77th WEEK • PLAZA..PERTH..26th WEEK



CANADIAN Highlights

By Harry Allen, Jr.

A BRIGHT SPOT in earnings of a theatre company is shown in the annual report of the United Amusement Corp., Ltd., an associated company of Famous Players Canadian Corp. It reported that its earnings rose 79 per cent in 1960, reaching $466,697 or $1.44 per share. W. G. Lester, president, says negotiations have been completed for the twin-theatre project—two theatres with a common foyer— at the Dorval Gardens Shopping Centre, on the outskirts of Montreal. Opening dates for the theatres, to seat 650 and 750 persons, has been set for September this year. Cost may reach $650,000.

PASSING of P. W. Mahon, 83, veteran Western Canada showman who died recently, was noted by the Prince Albert Daily Herald with long news stories and an editorial, "A Heavy Loss to the City." The stories called him the city's foremost citizen. Mahon was elected his home city's citizen of the year in 1959. For many years he was a partner with Famous Players in the operation of the Strand and Orpheum and the Pines Drive-In in Prince Albert. Always active in industry affairs, he was elected the second president of the Saskatchewan Motion Picture Exhibitors Association and held that office for three terms until voluntarily relinquishing it. He was elected to the permanent position of honorary president of that body in 1951, and it was while he was on the executive of the SMPEA that he helped found the National Committee of Motion Picture Exhibitors Associations of Canada. He was a member of Canadian Picture Pioneers.

A LETTER WRITER of the Toronto Star took issue with the Ontario censor even before the censor chief, O. J. Silverthorne, snipped at the industry. The Toronto fan, Vernon Chapman, said he was "increasingly appalled at the arbitrary, inconsistent and ruthless scissoring" of the board. He complained particularly at the treatment doled out to the French film, "The Lovers." He described the work of the censors as "butchery." He said the censors see "sex as something ugly."

THE 12-YEAR-OLD radio show, "Music From the Films," was paid tribute in the Toronto Star column of Nathan Cohen. The program is prepared by Gerald Pratley, whose voice is familiar to the listeners of the Canadian Broadcasting Corp. Trans-Canada network, and whose face is familiar to movie composers in Hollwood, Ottawa, and London, and critics at Cannes, Vancouver, and Venice. Pratley, whose program deals with the music from the films, also includes interviews with the composers of film music. His first was the David Raskin score for "David and Bathsheba." Twelve years later he began a series about the career and achievements of Alfred Newman. At one time, Pratley had to draw on the excerpts from scores available in the CBC record library, and relied on his knowledge of movie history to write the accompanying program comments. Now he can count on the willing cooperation of the leading studios and independent producers in the United States and England to supply him with scores from the sound tracks, and often with exclusive talks by the composers about their work. He supplements this data through personal visits. The interviews not only enable the radio audience to learn about the specific problems in scoring a movie, but to find out the general relationship of music to movies, a subject that has been often neglected.

TWO SMALL THEATRES, perhaps with 150 20-inch seats in each, will be opened for 16 mm. exhibition of the second floor of the newly-built Yonge Street Arcade in Toronto by Principal Investments. They will be under the supervision of Marvin Fremes, who has responsibility for the company's three present situations, all of which are 35mm. The theatres, which will have a common projection booth, are to be arranged like an "L" and have a common lobby. The name is to be chosen through a prize contest among employees of the Principal Investments. The theatres will be reached by escalators and elevators.

Friends Launch Lewis On Producer Career

NEW YORK—Roger Lewis, formerly advertising, publicity, and exploitation director of United Artists, was officially launched on his new career as an independent producer at a luncheon in his honor at the Harvard Club given by the MPAA Advertising and Publicity Directors Committee.

Among those who participated in the festivities and extended to Roger individual advice and counsel on how to be a successful producer were Martin Davis, chairman; Robert Ferguson, co-chairman, with Phil Gerard of the luncheon committee; Silas Seadler; Charles Levy with a special Walt Disney "talent selector"; Fred Goldberg, who succeeded Roger Lewis at United Artists; and David A. Lipton, who welcomed Roger on behalf of the west coast producers.

A telegram from Eric Johnston extending best wishes to Roger was read. A full representation from all the MPAA member companies turned out to honor Lewis.

Those present were Lars McSorley and Jack Schachtel (from Allied Artists); Charles Levy, Bob Dorfman, and Frank Petraglia (from Buena Vista); Jonas Rosenfield, Robert Ferguson, and Ira Tulipan (from Columbia); Dan Terrell and Silas Seadler (from MGM); Martin Davis, Joseph Friedman, and Joseph Gould (from Paramount); Rodney Bush (from 20th Century-Fox); David A. Lipton, Phil Gerard, and Jeff Livingston (from Universal); Fred Goldberg, David Chasman, Gabe Sumner, Mort Nathanson, and Al Fisher (from Allied Artists); Max Stein (from Warner Bros.); and Gordon White and Taylor Mills (from MPAA).

Safron Sells "Navarone"

NEW YORK—Jerome Safron, circuit sales executive of Columbia Pictures, has been appointed national sales coordinator for Carl Foreman's "The Guns of Navarone," it was announced by Rube Jackter, Columbia vice-president and general sales manager.

As national sales coordinator, Safron will work closely with Jackter and with Milt Goodman, assistant general sales manager.

U-I, WB Sign Pact With Publicists' Union

NEW YORK—Universal Pictures Company, Inc., and Warner Bros. Pictures Distributing Corp. are the latest film companies to sign a contract with Publicists Local 872, I.A.T.S.E., both for the first time, covering the entire country, it was announced by Harry J. Rice, president of Local 872.

Under terms of the new agreement, all field exploiteers paid out of the New York offices of Universal and Warner Bros. are now members of the Publicists Association, Local 872, I.A.T.S.E.

The contracts call for a five day work week, an increase in salary for exploiteers, and a contribution to a pension fund. This is the first time that the exploiteers have come under a pension fund clause.

Rice said that the contracts recognizing Publicists Local 872, I.A.T.S.E., as sole collective bargaining agent for all employees hired as exploiteers, would be in effect for two years.

Contracts are presently also in effect with 20th-Century Fox Film Corp., Columbia Pictures Corp., R.K.O. Theatres, and Paramount Pictures Corp.

Rice stated that negotiations are presently under way with the remaining major film companies and tv and radio networks.

MPI Offers Stock

NEW YORK—Motion Picture Investors, Inc., is making a public offering of 200,000 shares of common stock at a price of $10.75 a share to raise $2,000,000, after expenses, to underwrite further financing of film production, acquisitions of theatrical reissues, and purchase of production-distribution company securities.

Prior to April 13, MPI reportedly had sold 28,928 shares at this price.

MPI officers and directors, as of last Dec. 31, held an aggregate of 3,317½ shares, or eight per cent.

According to the third annual report, as of March 31, 1961, MPI assets totaled $577,379.39 and liabilities were $136,344.99. Net loss in year ended last March 31, 1961, was $16,-487.69, including capital stock insurance loss of $14,039.39. Net realized gain on investments was $29,318.68.

MPI has acquired and supervised theatrical reissue of three Allied Artists films for a 27-month period and is said to be negotiating with AA and other companies for other films to handle in this manner. By investment of $150,000, MPI was also partially responsible for the financing of Pathe-America's new film, "The Deadly Companions," which will be released next month.

Burnett Heads SW Zone

ALBANY—Martin C. Burnett has been assigned as district manager of Stanley Warner Theatres in Albany, Troy, and Utica by Charles A. Smakwitz, zone manager for the states of New York and New Jersey. He will replace Alfred Swett who has been transferred to Lynn, Mass., in charge of several theatres in that area.

Burnett will make his headquarters at the Strand, Albany, and will manage that theatre as well as have supervision of the Ritz, Madison, and Delaware, Albany; Troy, Troy; and Stanley and Avon, Utica.

Burnett has had considerable experience in theatre operation, most recent of which was as southern district manager for Loew's Theatres in Atlanta.



You never know . . .

Great pictures are "being there *right.*" *Right time—with right equipment*—with the *right* film! Chance . . . plus skill . . . plus planning!

That's why it's "Load with Eastman Film—always!" Then you're ready, good weather or no.

For black-and-white: The new Eastman Double-X Film. Three times the speed of Plus-X Film; fine-grain characteristics; superior resolution! Plus the advice and cooperation of the Eastman Technical Service for Motion Picture Film.

For more information, write Motion Picture Film Dept.,

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division, 342 Madison Avenue, New York 17, N. Y.
Midwest Division, 130 East Randolph Drive, Chicago 1, Ill.
West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, Calif.

Or—for the purchase of film: **W. J. German, Inc.,** Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.



LONDON Observations

by Jock MacGregor

WARDOUR STREET has become deserted. The industry has split in two. One group has made for Cannes and the film festival. The other is off to Torquay in the West Country for the Cinema Exhibitors Association convention. I have gone with the exhibitors, and I do not think I am missing a thing. We could indeed be in the south of France for the Imperial, the conference hotel, is in the best continental tradition and is unrivalled in this country. Even though a biting wind keeps delegates away from the swimming pool, a detachment of the UNO Fleet rides at anchor in the bay below—it is not true that they are here to collect a bad debt from a distributor of continental films—and thousands of gaily colored lights by night add to the illusion that this is more a festival than a convention.

The atmosphere is not exactly conducive for work, and under the circumstances this does not really matter. With the box office booming, exhibitors are in a celebratory mood—there are more attending than for many years—and there is little troubling them. Indeed, not many seem particularly worried about the future supply of films for the National Circuit which is to be the subject of a dinner to be held in London by John Davis next month, and are not unduly surprised that after years of almost exclusive trading with Rank, Paramount is switching such pictures as "One Eyed Jacks" and "On The Double" to ABC.

The unique feature about this year's convention is that the CEA has chosen for its president Sydney K. Lewis, PRO for Associated British. It is rare indeed for a circuit man to be elected for the body represents both circuits and independents. Syd has, in fact, served before, and his election is in recognition of the wonderful work he has performed for the industry as a whole, particularly in the battle to obtain Sunday opening.

Associated British have backed Syd, who in private is known to quite a few as the Bishop, to the hilt, and made every effort to give his conference an added lustre. On Sunday, Macgregor Scott of AB Pathe hosted a lunch for the officers and a selected few, and it was a particularly happy occasion. Cause of considerable merriment was the fact that Mac, Peter Myott, the leading independent exhibitor in the west, and myself had many years ago all attended the same school in Torquay—indeed it was those after school trips with Peter to the projection booth at the Electric which his father ran that gave me my first taste for the movies.

Associated British Cinemas ran a magnificient supper dance and it was obviously a very proud Bill Cartlidge as assistant managing director who welcomed the guests and paid tribute to his man's distinguished contribution to the industry. Jim Carreras joined the tributing by sending the Lulubelle Starlets from "Weekend with Lulu" to present gifts to all the ladies. A tombola for which the gifts were collected by ABC managers throughout the country as their tribute to Syd rounded out the evening.

Anglo Amalgamated world premiered "Dentist on the Job" and staged a supper dance at the Imperial. With Nat Cohen in Cannes, Stuart Levy did the honors. Walls Ice Cream put on the Sunday night get together dance, Lyons Maid provided coffee and ices at all hours in La Gala, and Harry Adley was ever on duty with the popular Harry's Bar where everything but Pearl, Dean, and Younger business was discussed. The Presbury boys went around handing out hangover cures in the form of Alka-Seltzers.

Distributors were there in force. There was no doubt that Rank had "Very Important Person" running at the Electric. Everywhere one looked there were posters, gimmicks, and stunts tying in the VIP title. Fred Thomas arrived by helicopter to be greeted by the Mayor, and all but fell out of the plane as the TV cameramen covered the scene. Ford placed new cars with top hatted, tail coated drivers at our disposal to ride around as VIPs, and I must admit that after all the loot delivered at regular intervals to our hotel bedrooms I was a trifle disappointed when I discovered that the pale yellow convertible was not for keeps. I had to settle for a VIP wallet.

The business sessions—oh, yes, the delegates as well as the salesmen and trade press did some work—were brisk, straight-forward and unheated. The CEA's general council met in open. There was an open forum when the rank and file members were encouraged to air their views, and the Daily Express' David Lewin spoke on film criticism and film news.

It was a good if not a particularly constructive convention. It provided for an admirable get together and an exchange of views. I do not recall a convention at which quite so much tribute was paid to the president. Sydney Lewis was most deeply moved by the sentiment shown by his employers and all present. The Bishop will unquestionably treasure forever the memories of Torquay.

"Archie" For Markley Plan

NEW YORK—United Artists' "The Last Time I Saw Archie" has been selected as a special project picture under the Sid Markley Plan, it was announced by James R. Velde, UA's vice-president in charge of domestic sales.

"The Last Time I Saw Archie" is set for June release with saturation bookings covering Texas, Louisiana, Mississippi, Florida, Georgia, North Carolina, and South Carolina.

Theatre circuits participating in the special handling of the film are Interstate, Paramount Gulf, Florida States, Wilby-Kincy and Kincy Theatres.

RKO Shifts Managers

NEW YORK—Thomas J. Crehan, assistant to Harry Mandel, president of RKO Theatres, announced the promotion of Leonard Steinmetz from assistant manager, RKO Fordham, to manager, RKO Proctor, Mount Vernon. He also announced the following managerial changes: James Fitzgerald, from RKO Proctor's, Mount Vernon, to RKO Proctor, New Rochell; Richard Clark, from RKO Proctor's, New Rochelle, to RKO Proctor's, Yonkers; John Thomas, from RKO Alden, Jamaica, Long Island, to RKO Hamilton, Manhattan; and Warren Rodenbach, from RKO Hamilton to RKO Alden.

All Divisions Of UA Profitable During 1960

NEW YORK—Robert S. Benjamin, chairman, and Arthur B. Krim, president, United Artists, announced to stockholders that all divisions of the company were successful in 1960.

Ziv-UA and UAA television subsidiaries and Lopert Films division showed profits for the year.

Gross income for UA Records was more than doubled.

UA's net income for 1960 was $4,295,000 or $2.58 a share as previously reported. This compares with a 1959 net of $4,111,000 or $2.47 per share.

Krim stated, "Once again UA has the greatest inventory of motion pictures for theatrical release in its history."

It was said that no options were granted or exercised during the year, but that all granted are optionable during 1961, terminating in 1967.

At the annual stockholders meeting here on June 13, 12 directors will be elected. Nominees are Benjamin, Seward I. Benjamin, Robert F. Blumofe, Robert W. Dowling, Joseph Ende, Leon Goldberg, Herbert L. Golden, William U. Heineman, Krim, Seymour M. Peyser, Arnold M. Picker, and Max E. Youngstein.

The proxy statement revealed that officers and directors received aggregate compensation of $518,375 during 1960.

Toll-TV For Rich—Harling

NEW YORK—In an address to the New York Film Board of Trade in its Paramount Building offices, Philip F. Harling, chairman, Joint Committee Against Toll TV, described pay tv as a rich man's not a poor man's form of entertainment.

He exemplified this by claiming, "In Hartford, the subscribers would pay an initial $10 to get his decoder; and then 75 cents per week as a sort of a service charge. The cost for seeing movies would be from 75 cents to $1.50 each. All told, the total minimum cost would be $179 per year, with a subscriber, if he watched two shows a night every night of the year, paying close to $1,000. How long do you think the average American, who already paid several hundred dollars for a TV set, is going to stand for such a fee, particularly when all he will get is mediocre programming most of the time."

Harling repeated statements that he had made before about toll tv, questioning its legality and declaring that it could offer the public no more than free tv.

Veteran Del. Exhib Retires

WILMINGTON, DEL.—after 45 years on the local theatrical scene and 61 years in the theatre industry, Earle G. Finney, manager, Stanley Warner's Ritz, has retired and with Mrs. Finney moved to St. Petersburg, Fla.

He was transferred to the Ritz in 1950 after serving since 1934 as manager of Stanley Warner's Savoy, Wilmington. Earlier in 1934, he managed the Ridgely, Md., Theatre.

A native of Altoona, Pa., Finney began his career as a "program boy" at Altoona's Eleventh Avenue Opera House in 1900, advancing to usher, afternoon doorman, and finally house manager. In 1908, he was made treasurer, Mishler Theatre, Altoona.

He came to Wilmington in 1917 as assistant manager, Playhouse.

"How I Would Sell...

THE YOUNG SAVAGES

UA Rugged Drama Of Today's Jungle— Kids In The Street

This picture is made to order for the patron that likes them rough, rugged and raw. With a setting in one of America's rough playgrounds, this one is hard to beat. (The producer has delivered—now it's up to you.)

One of the most important selling points is Burt Lancaster, Academy Award Winner, Best Actor in "ELMER GANTRY." This is his first picture release since the Academy Award, and should be kept before the public. A winner, such as Lancaster, never fails to bring patrons to your boxoffice.

"THE YOUNG SAVAGES" is the type of picture that should be seen by as many groups as possible before opening. Therefore, special screenings should be arranged for youth groups—Boys Clubs—Big Brothers—Inter Faith Groups; also law enforcement groups, parole officers, judges and clerks from juvenile courts, and probation officers. If you have a Puerto Rican and Italian section, arrange through the Clergymen to

An Exclusive **SHOWMANALYSIS** *Prepared by—*

CHARLES WHITAKER, Manager, Palms Theatre
United Detroit Theatres, Detroit, Mich.

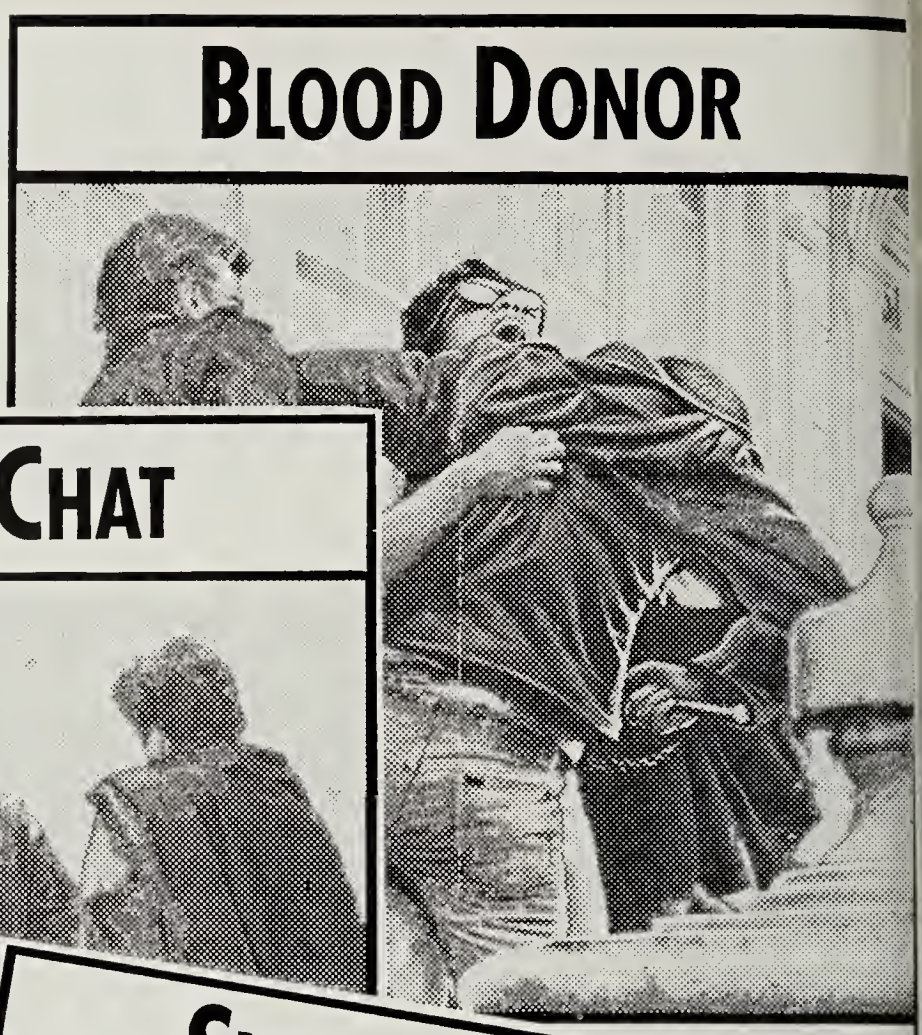


ABOUT THE AUTHOR • Charles Whitaker has been in exhibition for 14 years. Prior to that time he was an accountant for a railroad. After service in World War II, Charlie left the railroad, starting in as manager under the guidance of the late Earl Hudson. He worked his way through various houses, being named manager of the downtown Palms Theatre in 1955, under the leadership of Woody Praught, president of United Detroit Theatres. Charlie Whitaker is a member of East Side Detroit Lions Club, and very active in work for the blind. His hobby is golf.

CARICATURE by famed artist Al Hirshfeld makes an interesting and different publicity peg for newspaper use everywhere.











Dear Miss Lovelorn—
Would you condone your husband seeing his old girl-friend? **I did—As a matter of fact I encouraged it! What's more—it actually helped save my marriage!**

Coming Soon!



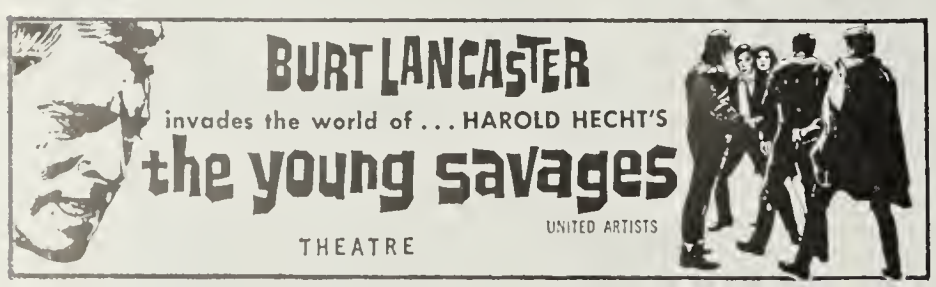
HER SON WAS IN TROUBLE

great trouble—but the only man who could help her was the man she ditched!



Coming Soon!

THE YOUNG SAVAGES



the young savages

COMING SOON

"I WISH MY DAUGHTER WERE DEAD!



When I was sick she went on the streets so that there could be bread in the house. It would be better if she let me die!"

Coming Soon!

THE YOUNG SAVAGES

screen for teachers, church workers, or anyone directly connected with youth work. Special screenings are sure to get favorable word of mouth.

A tie-up can be made with the local distributor of the book. The author, Evan Hunter (also author of "Blackboard Jungle"), is famous for this type of writing. Trucks can be bannered, advising that "THE YOUNG SAVAGES" are coming. Set up special displays in book stores and drug stores, advising customers to read the book and see the movie. Place a large book display on the concession stand several weeks in advance of opening date.

Newspapers—The teaser ads for this program are much better than the average teaser. Use ads 212, 213, 209, and 211 in advance of opening. Here again take full advantage of ads mentioning Burt Lancaster as an Academy Award Winner in "ELMER GANTRY." Ad 501 is good for opening day

In order to keep the name Burt Lancaster in the minds of teen-agers, arrange for a contest in the high schools, sponsored through the newspapers. Have the students make a list of pictures Burt Lancaster has been in, with a letter of 50 words, or less, about the one they liked best. A pair of passes could be sent to the best one hundred letters.

Radio—Spot announcements used for a five day period, including three days in advance of opening. Give special attention to the location of these spots, as you want them to reach the teen-age audience.

Television—The clips for television are excellent for this picture, and should be used to their fullest extent. They too should be spotted to reach your greatest teen-age audience. Also three new "stars," Stanley Kristien, Luis Arroyo, and Richard Velez, who portray juvenile delinquents, are touring the country to help promote the picture. There are many television programs where they could be used for interviews, etc., to help advertise the picture. If possible, arrange to get them on a panel show, where editors from high school papers could take part in the questions. This would help create interest in the schools. It also would give the editors an opportunity to plug the picture in the school papers.

Outside Advertising—For a rough and ready picture like the one we have here, outside posting is very effective. Make up special one-sheets (similar to "Elmer Gantry is coming") for posting on buildings, barricades, etc. Have the signs read "*Young Savages are coming.*" Do not put playdate or theatre on one-sheets. Also a few days before opening, post 24-sheets in critical spots, showing playdate and theatre. Also get a trailer or panel truck, and banner it, stating the Young Savages are coming. Arrange to be at schools for dismissal, and hand out small cards, about three by five inches, with just the copy, "*Young Savages are coming.*" This could be very effective, as you would be able to reach a large segment of teen-agers. Make the cards in bright colors.

Street Ballyhoo—Put three boys on the street, before opening day, dressed as young savages, wearing leather jackets, cleated or stomping boots, chains hanging from their belts—etc. Have them carrying carrying play-cards, advertising young savages are coming. Then on opening day put "Now Showing" and name of theatre on cards.

Also for lobby display, contact your local police department for items that have been confiscated from gangs, such as switch blade knives, zip-guns, brass knucks, chains, pipe, etc. and display in glass case. A collection of this nature is of interest to everyone, regardless of age.

LEFT, a host of provocative and eye catching teaser ads hint at the powerful drama of the film and can be used by the enterprising exhibitor in a variety of ways to stir advance public interest in this picture. A newspaper campaign should begin far enough in advance of playdate to gain maximum attention. The theme of juvenile delinquency is one that has wide interest.



RIGHT, this is the advertisement which our author believes will make an excellent opening day announcement. One word of advice, doctor those ads not containing the information to include the fact that Burt Lancaster is fresh from his Academy Award winning portrayal in "ELMER GANTRY." An Oscar winner means added business. Note how the ad features rugged action and provocative drama for greatest impact.

ATLANTA

The regular monthly meeting of the board of directors of the local WOMPI was held at the Variety Club. Four members are scheduled to attend the New York WOMPI charter dinner on May 19. They are Mrs. Bernice Hinton, current treasurer and president elect for 1961-62; Mrs. Opal Tate, Wil-Kin Theatres, finance chairman; Mrs. Johnnie Barnes, Wilby-Kincey, national extension; and Mrs. Tillie Shapiro, Southern Poster and Triangle Printing, gift chairman, who will be visiting in the New York and Philadelphia area at the time . . . Lois Cone, Merton Circuit booking office, returned from East Bend, N.C., where she attended the funeral of a brother-in-law . . . Mrs. Stan Raymond, charity co-chairman, Variety Club's woman's committee, presented a check for $200 to the Salvation Army to send 10 girls to camp . . . Ben Cohen, Jack Riggs and C. H. Kuertz organized a partnership which took over the operation of the Slappey and Capital Drive-Ins, Albany, Ga. Riggs' booking agency will handle the bookings . . . C. L. King and R. B. Reeves, operators, Crossroad Drive-In, Whitwell, Tenn., announced that the spot will reopen. It was recently robbed and damaged by fire . . . The Wilby, Selma, Ala., has been remodelled . . . Elizabeth Morgan, long time secretary on Film Row, has resigned to enter business outside the industry . . . Colonel T. E. Orr, Lam Amusement Company, Rome, Ga., and W. W. Hammonds, Jr., Hammonds Theatres, Albertsville, Ala., were host of exchange personnel on a fishing trip . . . Stuart C. Ware, East Point, Ga., was buried in Birmingham, Ala. He was a former theatre owner in Jefferson, Ga. . . . Bill Humphrey, former salesman with Warners, has joined the Seven Art Television Company.

BOSTON

Robert M. Sternburg, president of New England Theatres, Inc., has been appointed to the advisory board of Weeki Wachee, tourist attraction on Florida's west coast. Sternburg attended a meeting there to inspect facilities and consult with the board on future developments, which include a "Jungle Safari," an authentic Seminole Indian Village and a "Mermaid Hall of Fame." Weeki Wachee has constructed a new $1,000,000 under water theatre, seating 500 persons 16-feet below the surface, and air conditioned winter and summer. . . . More than 200 exhibitors turned out in a rain storm to welcome James H. Nicholson, president of American International Pictures, at the Bradford Hotel Empire Room in a press and exhibitor conference arranged by Joe Wolf, branch manager of Embassy Picures Corp. Nicholson was in Boston in behalf of his newest film, "Master of the World," a Jules Verne adventure drama. . . . Thirty-two films have been received for Boston's First Annual International Film Festival, which will be held at Loeb Drama Center at Harvard University in Cambridge May 22-27. The theatre seats 500. Films will be shown in the evening in two separate performances during the festival. The films received include American ones, and works of film makers from 12 foreign countries. Each film is reviewed by either the features selecting committee, or the documentaries selecting committee, according to the category into which the work fits, George Papadopoulo, festival director, said. . . . Samuel Pinanski, head of American Theatres Corp., and a past president of Cinema Lodge, instealled the newly newly elected officers of Boston Cinema Lodge. The 1961-62 officers, headed by president William M. Kumins, Boston branch manager of Warners, were installed at the annual dinner dance. . . . "La Dolce Vita" is breaking all records at Ben Sack's Gary. How the Italian import is to be shown in the U. S., roadshow or grind may be dependent on the results of grind policy in Boston versus the roadshow in New York at the Henry Miller legit theatre. The film broke the house record, set by "Sleeping Beauty" at the Gary. . . . Cy Harvey of Cambridge, who received the Oscar in Hollywood for "The Virgin Spring," is the first and only New England exhibitor-distributor to date to receive such an award. Harvey, who operates the Brattle, Cambridge, Mass., has not only carried the art theatre policy to forefront in New England as an exhibitor, but has also contributed tremendously to the national importance and progress of art films. . . . Karel Reisz, director of "Saturday Night And Sunday Morning," next film for the Kenmore, arrived in Boston for a press luncheon and interviews at the Ritz Carlton, with Louis Richmond, owner of the theatre, hosting the group of film writers. . . . Edward Schreiber, producer of "Mad Dog Coll," which opened big at the Pilgrim in Boston, came in for a press reception at the Sheraton Plaza, arranged by John Markle, Columbia press representative. . . . Mel Basel was cited by Universal for the best job in the country on group sales for "Spartacus" during its run at the Astor. In a letter from Jeff Livingston of Universal, it was pointed out that 18 percent of all the "Spartacus" business done at the Astor was group sales.

NEW HAMPSHIRE NEWS — At Laconia, N.H., "Return to Peyton Place" had its world premiere in the adopted home town of author Grace Metalious. A capacity audience saw the first showing at the Colonial. Ina Balin of "From the Terrace" put in a glamorous appearance accompanied by Gertrude Brooks of the 20th-Fox fashion department. Manager Ralph E. Morris was host for the premiere which was handled by Phil Engel, New England publicity director for the producer.

BUFFALO

A meeting of all out of town theatre and division managers of RKO Theatres was held in the Sheraton Hotel in Rochester, with Jay Golden, division manager in Rochester, acting as host. The meeting was called by Harry Mandell, president, who presided at the sessions. Managers attending exchanged views, discussed problems and submitted ideas. Matthew Polon, vice-president and chief film buyer, talked on future bookings. There also were talks by Fred Herkowitz, director, advertising, publicity and exploitation; Lee Koken, concessions; Charles Horstman, maintenance; Thomas Crehan, assistant to Mandel; A. S. Calvin, real estate; Frank Smith, labor relations; and Emil Espen, accounting. . . . The country's oldest "art movie house"—that is, the one longest under continuous management in the same building—is celebrating its 30th anniversary in Rochester. The theatre is The Little. Owner-operator Mrs. Ben Bellinson celebrated the occasion by inviting all persons over 60 who have been the theatre's patrons in the past to be her guests on a certain day to see the current feature, "Please Turn Over." . . . Carl S. Hallauer, chairman of the board of Bausch and Lomb, Inc., of Rochester, developers of the lens used in CinemaScope, has been named "Man of the Year" by the Scientific Apparatus Makers Association. The honor was conferred on Hallauer at the association's annual meeting in White Sulphur Springs. The association represents 125 corporations throughout the country. . . . A verdict of no cause of action in favor of Lafayette Theatre Building, Inc., 1016 Broadway, has been returned in a $275,000 suit before Supreme Court Justice William B. Lawless and a jury. Plaintiffs in the action were Theodore L. Martin of Lancaster, who sought $250,000 for injuries to his neck, shoulders, and chest, and Martin O'Connor of Buffalo, who asked $25,000 for cuts on the right foot and injuries to the right side of his body in an unusual accident wherein both fell down a balcony stairway. . . .

CHARLOTTE

The Manor here is undergoing a complete renovation and modernization program. Manager Ryt Suez announced that worn carpet is being replaced, worn seats are being recovered, and new seat springs are being installed. New light fixtures also are being installed and the house is being repainted, with a new color scheme being provided. . . . The Wake, Raleigh, N. C., is closing after 30 years. Philip N. Nance, district manager of Consolidated Theaters, Inc., Charlotte, announced that the house will be closed "for business reasons." The Raleigh Savings and Loan Assn. acquired an option on the adjoining building housing the Wake last June with the future intention of expanding its quarters, and the Wake was scheduled to close at the end of the year. However, when the time came the Wake decided to keep in operation for another year. Now it says it is closing although the building and loan firm says it does not plan to make use of the building for a "year or so" yet. . . . W. G. Enloe, of Raleigh, N. C., district manager of North Carolina Theaters, ran second in the city primary in his bid for reelection to the City Council. The 14 candidates receiving the highest number of votes in the primary will run again for the seven Council seats being filled this year. . . . Charles H. Lewis, manager, Center, Durham, N. C., was among scouters paid special recognition at a ceremony recently for outstanding service to the Boy Scouts.

CHICAGO

Kermit Russell announced the formation of his own distributing company, Russell Films, Inc., at 60 East 13th Street. A veteran of 30 years in the industry, he was most recently sales manager for Valient Films . . . Milt Zimmerman, Columbia Detroit manager, has been named Chicago exchange manager succeeding the late Ben Lourie . . . Hal Perlman has been assigned to work with Columbia publicist John Thompson . . . William J. Downes, an electrician at the Chicago, died . . . James H. Nicholson, president, American International, spoke to some 200 exhibitors on Jules Verne's "Master Of The World" . . . Albert Johnson has taken over the management of the Auburn, Rockford, Ill., from J. J. McFarland . . . Clark Film Service have moved their service division to the Paramount exchange building, when they took over Paramount film shipping service in addition to their other film shipping activities . . . Bruce Michelof, Highland, has entered the Army and resigned his position as manager of the theatre . . . Grand Opera Film Festivals are being held at the Will Rogers, here, and the Valencia, Evanston, by Balaban and Katz . . . Charles Fine, Chicago Moving Picture Machine Operators' Union, passed

National Brotherhood Week

We are inclined to take our freedoms for granted.

We forget that BROTHERHOOD is the basis for each of these freedoms and that by conscientiously preaching it, believing in it and practicing it we can do more to ensure them than by all the oratory in the world.

We of the Motion Picture Industry have always opened our doors, hearts and purses during BROTHERHOOD WEEK because we are so deeply convinced of this.

BROTHERHOOD WEEK will be observed nationally from May 22 through 28. Will you come in with us again this year as you have done so generously in the past to help in this vital, deserving and rewarding work?

Thank you.



MAX E. YOUNGSTEIN
National Chairman

JEROME PICKMAN
National Distribution Chairman

RICHARD BRANDT
National Exhibitor Chairman

JOHN MURPHY
New York City Chairman

The National Motion Picture Industry Committee of

THE NATIONAL CONFERENCE OF CHRISTIANS AND JEWS

away . . . David B. Wallerstein, president, B&K, has been named new chairman of the State Street Council . . . Mrs. Rose Hermann died of a heart attack. She was manager of the Hyde Park art house until she resigned a month ago.

CINCINNATI

Plans for future activities of the workshop at Goodwill Rehabilitation Center in suburban Woodlawn, sponsored by Variety Tent 3, were discussed at a dinner meeting of Goodwill and Tent 3 officials. Peter Palazzola, Shor Theatres vice-president, has donated a speaker to the Center to enable overnight guests to both see and hear the programs at the adjacent Woodlawn Drive-In, owned by Shor Theatres. . . . William Garner, Variety Tent 3 chief barker, is a proud Buena Vista booker. His wife is on the dean's list in the night school, College of Electrical Engineering, University of Cincinnati, and their 11-year-old son, Mike, is the top student at his grade school. . . . William Kibrige has been named supervisor for the Paramount and Colonial and Dixie drive-ins, Middletown, O., both owned by Shor Theatres of this city. . . . Charles J. Daly, 53, relief projectionist, Royal, Cincinnati, died of a heart attack as he was leaving the theatre for the Film Row screening of a new film. . . . The lease on the Paramount, Peebles Corner, a second-run RKO house during the past 30 years, has been terminated by J. A. Alexander, RKO area general manager. Drawing power in 1,400-seat house has been declining through the years, one reason being lack of quality product. Future of house is obscure at present, although rumor says several independent theatre men are interested. . . . Suburban Nordland began operating on a full schedule, with reguar screenings, Monday through Thursday, silent films, Friday nights, and German films, Saturday and Sunday. . . . The three per cent city amusement tax in London, O. has been abolished, due mostly to concentrated efforts of Jack Frazee, Chakeres circuit's district manager, and Richard McBeth, manager of Chakeres' State in that city. . . . Robert Oda, formerly a Chakeres circuit manager, has been appointed manager of Shor Theatres' Woodlawn Drive-In, suburban Westwood. . . . Cecilia Ratliff, formerly with UA, is new secretary to Lee Heidingsfeld, district manager, Continental Distributing. . . . Allan McCauley is new student manager at Regent, a Chakeres house, Springfield, O. . . . Patricia Sanders and Morris Hail, Paramount booker, Cincinnati exchange, were married in Trinity Episcopal Church, Covington, Ky.

COMING TO NEW YORK?



Stay at this modern 25-story hotel. Large, beautifully furnished rooms with kitchenette, private bath, from $7.00 daily, double from $10.25. Two room suites from $12.50.

LOWER RATES BY THE MONTH

NO CHARGE for children under 14 sharing room with parent.

Air-conditioning & television available

Hotel BEACON

Broadway at 75th St., New York

Oscar Wintrab, Managing Director

SHOWMEN'S CHOICE FOR THIS and EVERY YEAR

For The BEST SPECIAL TRAILERS

42 Years of Experience have taught us the "know-how" of making Special Trailers . . .

You Can't Beat filmack

Let us prove it to you.

1327 South Wabash Avenue Chicago 5, Illinois

David E. BRODSKY Associates

THEATRICAL INTERIOR DECORATORS

242 N. 13th St. LO 4-1188—89 Phila. 7, Pa

PAINTING • DRAPERIES • MURALS

STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.

240 N. 13th STREET • PHILADELPHIA 7, PA.

Theatre Installations and Maintenance

DALLAS

James H. Nicholson, president, American International Pictures, was in to discuss the latest AIP release, Jules Verne's "Master of the World." Nicholson has been head of AIP since the company was established seven years ago, but this is the first AIP film of the 98 released that he has taken over as producer. . . . Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., was here at the United Cerebral Palsy Association's southwest regional conference. . . . It is not impossible that Jerry Lewis will bring his newest film, "The Ladies Man," to Dallas when it shows here during the summer. This is a project picture of the AB-PT organization, which includes the Interstate Circuit.

DENVER

George Hodge, former manager, Gothic, Englewood, Colo., has been appointed general manager of the Atlas Theatres chain, replacing Dave Davis who died recently. . . . Work is underway again on the new 1,600 car North Star Drive-In. A construction strike in the Denver building trades caused a postponement from the May 15 anticipated opening date. . . . "Exodus" is set at the Denham for May 24 opening following the 59 week run of "Ben-Hur." . . . Something new in sneak previews was held here when both the Centre and Denver theatres held sneak previews of "Return to Peyton Place" on the same night. . . . Marilyn Miller, analysis clerk as MGM, was recently married to Jim Grisson. . . . The entire first night's performance of "All Hands on Deck" was sold by Harold Rice, manager, Denver, to the Oil Finders, an association of geologists meeting in the city from all parts of the world.

DES MOINES

James Harding and Ron Noyes have taken over operations of the Lyric, West Des Moines. . . . The Dubuque, Ia., Drive-In, destroyed by fire on March 28, has been returned to service after a speedy rebuilding program. The theatre is owned by Central States Theatres. The new rebuilt theatre features a lighted highway marquee measuring 30 feet long and 16 feet high.

DETROIT

David J. Kane, Universal publicist in Detroit, was reappointed by Mayor Louis C. Miriani and Mayor Michael Patrick of Windsor, Canada, to the special events committee for the third Annual International Freedom Festival, the civic event which will be celebrated jointly June 28-July 4. Kane served on the Festival committee last year setting up stars who appeared.

HOUSTON

Tommy Charles, star of American International Pictures "Shake, Rattle, and Rock," has joined the announcing staff of radio station KTHT here. . . . Zinn Arthur, the photographer and production man to Josh Logan, was here to discuss "Fanny," the latest picture of the pair. . . . The Rivoli, downtown motion picture theatre operated again by the Horwitz Theatres, has indicated that it will try its hand at staging plays next summer. Fred Cannata, head of the circuit, said he is considering a local producer. The productions would only be produced in the summer and at times when Cannata couldn't line up promising movie fare. . . . Twenty-three pickets who were arrested during stand-in demonstrations at two downtown theatres were released on bond. The pickets were arrested and charged with unlawful assembly in Justice of the Peace Tom Maes Court. Police said they were blocking a fire zone. First Assistant District Attorney Wallace C. Moore said he was not sure blocking a fire zone constituted an unlawful assembly. "If, after reading the offense report, I can determine that there has been an unlawful assembly, then these offenders will be prosecuted. If there has been no unlawful assembly, then the charges will be dismissed." . . . Eight Texas Southern University students were found guilty of unlawful assembly and fined $100 each and court costs by County Court-at-Law Judge Bill Miller, who tried them himself. The students were charged with the offense in front of Loew's State while picketing in an integration demonstration. Their attorneys, George Washington Jr., and Hamah R. King, said they would appeal, but they had not made up their mind whether their appeal would be filed in Federal or in state court.

JACKSONVILLE

Recent new members welcomed into the WOMPI fold are Antonia "Tony" O'Neal, United Artists, and Judy Williams, Town and Country. . . . French Harvey, FST's concessions chief, was the winner of an Ann Dillon cake in a drawing to finance the local WOMPI's trip to the national convention via bus next September in Charlotte. . . . The local WOMPI group will stage a pre-convention fashion show in Charlotte on Sept. 21 at Ivey's Tulip Terrace during a brunch gathering of WOMPI delegates. . . . The new all-male Motion Picture Charity Club has reported a fine response from industry workers during MPCC's initial membership drive. More than 100 new members were recruited by late April and MPCC leaders began planning an outdoor festival during June in honor of incoming members and their families

A windstorm partially destroyed the screen tower of Herman Meiselman's new Midway Drive-In and caused a delay in the opening of the deluxe entertainment center. . . . G. E.

Nolan has resumed management of the Fernandina Drive-In, Fernandina. . . . Joe Fink has taken over the Palmetto Drive-In, Palmetto, from the former owners, Mr. and Mrs. Roy Jones. . . . Dixie Lee Lyons resigned from the Metro staff and has been replaced by Beverly Resnick. . . . Patricia Goin is the new biller at Universal following the resignation of Marjorie Bayer. . . . The Universal staff took over a heavy work load to compete for prize money in the company's Pete Rosian 20th Anniversary Drive to include saturation bookings for both features and short subjects. . . . Members of the IATSE projectionists union were observed picketing H. B. Meiselman's first-run Town and Country
ists union were observed picketing H. B. Mieselman's first-run Town and Country Theatre on the opening day of "Exodus" in protest against the employment of non-union projectionists instead of the unionists who had been previously employed. . . . News of the recent death in Atlanta of Dave Prince, Lopert salesman, was received with regret by his many friends. . . . At last count more than 31,000 teachers and students over 12 had purchased 1961 annual identification cards permitting them to attend many of Duval County motion picture theatres at reduced prices midway between adult and child rates. . . . Earl Turbyfill, formerly with the Jack Rigg Booking Service, has opened an independent booking agency here with accounts from several drive-in theatres located in Gainesville, Ft. Lauderdale, Pompano Beach, and Deerfield Beach. . . . Wayne Chappell, a new booker for Martin Theatres of Atlanta, paid his first visit to local exchanges accompanied by Johnny Harrell, veteran Martin executive. . . . J. E. Bell, former local exhibitor is now operating the Washington Shores Drive-In at Orlando. . . .Walter Hagie, manager, Boynton, Boynton Beach, is now doing his own booking. . . . Henry Kochne, who recently acquired the Citrus Drive-In at Inverness, has renamed it the Sunset Drive-In. . . . Jack Rigg, local booking executive, is reported as a new co-owner, with Ben Cohen and C. H. Kuertz, of the Slappey and Capitol drive-ins at Albany, Ga. . . . Sarah Keller, a booker on Byron Adams' staff at United Artists, has been elected to the presidency of WOMPI for a term of office that will extend into mid-1962. Mrs. Keller also served as WOMPI president in 1956 when she was a member of Fred Hull's staff at MGM. The retiring president, Philomena "Phil" Eckert of Columbia, received a vote of thanks for her distinguished record of accomplishments to the WOMPI national and local organizations during the past year. The other new officers of WOMPI include Ann Dillon, Florida State Theatres, as first vice-president; Edna Nofal, Lake Forest Drive-In,

MIAMI, FLA., NEWS—Wometco Enterprises, Inc., announced the reopening of the Parkway. which has been renamed the Parkway Theatre and Art Gallery. Harvey Fleischman, Wometco vice-president in charge of art and subsequent run theatres, stated "the tremendous increase in public demand for art and foreign films fostered our decision to make the Parkway a new first-run art theatre." Remodeling plans nearing completion include the conversion of the spacious lobby into an art gallery in which can be exhibited works by artists in all media rather than just paintings, according to Fleischman. Additionally, efforts are being made to use the theatre for other than motion picture exhibition, whether it be for home decorating classes, lectures, group meetings or perhaps, painting and drawing classes, in an attempt to utilize the theatre for "art in living" in order to integrate it into community life. Art films scheduled for showing at the Parkway will not be coincidental with Wometco's Mayfair and Sunset Art, which are usually booked together.

MEMPHIS

Sexual behavior pattern in the world is changing and churches, the moral code and censors have not kept pace, a prominent local minister told members of the Memphis Anti-Censorship Group. The Unitarian minister rapped censors in general, calling for freedom for the artist to show man's natural expressions. . . . Two religious groups, among other groups, have given formal support to the formation of a Judeo-Christian Council for Decency, which aims at halting the showing of objectionable movies and television programs. First Baptist Church, whose minister was active in forming the Council, and The Woman's Society of Christian Service at Madison Heights Methodist Church were the two groups speaking out for the Council, saying: "We are highly in favor of some form of control through a censorship board, and-or persuasive methods by boycott, publication of approval lists, etc., and-or self imposed restrictions by the film industry, such as classification and-or whatever other methods seem advisable." . . . Carl Wilbanks announces that the Hinz, Walnut, Miss., has closed for a month. . . . G. W. Jones has closed the Oak, Lonoke, Ark. . . . Charles Thurmond has notified Film Transit to resume service for the Melba, Bound Bayou, Miss.

NEW HAVEN

Smith Management Company shifted Nat Hern, assistant to Alfred Alperin, Meadows Drive-In, Hartford, to managership of the Hollowbrook Drive-In, Peekskill, N.Y. . . . Lockwood & Gordon named Fred Koontz, formerly at the Plaza, Windsor, as manager of the newly reopened Waterford (Conn.) Drive-In, with Ed Gorman replacing him in Windsor. . . . Doug Amos, general manager of Lockwood and Gordon Enterprises, has announced promotion of Robert Tirrell to Hartford district manager, supervising metropolitan Hartford hard-hops and drive-ins, plus drive-in operations in the Torrington, Conn., region. Tirrell, who had been tentatively assigned to the post some months ago, was formerly manager of the L&G East Windsor (Conn.) Drive-In. He will work under direct supervision of William Daugherty, who continues as L&G Connecticut division manager. William F. Murphy, managing director of the Cine Webb, Wethersfield, the circuit's first-run art situation in metropolitan Hartford, will continue to temporarily supervise the Art Theatre, Hartford. . . . Ben Segal, producer of the Oakdale Musical Theatre, summer music tent at Wallingford, Conn., has disclosed long-range plans for a $10 million Oakdale cultural, business and recreational center, on an extension of the present Oakdale grounds, to include four theatres. One theatre would be an in-the-round type housed in a permanent dome-roofed structure, replacing the present seven-year-old Oakdale tent. This would seat 2,500 and be completed by 1963, the year the lease on the present tent theatre expires. The other three theatres would include a 750-seat motion picture house, to show long-run films, such as "Ben-Hur" and "Exodus"; a 2,000-seat theatre for Broadway tryouts; and a 4,000-seat auditorium for large attractions.

NEW ORLEANS

Reopening was Percy Duplessis' El Rancho Drive-In, DeRidder, La., which was closed during the winter months. . . . David Bubar purchased the Joy, Melville, La., from

Thank you Motion Picture Exhibitor for your editorial...

NAB AND THE "POSITIVE" APPROACH

We have often stated . . . that if film rating services would spend a little more time stressing what is good in motion picture entertainment and a little less time warning their members that a trip to the movies was a short-cut to perdition, they could accomplish a great deal more than they do.

It's nice to learn that someone is doing just that . . . National Audience Board, Inc. . . . is a service organization that rates entertainment at the request of producers, broadcasters, etc. They recently entered the field of motion picture entertainment and have been quizzing the opinion makers, teachers, PTA groups, organization leaders, etc., that comprise their membership on the relative merits of several feature films.

NAB has also established an Award of Merit for film features rated particularly high by participants in their poll, and the first such honor went to Columbia's "Hand in Hand"...

Here we have an example, if we may borrow a phrase, of the power of positive thinking. NAB is to be commended for doing what it can to turn the focus of public attention to motion pictures in a more positive direction. It seems only sensible to believe that positive support, both vocal and at the nation's box offices, is the real way to assure production of the kind of pictures the public says it wants . . .

...your praise is highly appreciated.



Peter Goelet
PRESIDENT

NATIONAL AUDIENCE BOARD, INC. ONE-FIFTY-TWO EAST END AVENUE, NEW YORK 28, N. Y

T. E. Willis. This concludes Willis' long connection with the industry. He is now engaged in the operation of bowling alleys. . . . E. W. Clinton, Mono, Monticello, Miss., plans to reopen. The Mono has been dark for practically a whole year. . . . The local WOMPI held their annual election of new officers and board members for 1961-62 at a dinner meeting at the Smokehouse, western style barbecue restaurant on Canal Street. The WOMPI's Easter charity activities were most varied. . . . Mike Ripps, head man in the ownership association of Do Drive-In Theatres in Metairie, La., and Mobile, Ala., and individual owner, under skyer in Biloxi, Miss., who is also an independent film producer, was on an extended journey up north to visit Cincinnati, Detroit, Chicago and other points in the interest of his newest film, "White Trash," which was partially lensed in the deep south, with finishing touches in Hollywood. Ed Fessler, his partner in the Mobile drive-ins, is associated with him in the making of the film. . . . Irwin F. Poche, promotion director, New Orleans Athletic Club and chairman of the Sugar Bowl pageant committee, has been reelected chief barker, Variety Club of New Orleans, Tent 45; and announced the group will hold a banquet shortly at which the permanent charity of the Tent will be announced.



PHILADELPHIA

Variety Club Tent 13 held a dinner and membership meeting on May 15 at which a full report on the proceedings at the 34th International convention in Miami was given; and plans for "Old Newsboys' Day" were made . . . Max Gillis, branch manager, Allied Artists, was given a surprise dinner at 2601 Parkway, prior to his sailing for Europe . . . Four local theatres were simultaneously showing Hitler atrocity films. Too much of a bad thing? . . . William Castle, producer-director, Columbia's "Homicidal" was in Harrisburg, Pa., at the Colonial. Manager Spike Todorov, manager, arranged a crowded schedule for him, including radio and TV appearances, press interviews, appearance at the theatre and meeting with the local Castle fan clubs . . . Earl Rexroth is back on the job at the Uptown, Harrisburg, after being on the sick list for several months.

ST. LOUIS

United Artists branch office here has moved to 3377 Lindell Blvd. This building already houses Realart. UA will retain the same phone number. . . . Steve Durbin and Garold Shoemaker, Perry, Ill., recently announced that they have formed a branch of the Junior Theatremen of America in Perry. . . . Variety Club Tent Number Four was presented with a plaque for its outstanding service at the Day Care Week inaugural luncheon. More than 300 persons heard Dr. Evangeline H. Ward, Day Care director, applaud the tent's activities on behalf of St. Louis' non-profit day nurseries. Ed Arthur, Arthur Enterprises, was master of ceremonies and accepted the plaque for the organization. . . . Izzy Einshienk, formerly with Publix Theatres, is now associated with R. L. Warren, Co., brokers. . . . 51 Drive-In, Cairo, Ill, managed by Bill Waring, opened. . . . Theatres closing are Od-Re, Bluffs, Ill., J. L. Sears, exhibitor; Town, New Athens, Ill. Albert Keuss, Jr.; and the Scenic, Assumption, Ill., Robert Johnson. . . . The Mark Oran, Mo., was reopened by David Barnhardt.

SAN ANTONIO

The Empire, one of the few theatres in the heart of the local businss district, formerly operated by the Interstate Theatres, is slated to be closed and to be converted into a parking garage. . . . W. Burl Lovelace of Allied Artists at Dallas, was here to attend the funeral of his brother Lloyd, 58. . . . A bill to tighten the ban on obscene movies was approved by the Texas Senate Jurisprudence Committee in Austin, Tex. Sheriff Jim Line of Amarillo, Tex., said the movie bill, sponsored by Senator Grady Hazlewood of Amarillo, follows closely the standards of the old Hay movie censorship office. "It is needed to remedy some bad loopholes in the law against lewd and obscene movies," said Line. . . . The "new" Crim was reopened at Kilgore, Tex., following the completion of a $30,000 remodeling job on the old Texas. Both the old Crim and the new Crim are owned by East Texas Theatres and L. N. Crim. . . . The Trail Drive-In has started its fourth year of operations at Athens, Tex., with its opening for the season. Cliff Turner, operator, has installed a 24 hour automatic telephone answering system which will enable patrons to call at anytime.

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

Service Is Our Job . . . Please Help Us To Serve You.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

In This Issue:

The Importance Of Playground Safety — *Page PE-2*

Drive-In Playground Operation — *Page PE-5*

Building Ice Cream And Drink Sales — *Page PE-8*

Successful Attendance Builders — *Page PE-10*

New Products — *Page PE-18*

PHYSICAL THEATRE • EXTRA PROFITS



Cover photo shows portion of the excellently run playground at the Skyview Drive-In, Belleville, Illinois. This Bloomer Amusement Company theatre extensively uses Miracle equipment for their playground operations, which have proved extremely successful in each of their theatres. Story on pages PE-5 and 6.

Volume 16 **Number 5**
May 17, 1961

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.



Put 'em together and sell more of both

For merchandising assistance, see your representative from The Coca-Cola Company, or write: Manager, Theatre and Concessions, Dept. S-T, The Coca-Cola Company, P. O. Drawer 1734, Atlanta, Georgia

COPYRIGHT © 1960 THE COCA-COLA COMPANY. "COCA-COLA" AND "COKE" ARE REGISTERED TRADEMARKS.

EDITORIAL

The Importance Of Playground Safety

Playground operations in drive-in theatres can be one of the most rewarding patron conveniences that the management can offer, although it can also be one of the most dangerous. Dangerous from the viewpoint that a poorly operated playground, with accident prone children constantly at play, can readily cause the theatre owner and manager expensive and time-consuming law suits. And yet the potential accident center of the drive-in theatre may be one of the most important stimuli to the amusement-seeking parent.

Parents well appreciate the facilities that a well-run theatre offers for and to their children. Many families plan their reereation budget directly around their children's likes and dislikes, and an appealing play area will certainly attract the family as a unit. But it is imperative to realize the hazards involved with such an operation.

The solution to the dangerous playground is a simple one—safe equipment in a well supervised area. But how many theatremen actually take the time to carefully plan and construct their playgrounds? From our reports throughout the year, wc feel that the figure is far too small.

Before playground equipment is purchased, it should be tested for strong and weak points in construction. The swing or see-saw that is adequate for backyard home use will not withstand the constant abuse given at a drive-in night after night. And the permanent exposure to all weather conditions will definitely ruin or greatly weaken inferior equipment. When purchasing either mechanized or standard equipment, it is a must to always buy from a recognized manufacturer. Your local police or fire department will surely be of help in testing your apparatus.

And supervision is all too often forgotten for the playground. It is not enough to simply provide amusement for the youngsters. Ambitious youths will often take unnecessary chances during play, and a mature superviser must be on hand to regulate play habits. An unconcerned usher or concession counter attendant cannot take the place of an adult adept at supervising children during play. Local schoolteachers and recreation area supervisers will often accept evening work, and putting a qualified person on your payroll may eventually save you much unnecessary cost.

And above all else, the drive-in play area must be fully insured by a reputable company. Insurance premiums are costly, but unless this area is completely covered for all incidents, it should not be opened for public uses. The more dangerous your equipment (mechanized especially), the greater the amount of coverage needed.

Remember, the drive-in playground will attract families, but an equal attraction will be the fact that your equipment is safe, and that your play area is properly supervised. And take advantage of these faets. Advertise them to your public. Let your patrons know that you are interested in their welfare and they will respond with increased and habitual attendance.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved. Lee Lapensohn, Editor.

YOU'RE SITTING PRETTY



NOW AVAILABLE

The NEW "VINYL-foam" SEAT CUSHION

More durable, more eomfortable, safer! Fire & mo'h resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Prieed reasonably. Ask for samples.

WRITE,
WIRE OR
PHONE
ALPINE 5-8459

MANUFACTURERS
Foam Rubber & Spring Cushions, back and seat covers.



DISTRIBUTORS
Upholstery fabrics and general seating supplies.

THEATRE SEAT SERVICE CO.
A Division of
MASSEY SEATING CO.
160 Hermitage Avenue
Nashville,
Tennessee

Changeable Letters
STANDARD or BALLOON
Attraction Boards Available. Write for Literature and Prices.
The BALLANTYNE CO.
1712 Jackson St. Omaha 2, Nebr.

THE FRESHER REFRESHER

Royal Crown Cola

more profit per gallon than any other national brand



Check these 3 profitable points:

1. Most successful kiddy show program ever offered. (Want to see some testimonials? Just ask.)

2. Lowest-priced nationally advertised cola syrup. (Check our price and see.)

3. Handsome jug-return allowance. (Are you getting one? Why not?)

RC's Program of Profit is backed up by local service and the best possible selection of flavor syrups plus nationally-known Royal Crown Cola. One-source buying means less bookkeeping for you, too. Easy and profitable. Give your neighbor, the Royal Crown Cola bottler, a call. Or write to:

ROYAL CROWN COLA CO. • COLUMBUS, GEORGIA

D-I Playground Operation

A Discussion Of A Leading Playground With Management Tips For Success

One of the most successful drive-in theatre playground operations in the United States is at the Skyview Drive-In in Belleville, Illinois. This operation is successful because the owners and manager of the theatre have carefully planned its operation and have followed carefully all of the necessary steps to make their operation safe and also known to their potential and steady patrons. No detail of safety has been overlooked and no chance to exploit this patron convenience has been missed.

The staff of the Physical Theatre Department has chosen this operation as an example for other theatremen. Wesley Bloomer of the Bloomer Amusement Company, who operates the Skyview and other theatres, has provided us with the material for the story, and his operation well deserves its publicity.

PHYSICAL THEATRE

Vol. 16, No. 5 May 17, 1961

Cleanliness and Supervision

"A good clean playground with good supervision is the thing that will make a good family drive-in," Bloomer said. This statement is true of any part of a successful theatre's story, for with the growing tendency to enjoy amusements at home, the American public has become much more aware of the entertainment offered to them on a public scale. And they have become relatively fussy about the public places they frequent. The drive-in theatre owner has to well realize this, for in order to operate a successful play area he must take into consideration the fact that before children will be allowed to frequent his area, their parents must first approve of it.

Psychological Selling Factor

The area should be cleaned each day, for accumulation of wrappers and cups will ruin your operation. Remember that there is a strong psychological selling factor involved with a clean area; whether it be at your concession counter or in your playground. A clean, well kept play area will tell patrons that you are conscious about their children's welfare, and all parents wish to assume this idea.

Skyview Drive-In Playground Area, Belleville, Illinois



Photo shows playground area at the Skyview Drive-In, Belleville, Illinois. Notice that the area is located in front of the ramps to provide safety for children and minimum noise and disturbance for those patrons in their cars. Trees in front of screen give true out-of-doors atmosphere to parents and children. Picket fence separates children using non-mechanized equipment from miniature railroad which is also a part of the playground facilities.

Extensive Facilities

The facilities at the Skyview are quite extensive, and this is another important factor in the operation. "In the playground there is a ferris wheel, live ponies, merry-go-round, a train which runs on tracks, two Miracle whirls, hobby horses, Jack and Jill slide, an elephant slide, four swings, and throughout the playground, cutouts of cartoon characters," Bloomer states. Bloomer's list of equipment is impressive because it is extensive and diversified. Children quickly tire of the same games, and it is important to choose equipment that will constantly provide them with new adventure. And it is equally important to select equipment that will appeal to children of all ages. Simple-to-operate equipment must be provided for the very young children and equipment with a bit of a challenge must be there for the pre-teenagers. Of course, mechanized rides bring fun to children of all ages.

Color Scheme Emphasized

"We think a great deal of emphasis should be put into the color scheme of a playground," Bloomer says. "Children like a lot of color, and we therefore decorated our playground in pink and turquois." The picket fence around the area is painted pink, and equipment is also painted in cheery colors. Paint is important to all out-of-doors operations, for it not only brightens the operation, but it also protects the facilities from exposure to all weather conditions. Rain will rust metals and rot wood and hot weather will also effect durability of materials. Paint will prevent rot and rust and will save money for costly repairs.

(Continued on page PE-6)

New Moon Drive-In Playground Area, Lake Charles, Louisiana



Photo shows play area at the New Moon Drive-In, Lake Charles, Louisiana. Notice well constructed fence, which encloses the entire play area for maximum safety. This area is away from the ramps, providing safety for the children and eliminating noise for patrons watching the picture. The area is large and the pieces of equipment are placed far enough apart to provide adequate room for both parents and children. Lights and spotlights allow for after-dusk operation of the playground.

Complete Supervision

Another important part of any playground operation is the use of attendants. "We have five or six uniformed attendants to supervise our playground while it is in operation," Bloomer states. He also explained that the playground closes after dark and these attendants patrol the ramps at that time. "We patrol our ramps constantly during the show with red lights burning at all times. This we do to avoid an unnecessary rowdiness throughout the showing of the picture," Bloomer added.

Special Mechanical Rides

In addition to the rides already mentioned, which, Bloomer states, are all free of charge, the theatre has added a new train built for it by the Miracle Equipment Company. The train is similar to the one used in Disney Land. "This train has four cars and the engine is fashioned like an old-time steam engine," Bloomer said. The train runs on rubber tires and has a four cylinder Continental motor. "We also have a miniature fire truck which we had built to resemble a real one. And in addition to this, we have a hay ride which is pulled by a Jeep. This hayride," Bloomer continues, "is very popular with both adults and children, and is large enough to accommodate 80 children. These three rides are all used for parades throughout our potential drawing area," Bloomer states.

Negligible Accident Rate

"We have no problem as far as accidents are concerned," Bloomer says. "In 14 years we have had only one or two minor accident claims and I don't think the insurance company has ever had to pay any of them. However, if any of the children do get a scratch," he explains, "we have a First Aid Station at the theatre to take care of these minor incidents."

As it should be, Boomer's playground operation is an excellent one. He takes advantage of the fact that parents and children both appreciate good play facilities at drive-in theatres. And both attendance records and concession counter sales establish the fact that it's wise to have a safe and adequate playground for your patrons.

Necessity Of A Playground

Because of the great competitive factor now involved between drive-in theatres drawing from the same residential areas, it is strongly recommended that playground areas be set up in theatres where they do not already exist.

A simple playground can do much to enhance the value of your theatre for potential patrons. The drive-in has acquired the reputation of being a family theatre, rather than one which provides entertainment for a select portion of the paying public. Maintain this reputation by providing patrons with all of the conveniences that are expected to be found in your theatre.

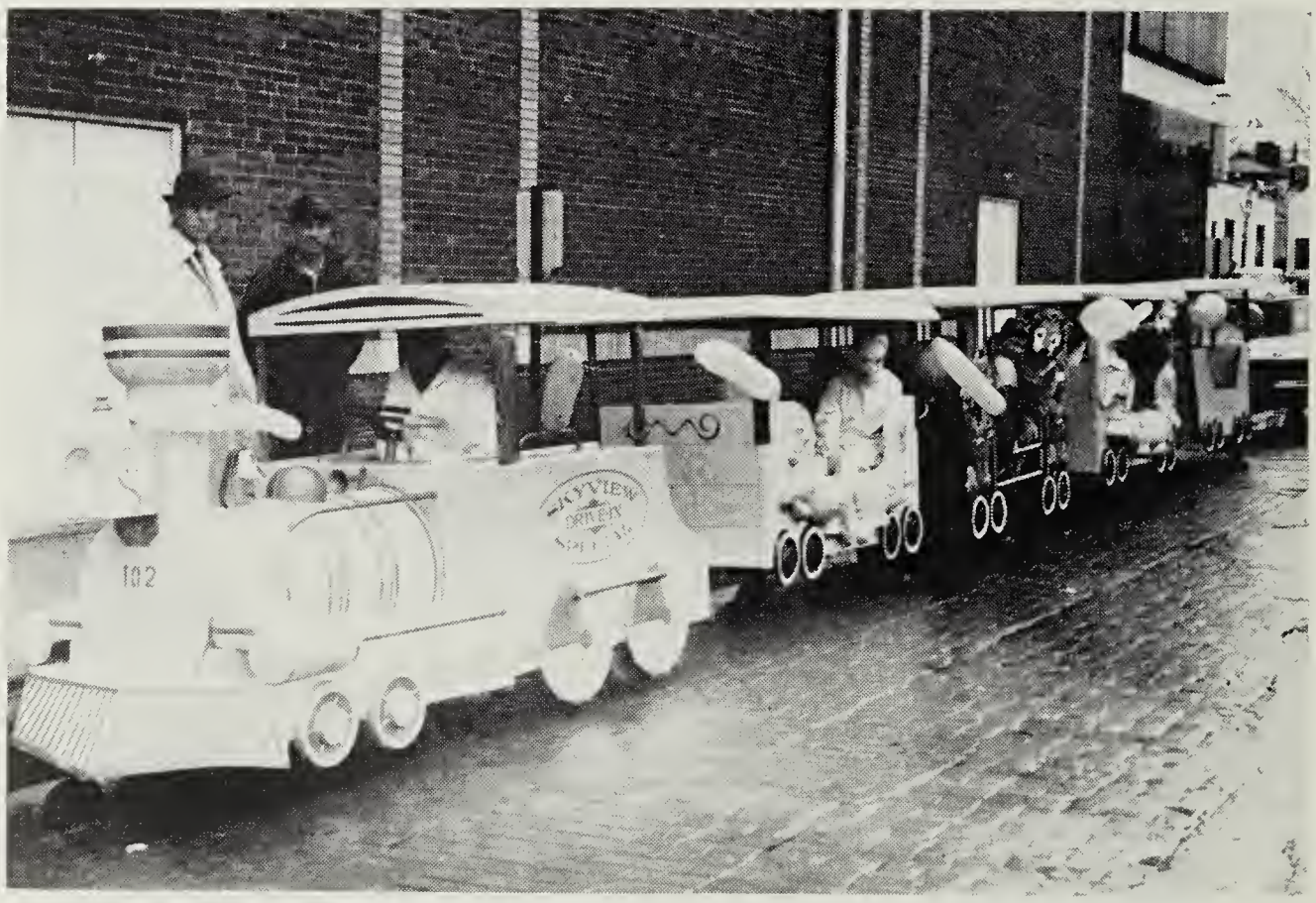
And the play area that you should have will greatly increase your profits as well as your popularity. The concession counter, that established extra profit center in your theatre, will greatly benefit by the maintenance of a play area.

Parents and children both come early to the theatre when a playground is open for use. This added time on theatre grounds means more volume sales at the concessions stand. And the children build appetites while at play. Keep your stand open during the early hours before the show and watch profits grow.

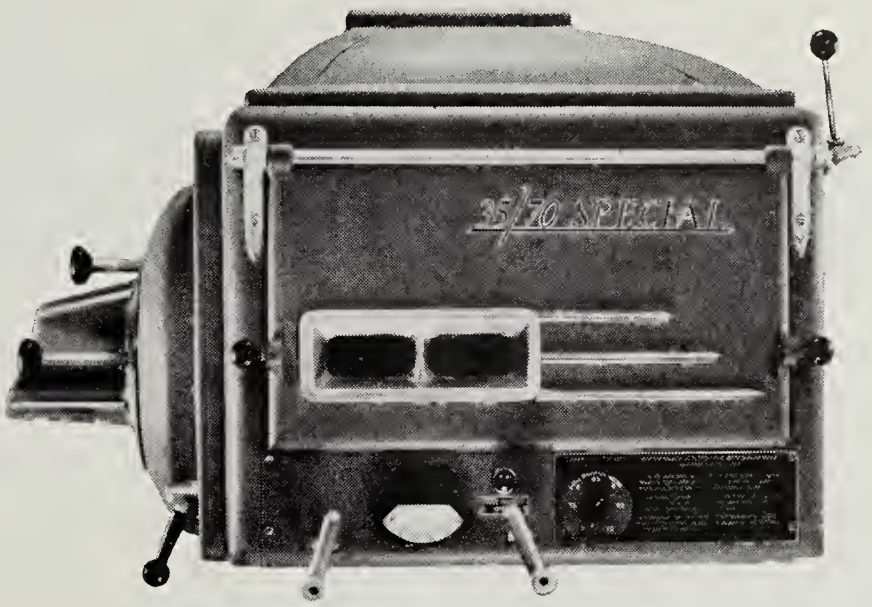
Another advantage of having a play area is the fact that parents will bring children in the early evening so that they may use your facilities. This means that there will be more room at the constantly crowded second show.

The cost of maintenance and equipment is negligible when compared to the profits reaped from playground operation at your drive-in, so consider the fact that today's drive-in must have a playground in order to keep up with competition. And if you already have a play area, ask yourself if you are taking full advantage of its potential profit making possibilities.

Skyview D-I's Miniature Train From Miracle Equipment Company



Part of the playground equipment used at the Skyview Drive-In, Belleville, Illinois, is the miniature train shown in photo. This train, which is manufactured by Miracle Equipment Company, is one of the most popular pieces of equipment at the theatre. For maximum safety, the four car train has high sides and is almost completely enclosed. Roofs on cars make this train an all-weather fun center in the extensive Skyview playground operation. Occupants of the train are attendants at the playground. Notice the attention-getting costumes they wear to the delight of both children and adults.



THE *Strong*

"35/70" Special Projection Lamp

Exclusive Features Galore

Assures highest screen brightness, constant intensity and color and uniform light coverage of indoor screens up to 45 feet and drive-in screens up to 90 feet. The only lamp that can burn 20-inch carbons without cutting a hole in the dowser. No stray light can reach the screen. Burns 2 hours and 25 minutes, permitting the projection of a full extra double reel. No complications of water cooling, recirculators and special plumbing necessary for 135-ampere operation. Big rear door facilitates retrimming and lamphouse and reflector cleaning. Carbon feed has fewer moving parts, employs no trouble-causing chains. Exclusive Strong Lightronic Arc Control System at no extra cost. Advances carbons by means of separate feed motors, to maintain a uniform gap length and to accurately position the crater at the exact focal point of the reflector. Single adjustment controls both carbon feeds. 18-inch Strong Tufcold reflector.

THE STRONG ELECTRIC CORPORATION

21 CITY PARK AVENUE
TOLEDO 1, OHIO

"The World's Largest Manufacturer of Projection Arc Lamps"

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theaters, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Lee Lapensohn, Editor

May 17, 1961

Ice Cream And Drink Sales

With the summer months rapidly approaching, it is important to think of two concession counter items which greatly increase in sales in warm weather. One of these items is ice cream and the other is soft drinks. As separate food items, each can bring much extra profit to the alert theatreman, and when sold as a combination, profits can reach tremendous proportions.

Let's take a look at ice cream. This product can be sold either in the hard or soft variety, and many drive-in theatres throughout the country have been selling both varieties of this product to get maximum sales. Both the hard and soft types of ice cream mix well with soft drinks, although more beverages blend better, according to popular taste, with the hard ice cream.

Beverages, both carbonated and non-carbonated, come in a wide variety of flavors, and present a delicious soft drink when mixed with ice cream. An example of good mixing was the popular combination of Coca-Cola and hard ice cream which proved to be so very popular last summer. The Coca-Cola Company promoted this combination as warm weather approached last year, and sales proved that the public was happy to accept this duo.

Many companies provide the theatreman with ideas for combination sales, and when this is done, good point-of-purchase material is usually readily available. This material should be used whenever possible, for professional artists and copy men make up the posters and signs which are usually given without charge to the theatre. But when no such material is available, the wise theatreman will use his imagination to create good combinations for his patrons.

In creating a "special" for your patrons, certain step must be followed to insure successful selling. The first step is to test your items to see if they go well together. Various flavors must be tested by members of your staff, and when the correct proportions are found, all concession attendants should be taught how to properly mix the drink.



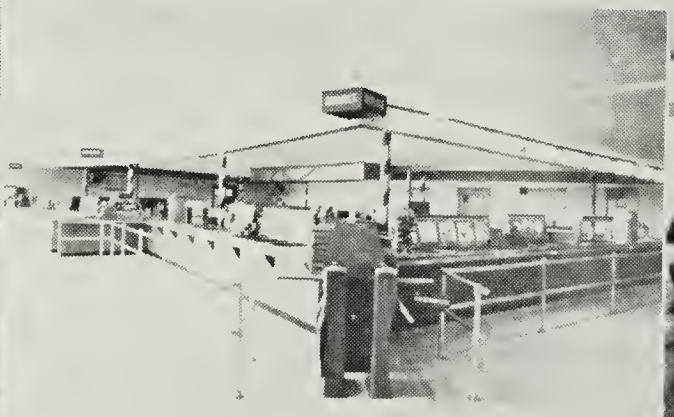
The above illustration shows the new Coca-Cola "Float With Coke" poster for point-of-purchase display. Coca-Cola has found their beverage and ice cream combination extremely successful throughout the country and will again distribute attractive posters this summer.

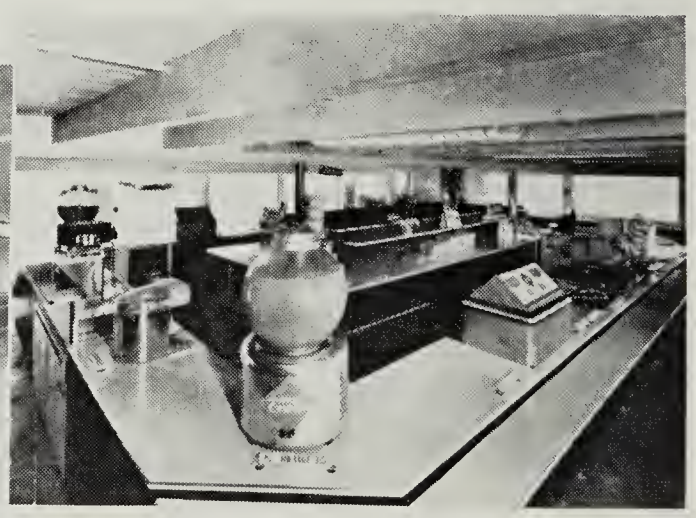
The second step involves setting the price. This, of course, depends upon the amount of profit desired. Only the individual operator can determine just how much profit his traffic will bear, and once this is done, the theatreman is ready to start his campaign.

The actual beginning of any campaign should be carefully planned, whether it be to promote a film or a concession counter combination. In the conventional type theatre, signs should be made for the concession counter and for the lobby, and these type signs can be made with inexpensive materials. For drive-in theatre promotions, signs should be made of more durable materials to withstand winds, rain, and other weather conditions. Remember that signs should always be bright to attract patrons; dull or faded signs can directly lose important sales.

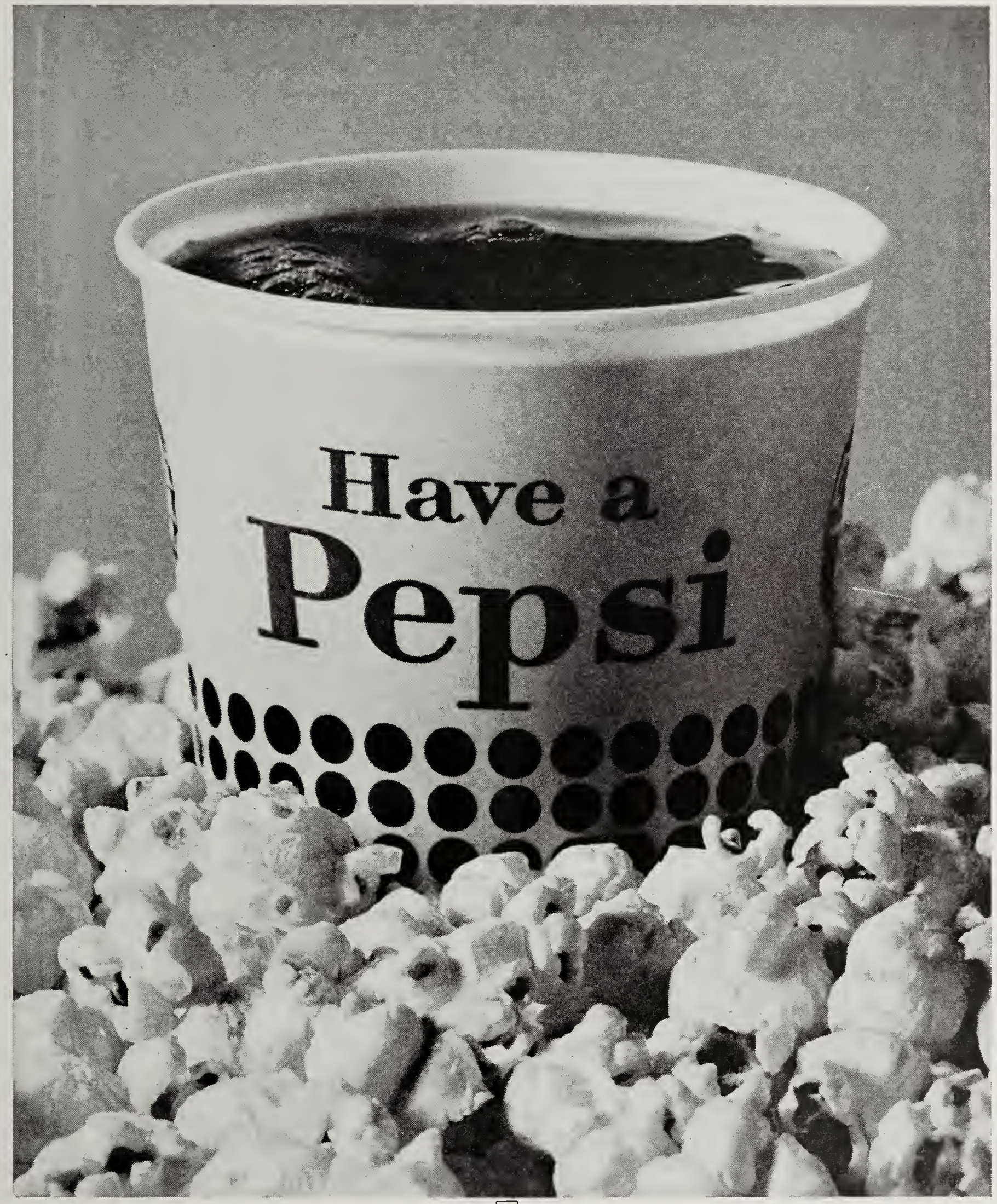
The display of signs should be extensive throughout the theatre area, especially in and around the approach to the concession counter and on the counter itself. And attendants should be made aware of the special promotion, and should suggest to purchasers that this combination of beverage and ice cream is cool and refreshing, as well as inexpensive. Your attendants can boost sales if they are properly trained to suggest items to your patrons.







Photos show various types of drive-in theatre concession counters, each built so that tie-in sales of soft drinks and ice cream may easily be supported by posters and other point-of-purchase material. Photo at left shows two glass-fronted cabinets, each featuring ice cream. Notice that ice cream sales are not limited to only one side of the concession counter and sales may therefore be tied-in with two separate drinks. Counter on right shows different beverage outlets in different sections of the counter, and ice cream may easily be promoted with each of these various drinks. In center photo, counter is extensive, showing large concession operation. Overhead illuminated signs can picture ice cream and soft drinks, and lower signs, directly above counter level, can also picture combined sales. For promotions of any special products or of combination sales, it is important to give the customer more than just one place along your counter to buy. Remember that a saturation campaign will increase your sales. Use this method often for greater Extra Profits.



PROFITZ A POPPIN!

Profits pop 'way up when you sell Pepsi and popcorn! Your Pepsi-Cola bottler will show you how to make the most of these two money-makers. Call him today!

"Pepsi-Cola" and "Pepsi" are trademarks of Pepsi-Cola Company, Reg. U.S. Pat. Off.

EXTRA PROFIT TIPS

This is the fifth installment of a series featuring important comments made by Industry leaders at various trade organization meetings and conventions. Although the following comments do not necessarily reflect the views of this department, it is hoped that these provocative statements will give theatremen new insight to gain greater EXTRA PROFITS.

Successful Attendance Builders

By N. C. Rea
Theatre Conference Ltd.
Toronto, Canada

Due to changing conditions in our industry, it has been necessary for all of us to come up with ideas on improving theatre attendance, confections sales and profits. The subject that I will be discussing during the next few minutes deals primarily with indoor theatre operation. I hope that you are able to pick up some ideas which can be adapted to your own situation. *There is one under-lying fact with which no one will disagree and that is regardless of how well your merchandise is displayed and promoted, if we don't get the customers, there will be no sales and no profits.*

During the past few years, we have been searching for ways and means of increasing the attendance in our theatres, especially in the 5 to 14 age group (our adult patrons of tomorrow). I would like to outline four successful promotions which have been conducted in the theatre circuits serviced by our company, which have unquestionably increased attendance and encouraged the patronage of the small fry.

ELMER THEATRE PARTIES I should perhaps point out that Elmer the Elephant is a symbol of safety who never forgets the six basic traffic rules. This promotion is basically an educational program dealing with traffic safety, designed to reduce accidents in the 5 to 12 year age group. The Elmer symbol is well-known to the majority of school children in the province of Ontario and for this reason our Elmer Theatre Parties turned out to be not only profitable but a satisfactory job of public relations.

Briefly an Elmer Theatre Party series consists of 10 consecutive Saturday morning shows. These parties are conducted with the co-operation, assistance and participation of the local Police Dept., a local service club, newspaper, Board of Education and either radio or television. Each week, the first 200 or 300 children receive a free confection treat. This is designed to encourage the children to get down to the theatre early. A number of lucky prizes are drawn for weekly and at the final party the grand prize is a boy's or girl's bicycle.

Identification cards are distributed at the first Elmer Party and these identification cards are punched each week the child comes to the theatre. To be eligible for the grand prize, at the end of the series, only the children whose cards are punched for the full ten weeks are eligible. When the children have attended five Elmer Theatre Parties they are given an Elmer crest which can be sewn on their wind-breakers, sweaters, etc. Normally at the first Elmer Theatre Party, invitations are sent to the Mayor, civic dignitaries, police chief and other interested parties. Every week a representative of the local police department speaks to the children on traffic safety from the stage. This usually takes place before the drawing for the weekly prizes.

Originally, when we inaugurated Elmer Parties in our theatres, the children were obliged to pay the regular child's matinee price. However, in the past year, we have been successful in certain situations where promotional minded industry rents the theatre for the ten consecutive Saturday morning shows, which enables the sponsor to extend free admission to the children. This latter arrangement is far more satisfactory, not only to the children but to the theatres receiving the rental. Where it is not possible to obtain one sponsor for these rentals local businessmen are contacted for a group project. Naturally, the preferred arrangement is to have as few sponsors as possible.

The Service Club normally assists in expenses relating to the prizes and advertising costs along with the Elmer crests in addition to having personnel to assist at the special theatre parties. The Board of Education advises the principals of the schools in the areas where parties are held and approve the advertising to be placed in the schools. The Police department provides a traffic officer for each show primarily to discuss safety with the children.

The newspaper is all important in this project and the co-operation received from the local press can usually be obtained on the basis of a public service project. The same thing applies to the local radio or T.V. station. Normally, the newspaper writes up the results of each week's party listing the names of the prize-winners and their schools along with a synopsis of the safety discussion by the Police department.

Babysitter Shows

Another promotion which proved successful was conducted by a theatre manager in Sault Ste. Marie, Ontario, and had to do with Babysitter shows. This idea came about when the theatre manager received his booking sheet for the month of July and noted that only one of the attractions booked had any appeal for the children.

Our manager contacted 12 local merchants each of whom contributed $50.00 for a total of $600.00 to cover the rental of the theatre for four Friday morning Babysitters' parties. A special kiddies show was booked with guest safety speakers each week. The guest speakers were arranged for from the local Y.M.C.A., City Police Dept., and Ontario Provincial Police Dept., and consisted of talks on water safety and safety while on summer holidays and in the playgrounds.

In return for the $50.00 donation from the 12 local merchants, the theatre provided newspaper and lobby credits. The two shows were presented each Friday morning during the month of July and no prizes were given out. The attendance averaged 1000 each Friday morning and the total candy sales during the four weeks was excellent.

The important point on both the Elmer Theatre Parties and the Babysitter shows is that all the revenue and profits are extra as these parties are conducted at a time when the theatre would normally be closed. These Babysitter Shows are a natural.

FD Safety Shows

The final "Attendance Builder" that I would like to outline is one promotion which we are very excited about, and is called "Junior Fire Department Safety Shows". These shows are conducted with primarily the same format as for Elmer Theatre Parties, but with some innovations. We have just concluded a series of Junior Fire Department shows at the Capitol Theatre, St. Catharines, Ontario, which has a population of 40,000 and three other opposition houses.

At the completion of an Elmer Party Series, the theatre manager was interested in continuing community service children shows in his theatre to keep activity and interest alive. He first contacted the Fire Chief and explained the idea. The Chief was very happy for the opportunity to sell fire safety to the children and co-operated 100% by forming a committee of the Fire Prevention Officer, the senior Platoon Chief and the theatre manager. After contacting the local newspaper and radio station, and being assured of their support, the committee contacted industries in the city of St. Catharines and District outlining the programme they were planning. Once the sponsors were lined up, they wer under way.

With the $1500.00 in contributions received from the sixteen participating industries, the theatre was able to give the children free admission and guarantee the theatre a stated rental for each show held. This system is quite satisfactory because the box-office is not dependent on weather and other conditions. The parents and children like the free admission idea. On top of this, with free admission, children seem to have more money to leave at the confection counter.

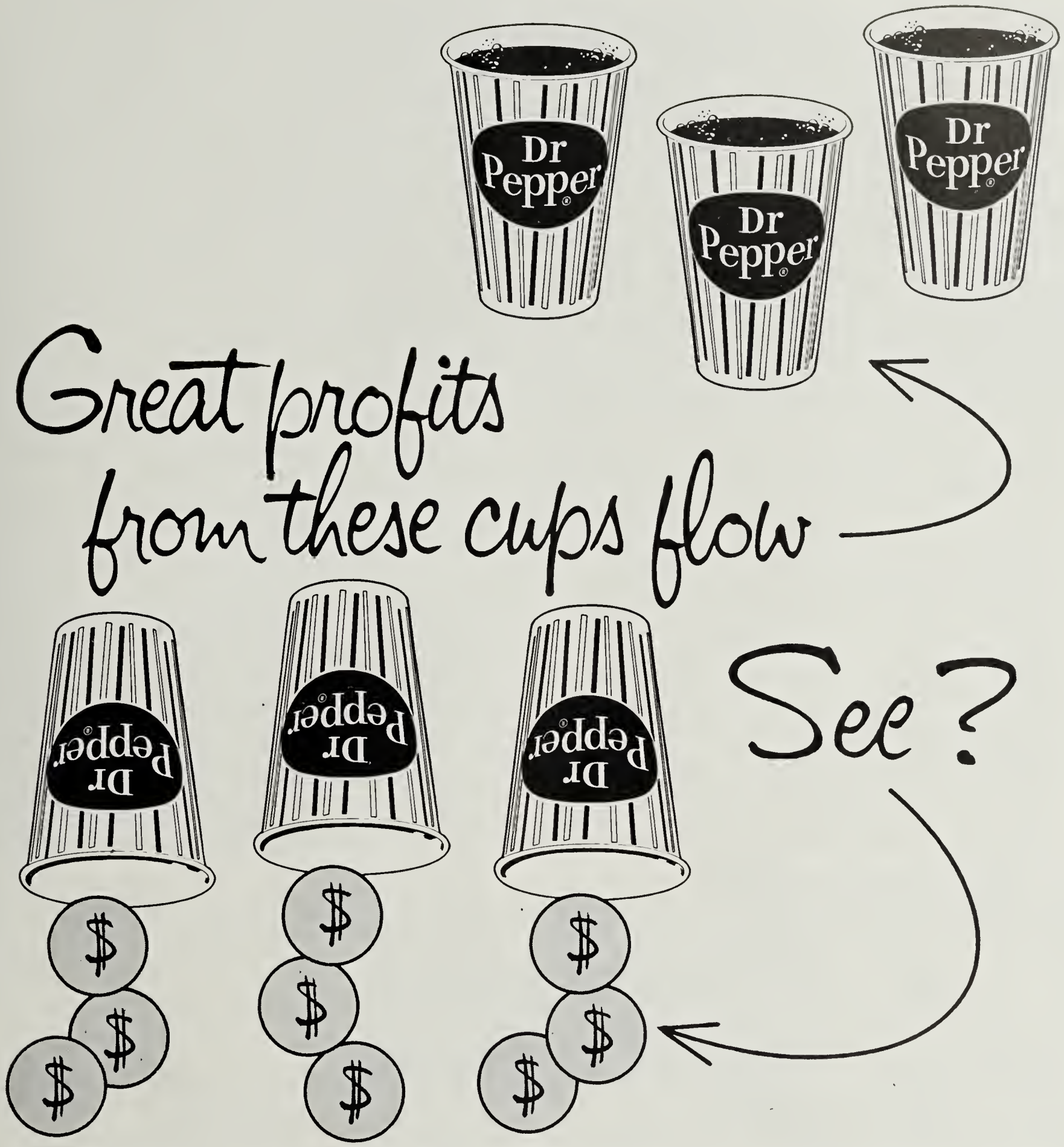
Require Hard Work

Once you have the initial planning completed, the next job is to make your programme as interesting as possible for the children. These promotions require hard work and a lit of running around, planning the various details for a successful series.

In addition, despite the fact that the sponsors have already paid you a rental, you should feel that you want to return to these people for more money at a future date, and it is surprising just how much the sponsors watch the development of these special promotions. The success of the Junior Fire Department shows in St. Catharines was largely due to the excellent co-operation received from the local Fire Department, the newspaper, the radio station and the television station, not to mention the excellent job done by the theatre manager and his staff.

These projects take time and planning, and apart from the fact that your confection sales are automatically increased and the bag you carry to the bank every day is a little heavier, a tremendous amount of goodwill is created for your theatre.

I have tried to outline how we handle these projects in Canada, however, there are many other angles that can be incorporated in these types of promotions. We have complete folders and brochures available especially on the Elmer Theatre Parties and Junior Fire Department shows. I would be willing to mail a folder upon request. You only get out of these special promotions what you put in to them and the results prove this point.



Dr Pepper tops all flavor brands in soft drink sales

Are you cashing in?

"It's Different . . . I like it!" is more than an advertising theme.

It's the reaction thought or spoken by almost everyone who tries Dr Pepper. Not a cola, not a standard fruit flavor, Dr Pepper *is* different. And delightful. So delightful, people who have tried order Dr Pepper again. And again. Consequently Dr Pepper captures both the seasonal flavor market, and rides handsomely along with the year-long cola market!

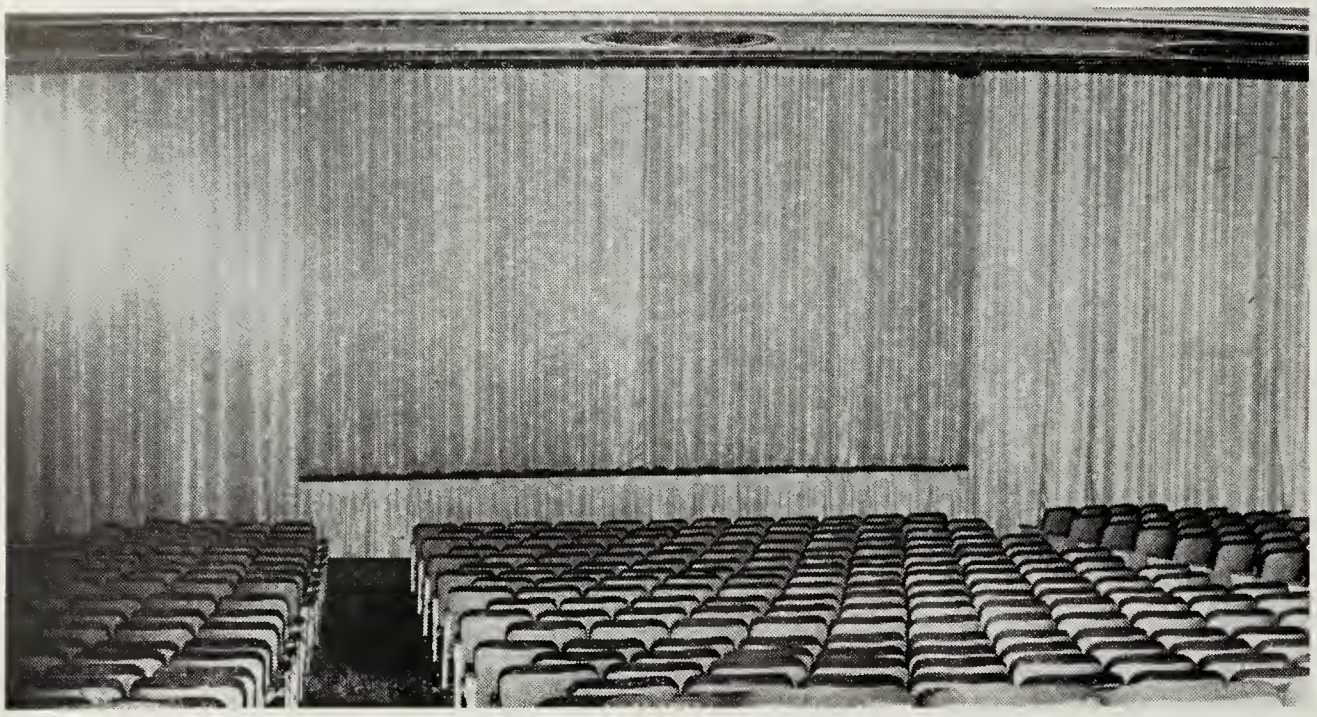
Dr Pepper, along with a popular cola, gives you *two* year 'round best sellers. And since most of the public prefers a flavor to a cola, it's smart to feature the most popular flavor brand of all.

If you're not already sharing Dr Pepper profits, get the full story from the Fountain-Vending Division, Dr Pepper Company, P.O. Box 5086, Dallas, Texas.



NATIONALLY ADVERTISED
NATIONALLY DISTRIBUTED

Loew's Poli-College Refurbished



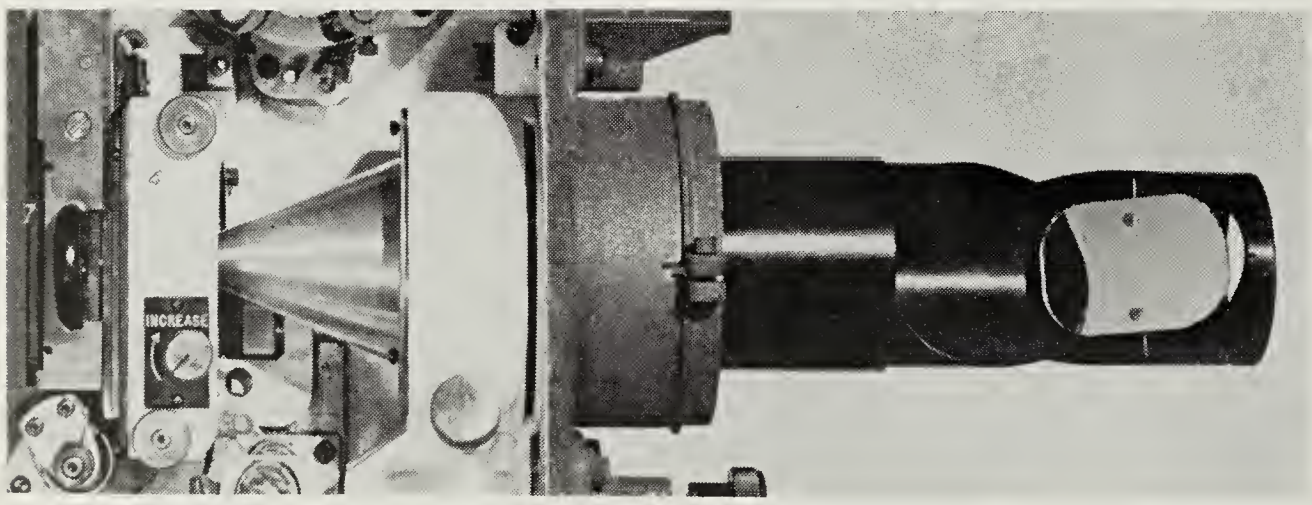
A rebuilt auditorium front and brand new, swing-back seats are visible in this photo of the interior of Loew's Poli-College theatre in New Haven. Old boxes were removed and the box area paneled-up and treated with acoustical drapes. Aisle carpeting over new hardwood floors helps minimize noise. $125,000 was spent to update this theatre.

Loew's Poli-College Theatre in New Haven, Conn., is the first of several key houses in the Loew's circuit to be treated to a general face-lifting. According to Preston R. Tisch, chairman of the executive committee of Loew's board, $125,000 has been poured into the Poli-College for new, staggered seating, a new orchestra floor, proscenium reshaping and draping, luxury rest-rooms, and decorating.

Originally a 1400-seat house, the College's new capacity is 1250 because of the widened rows and staggered arrangement of chairs. New passageways have been constructed to facilitate customer traffic and reduce noise to a minimum, and an enclosed, draped rear orchestra wall has improved the theatre's acoustics. Out front, a modern box office has been re-located and old style rubber matting eliminated in favor of terrazzo. Changes in sound and projection have also been made.

Charles E. Kurtzman Loew's Theatres general manager, claims New Haven moviegoers have enthusiastically applauded the refurbished Poli-College. "We now have one of the finest theatres in New England," he said, "and the proof of its popularity is every day more evident in the box office figures."

National To Distribute Projection Alignment Kits



The Optical Alignment Tool inserted in a Simplex XL Mechanism, shown in above photo, is used to align the illumination system with the optical axis of the lens.

As a service to the Industry, National Theatre Supply Company has acquired the rights to manufacture and distribute the Projection Alignment Kit formerly made available by the Research Council of the Motion Picture Association of America, announced W. J. Turnbull, NTS president.

Production of the initial run has been started and kits will be available through National Branch sales offices.

The Projection Alignment Kit has been termed one of the most important achievements of the Motion Picture Research Council. It aids projectionists in lining of projectors and thereby improving light efficiency and picture quality.

One of the outstanding features of the optical alignment tool is that it can be used with the projector in full operation, that is the arc burning, the dowser open, and the projector running.

The convenient alignment tool enables the projectionist to achieve optimum light distribution and excellent focus over the entire screen. The lens and film centers will be in line with the center of the screen.

Inadequate alignment of the Arc Lamp film plane and optical components of the projection system minimize the technical advances provided by modern projection equipment. Maximum performance at a minimum of cost can only be achieved by a near perfect alignment of all of the components of the projection system. The projector alignment kit provides an economical positive method for obtaining peak performance at all times.

Amer. Standards Ass'n. Offers Revised 35mm Test Film

Theatre owners, projectionists, and acoustical engineers now have a revised American Standard citing a test film for qualitatively checking and adjusting 35mm motion-picture sound reproducers and judging the acoustical properties of auditoriums.

Approved by the American Standards Association as "American Standard Theatre Sound Test Film for 35mm Motion-Picture Sound Reproducing Systems," the new standard is a revision of one approved in 1948. Now, it specifies a 35mm film which may be used to determine sound reproduction and the efficiency of acoustical systems. Not only does the test film contain samples from studio feature pictures, but also examples of typical release-print material intended to provide a check on reproduction. This includes volume range, frequency response, system noise, power-handling capacity and flutter.

A 500-foot test film made in accordance with the American Standard has been produced by the Society of Motion Picture and Television Engineers, the administrative sponsor of the project.

The availability of five other revised standards relating to motion pictures was also announced by the ASA. Titles of the American Standards are: "Theatre Sound Test Film for 35mm Motion-Picture Sound Reproducing Systems," "Reel Spindles for 16mm Motion-Picture Projectors," "Method of Determining Transmission Density of Motion-Picture Films," "1,000-Cycle Balancing Test Film for 35mm Motion-Picture Sound Reproducers," "Nine Kilocycle Sound Focusing Test Film for 35mm Motion-Picture Sound Reproducers," and "Cross-Modulation Tests for 16mm Variable-Area Photographic Sound Prints."

Copies of these standards are available from the American Standards Association.

Century Gets Commission

Larry Davee, president, Century Projector Corporation, announced that his company has been commissioned by Cinerama, Inc. to design and manufacture 70mm projectors for "Spacearium." This system employs a single lens to create an audience viewing area of 360 degrees horizontally and 160 degrees vertically; to envelop the audience in a picture surrounding it on all sides and above.

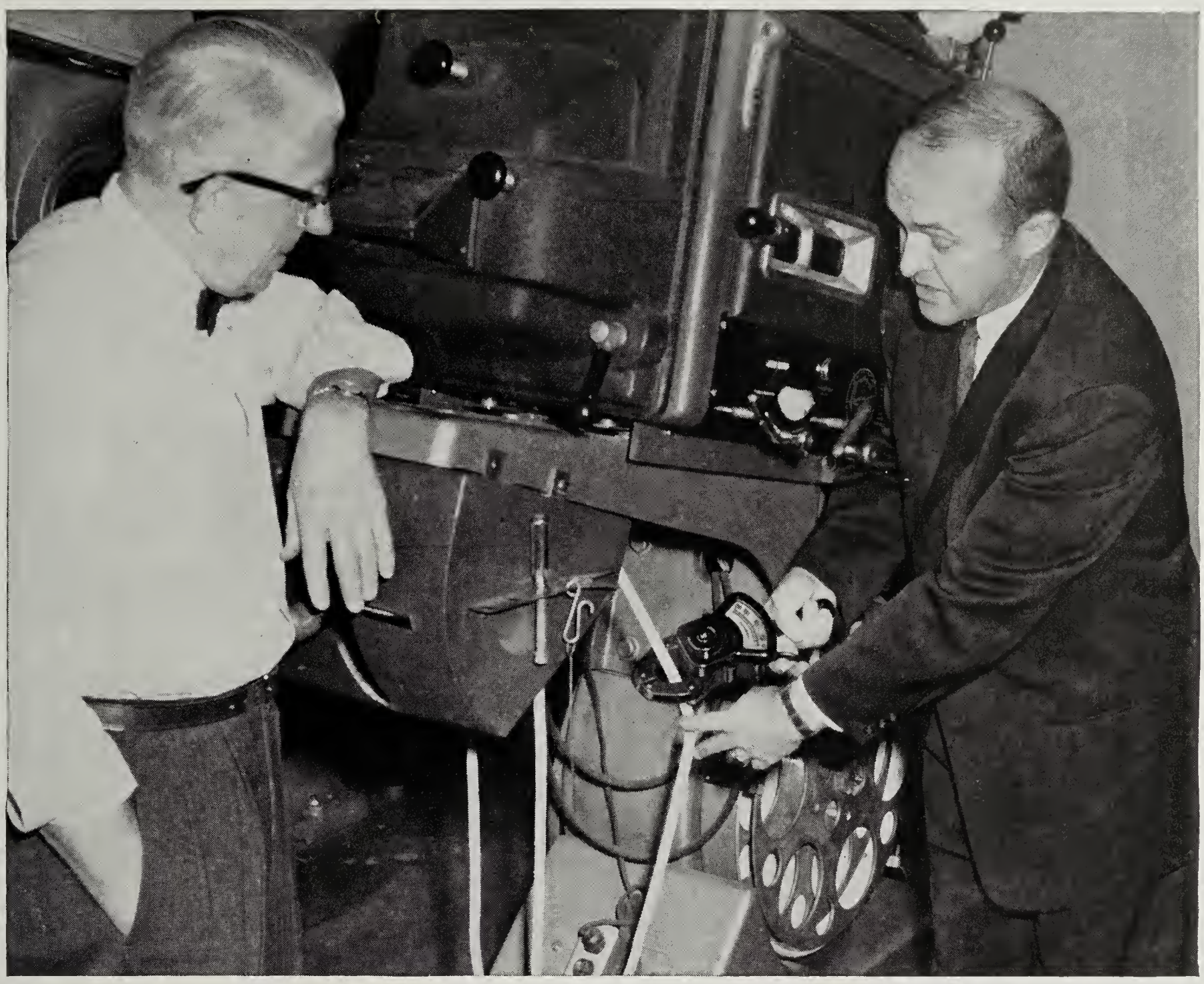
New Swedish Theatre Opened In Malmo By Gota Film Co.

The Royal, Scandinavia's most modern motion picture theatre, was recently opened in Malmo, Sweden, Nathan D. Golden, director in the U.S. Department of Commerce, announced.

The theatre is one of five owned and operated by the Gota Film Company in Malmo. Features in this new theatre include a booth with six projectors, three being used for special system films, two for 70mm projection, and the sixth for 35mm projection.

The auditorium is trumpet-shaped with greatest width at the stage. The screen surface is curved to give a three-dimensional effect to the picture. A superb acoustical effect has been gotten by making no part of the walls, floor, or ceiling parallel. Building materials that have a special absorbent quality were also used to help the sound effect.

The auditorium also has especially constructed air ducts so that fresh air may be constantly circulated through small holes throughout the ceiling. The seating capacity is 750.



YOUR NATIONAL CARBON ENGINEER...

Sells you the best product—gives you the best service!

The illustration shows a NATIONAL CARBON Sales Engineer using a "Tong-Test" ammeter for taking direct ammeter readings to determine quickly and accurately the A-C or D-C readings for any lamphouse.

Without interrupting the show, the readings are made by simply snapping the ammeter around the lead wires carrying current to the positive and negative carbons.

This is just one more modern tool carried in each sales engineer's service kit to help him assist you on any lighting problem and to help you realize the ultimate in picture quality.

Use "National" projector carbons and call on NATIONAL CARBON for free technical service. For details, ask your NATIONAL CARBON supply dealer or write National Carbon Company, Division of Union Carbide Corporation, 270 Park Avenue, New York 17, New York. IN CANADA: Union Carbide Canada Limited, Toronto.



This "Tong-Test" ammeter — equipped with interchangeable scales — is another of the many precision tools carried in each NATIONAL CARBON Sales Engineer's Kit.

"National" and "Union Carbide" are registered trade-marks for products of

NATIONAL CARBON COMPANY

UNION CARBIDE

THERE IS STILL TIME TO CASH IN ON THIS . . .
SENSATIONAL OFFER!



ONE GALLON FOUNTAIN SYRUP
OF YOUR CHOICE
FREE
WITH EACH CASE OF
Castleberry's®
PIT-COOKED
BARBECUE



During Castleberry's
"SANDWICH
'N FREE DRINK"
SPECTACULAR
PLUS A
FREE
CUSTOMER - PROMOTION
KIT
TO HELP YOU SELL!
Kit is specially designed to get them out of their cars and into your concession to buy and buy and BUY!

HURRY! ORDER NOW!
OFFER ENDS MAY 31
FOR FULL DETAILS
contact your distributor
or write direct to:
CASTLEBERRY'S FOOD CO.
Box 1010, Augusta, Ga.

NEWS NOTICES

Continental Vending Moves To Joint N.Y.C. Offices

Continental Vending Machine Company announced occupancy of its Apco Inc. offices and the Continental Sales Division to new general offices at 1270 Avenue of the Americas, New York City. Continental Vending is America's largest manufacturer of vending machines sold directly to the trade.

"For the first time, the combined Apco and Continental sales facilities are under the same roof, easily accessible to vending machine operators both in New York City and from out of town," said Mel Rapp, Apco's executive vice president.

A highlight of the new headquarters is the bank of full line vending machines installed in the showroom. The new general offices encompass 7000 square feet and are staffed by 45 persons under the direction of Rapp.

Bastian-Blessing Picks Davis

The appointment of G. Douglas Davis to the newly created position of manager of New Product and Market Development was announced by A. L. Augur, president, Bastian-Blessing Company. Davis was advertising manager for the past five years. Concurrently, the appointment of Russell E. Owen as advertising manager was announced. Owen was formerly manager of marketing for Day-Brite Lighting, Inc.

2 Appointed As Litton V-P's

Appointment of William E. McKenna and Crosby M. Kelly as new vice-presidents of Litton Industries was announced by Charles B. Thornton, president and chairman of the board.

McKenna is treasurer and controller of Litton and Kelly is in charge of advertising, public relations, and employee communications. Both men will continue to function in their present capacities.

B&L Appoints Schroeder

It was recently announced that Harold Schroeder has been appointed head of Bausch & Lomb's newly created Optical Coating Process Department. Schroeder, who has been with B&L since 1943, has recently specialized in research concerning vacuum coating techniques.

Statewide To Construct Two New Calif. Theatres

Fred Stein has announced that Statewide Theatres circuit has concluded a deal to construct a new luxurious 1150-seat theatre at the junction of Roscoe and Topango Canyon Blvds., in the San Fernando Valley.

The cost of this project, including land and building, is approximately $400,000.00. Construction is scheduled to start immediately, and it is expected that the theatre will be open before Thanksgiving Day of this year.

The very latest and finest sound, projection, seating, lighting, as well as a huge air conditioning plant, will be installed, and parking facilities for 500 cars will be available.

Stein also announced that construction on the West Covina Theatre will be started in the near future. Statewide circuit plans to duplicate the theatre that they are building in the San Fernando Valley on their site in West Covina.

S.O.S. Name Changed To Describe Wider Interests

A new name and trade style has been adopted by S. O. S. Cinema Supply Corp. Established in 1926 as Service On Sound Corp., successive changes were made to Sales on Sound Corp. (1932), S. O. S. Cinema Supply Corp. (1936) and now S. O. S. Photo-Cine-Optics, Inc. The legend of a radio tower and the letters S. O. S. have remained as the company's trademark.

Originally a theatre equipment distributor, so many lines were added through the years that S.O.S. has been described as "The Motion Picture Industry's Department Store."

In recent years, the firm's business has expanded in the fields of ground and airborne photo instrumentation, medical photography, x-ray, and cinecardiology. S.O.S. has become a primary supplier of motion picture devices for use in aeronautics, space, and rocketry Programs. However, theatre equipment still accounts for a considerable sales volume, espeeially overseas.

New officers of S.O.S. Photo-Cine-Optics, Inc. are: J. A. Tanney, president; W. H. Allen, vice president; M. E. Tanney, secretary, and D. J. Capano, treasurer.

Scharffenberger Gets Post

Promotion of George T. Scharffenberger to executive vice president of Litton Systems, Inc., was announced by Roy L. Ash, president of that wholly-owned subsidiary of Litton Industries. Scharffenberger will continue in his position as president of Westrex, the communication and recording equipment division of Litton.

Scharffenberger was president of I.T.T. Kellogg, a division of I.T. & T., prior to joining Litton in June 1959 as president of its Westrex division. In his new position, Scharffenberger will headquarter at Litton's Beverly Hills offices.

NTS Appoints Allen Smith

National Theatre Supply recently appointed Allen G. Smith as an envoy to I.A.T.S.E. locals. Smith, who relinquished the post of New York branch manager, is now devoting ihs full time to promoting sales of theatre equipment for NTS.

Van Slooten Appointed

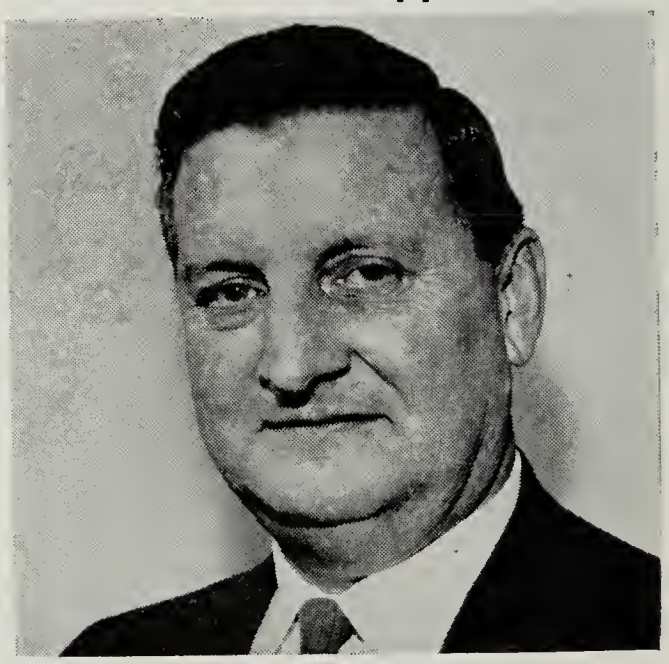


Photo shows Frederick Van Slooten, newly appointed Eastern Division Manager of the American Seating Company. Van Slooten, who has been with the Company for more than 25 years, will set up offices in New York City.

Automatic Merchandisers Celebrate 75th Year

NEW YORK—The 75th anniversary of the first vending machine in the United States was marked by a vending forum sponsored by the New York Society of Junior Investments Analysts.

Speakers at the forum were Harold Roth, President, Continental Vending Machine Company, and Walter W. Reed, director of public relations, National Automatic Merchandising Association.

Roth discussed "New Frontiers in Industrial and Institutional Vending," and Reed spoke about "75 years of Vending in the United States."

Mayor Robert Wagner proclaimed the week of April 24, 1961 as "Automatic Merchandising Week."

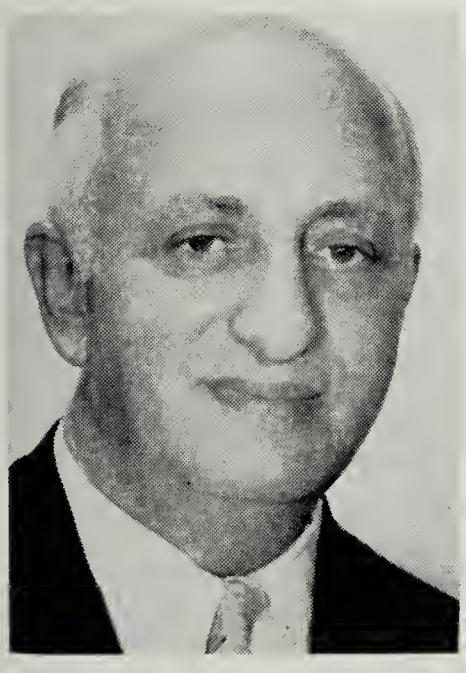
RC Cola Sales Reach High

Earnings of Royal Crown Cola Co. and consolidated subsidiaries for the three months ended March 31, 1961 amounted to $151,442, as compared with earnings of $96,228 for the corresponding 1960 period.

Sales of the Company's products reached an all time high for the first three months' period of 1961, announced W. H. Glenn, president.

Wertheimer Heads Radiant

Adolph Wertheimer was recently appointed president of the Radiant Manufacturing Corporation, announced Harry Eller, retiring president. Wertheimer, who has been with the firm since 1940, became executive vice president in 1952. Eller is leaving Radiant to



Adolph Wertheimer

assume the presidency of Panacolor Corporation, a firm which markets a new method of printing color motion picture film.

Radiant, a subsidiary of the United States Hoffman Machinery Corporation, manufactures projection screens, mainly for domestic and commercial uses.

Pepsi To Sponsor Pageant

The telecast of the Miss America Pageant Finals on the CBS television network in September will be extended an extra half hour and will be sponsored by Pepsi-Cola Company. Pepsi will sponsor the first half-hour.

The Pepsi-Cola Company has been a co-sponsor of the Miss America program since 1957, at which time it initiated its annual $150,000 educational scholarship program to winners at the state and local levels.

RC Cola Changes Executives

Birmingham financier Edward L. Norton has been named chairman of the Board of Directors of the Royal Crown Cola Company. Norton, chairman of the Board's finance committee and board member since 1948, succeeds T. Hiram Stanley who retired last December.

Other top level executive changes in the company include the election of W. E. Uzzell as vice president and director of marketing. Uzzell, former vice president and general sales manager, will coordinate the company's total marketing effort in the Continental United States.

Succeeding Uzzell is Bradford D. Ansley, former public relations and sales consultant in Atlanta, Ga.

Roy T. Smalley, veteran soft drink executive and former general manager of Tipton 7-Up Bottling Plants of Washington, D. C., was elected president of RC Bottlers, Inc., a subsidiary of Royal Crown Cola Co., which operated company-owned bottling plants. The announcement of Smalley's election was made by T. Hiram Stanley, retiring president.

Allen Gets Norelco Projectors

A pair of Norelco Universal 70/35mm projectors are being installed in Stanley Warner's Allen Theatre in Cleveland, Niels Tuxen, general manager of the Motion Picture Equipment Division of North American Philips Company, announced.

The Allen will be the 12th theatre in the Stanley Warner chain to have Norelco 70mm projection equipment. Three other Cleveland theatres, the Palace, Ohio, and Stillman have already been exhibiting with 70mm equipment, Tuxen said.

Upon completion of the Allen installation, a network of more than 125 United States theatres with Norelco 70mm projectors will be in existence, Tuxen stated.

Strong

RED ARROW SELENIUM RECTIFIERS



The dependable, economical power source for angle or coaxial trim lamps.

Glass insulated transformers withstand 150° F. higher temperatures, than cotton, permitting emergency operation of two lamps on one rectifier.

Damp-proofed stacks. Heavy duty fan. Line control relay. 8-point dial switches for adjusting power output during operation, and compensating for line phase unbalance.

3-PHASE—
60 to 100 Ampere
90 to 135 Ampere
120 to 180 Ampere

SINGLE PHASE—
70 to 90 Ampere
90 to 135 Ampere

THE STRONG ELECTRIC CORPORATION
21 City Park Avenue • Toledo 1, Ohio

Please send literature on Strong Rectifiers.

NAME_____
THEATRE_____
CITY & STATE_____

TESMA, SMPTE Officials Discuss Industry Improvement

Members of the Executive Committee of the Society of Motion Picture and Television Engineers met with executives of the Theatre Equipment and Supply Manufacturers Association to discuss an all-industry theatre improvement program being created by TESMA to fill the void caused by the dissolution of the Motion Picture Research Council.

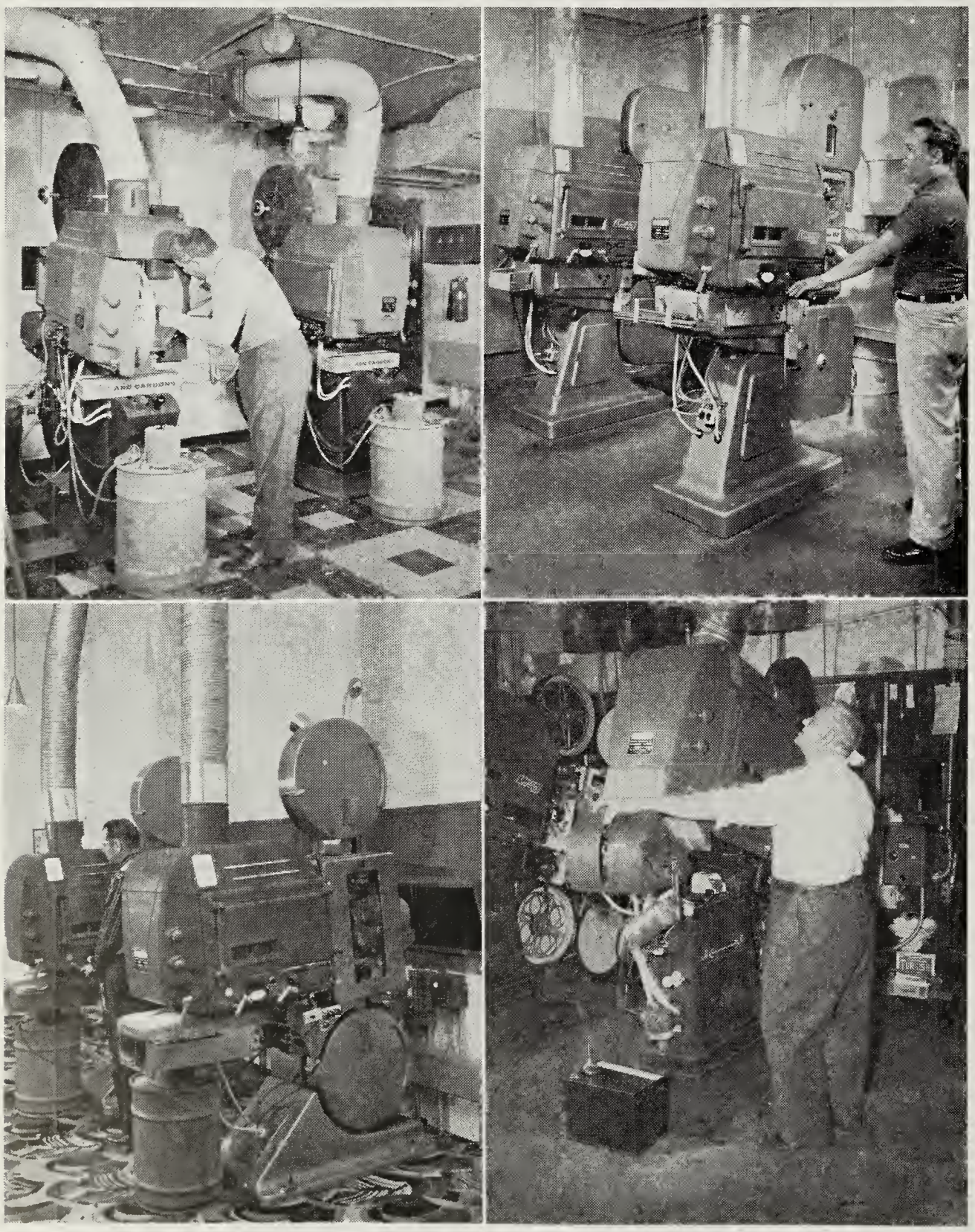
Following the meeting, SMPTE President John W. Servies indicated that there is no conflict between the new technical organization and the aims and purposes of the Society. "SMPTE has been active for many years," he said, "in gathering and presenting information to guide in high quality theatre presentation of motion pictures and expects to continue to do so. For this reason, we welcome the opportunity to cooperate in these phases of the TESMA program."

Servies, SMPTE Engineering Vice-President Deane R. White, SMPTE Financial Vice-President Ethan M. Stifle, and SMPTE Executive Secretary Charles S. Stodter, met with President Larry Davee and Vice-President V. J. Nolan of TESMA, to discuss areas of common interest in TESMA's proposed program for close liaison on technological problems among exhibitors, manufacturers, producers' technical and engineering staffs, film laboratories and others, for the achievement of better theatre operation.

Two Norelco Installations

It was recently announced that Norelco Universal 70/35mm projectors have been installed in the Mann, Minneapolis, and the North Star Drive-In, Denver. The Mann, which reopened in March, underwent extensive renovations. A six-channel transistorized sound system employing Altec-Lansing speakers was installed. Northwest Sound Service put in the sound system and Fred J. Pfeiff, technical manager of the North American Philips Company, installed the projectors.

RECENT 70mm INSTALLATIONS



Recent installations of new projection booth equipment shown in photos are: Constellation "170" projection arc lamps at the Fox, St. Louis, Mo. (lower right) and the Oasis Drive-In, Elk Grove Village, Ill. (upper left); and Constellation "170" projection arc lamps in Norelco projectors. the Boulevard, Baltimore, Md. (upper right) and the Empire, Kansas City, Mo. (lower left). The last two installations were made by National Theatre Supply and the Boulevard will use the arc lamps on National "70" Bauer projectors while the Empire uses Phillips

NAC Western Meeting



Among those attending the Western Regional Meeting at the Riviera Hotel in Las Vegas, sponsored by the National Association of Concessionaires, are: (left to right) Larry Moyer, co-chairman and recently appointed regional vice president; NAC President Spiro J. Papas, who gave the keynote address, and Philip L. Lowe, NAC past president.

Pepsi-Cola Income Rises Despite Net Sales Drop

Pepsi-Cola Company in 1960 recorded its eleventh consecutive year of growth over the preceding year and was accomplished in the face of an exceedingly cool summer which retarded the sale of all soft drinks and the recession which affected most businesses, announced Herbert L. Barnet, president.

Barnet announced in the annual stockholders report that net income for 1960, after adjustment for foreign activities, was $14,180,705 in 1960 compared with $13,873,843 in 1959.

Net sales for 1960 were $157,672,258 compared with $157,769,109 in 1959. Elimination of Cuban operations in the consolidated report and currency devaluation in the Philippines adversely affected reported 1960 sales by some $6,000,000.

Barnet said that purchases of vending equipment by bottlers rose 30 per cent. He also stated that during 1960, Pepsi-Cola Company moved strongly in the large syrup market (fountain dispensers). Sales in this area were up 15 per cent in 1960. The company instituted equipment and handling techniques that enabled bottlers to sell Pepsi in many more high-volume locations.

Roth Predicts Record Sales For Continental Vending

Based upon the improvement in performance during the first quarter of the current fiscal year, Continental Industries, Inc. (now Continental Vending Machines Corp.) should surpass all previous records in sales and profits during the current fiscal year, Harold Roth, president, told stockholders at their annual meeting.

"I can safely say that we will make more money in the first half of 1961 than we made during the entire year of 1960," Roth said. "We expect to do even better during the second half which is the busy season. Before too long, we will introduce additional vending equipment in each profitable area of automatic merchandising," Roth added.

During the meeting, stockholders voted to change the company's name to "Continental Vending Machine Corp."

Stockholders also elected the following directors by a vote of 1,259,825 for and none against: Melvin Chasen; Patrick J. Clifford; William Danziger; Sidney A. Florea; Robert S. Hirsch; Harry Meresman; Melville B. Rapp, and Harold Roth.

NAC Regional Meeting Has Record Attendance

Almost 150 concessionaires, theatre owners, amusement-business executives, and suppliers attended the April Eastern Regional meeting of the National Association of Concessionaires at the Park Sheraton Hotel in New York City. Irving Shapiro of Concessions Enterprises and NAC Regional Vice President was chairman with Lee Koken, RKO Division of Glen Alden Corp., and Bert Nathan, Bert Nathan Enterprises, serving as co-chairmen.

The major part of the program consisted of work shop sessions on drive-in and conventional theatres. Participants in the drive-in theatre panel were: Melvin Wintman; Edward S. Redstone; Edwin (Pete) Gage, and Langdon Wilby. The work shop session on conventional theatres featured a talk by the panel chairman, Lee Koken.

Other featured speakers at the meeting included: "Flip" Follon; Pat J. Mahoney; J. S. Almen; Irwin Kirby; Phyllis Haeger, and Fred Magenheimer.

The Grand Door Prize, donated by Melville B. Rapp of Continental-Apco, Inc., was won by Edward J. Redstone of the North-East Drive-In Theatres, Boston. The prize was an RCA Stereo Hi-Fi unit. Other door prizes were contributed by Selmix, Inc., Rex Specialty Bag Corp., and Blumenthal Bros. Chocolate Company.

Russell Fifer, Executive Director of NAC said that "This was the largest and most enthusiastic meeting of the four that have already taken place this year. A meeting is tentatively scheduled for Toronto, Canada in the latter part of May."



Program planners and chairmen for the Eastern Regional Meeting of the National Association of Concessionaires, Park Sheraton Hotel, New York City. Left to right: Irving Shapiro, regional vice president and general meeting chairman; Bert Nathan, meeting co-chairman; Russell Fifer, executive director, and Lee Koken, co-chairma n. At left of podium is Edwin "Pete" Gage, first vice president of NAC.

NAMA Plans International Symposium For 75th Year

Automatic vending executives from all parts of the world are being invited to the First International Symposium of Automatic Merchandising. It will take place in Chicago Oct. 31 through Nov. 1, 1961, according to Thomas B. Donahue, president, National Automatic Merchandising Association.

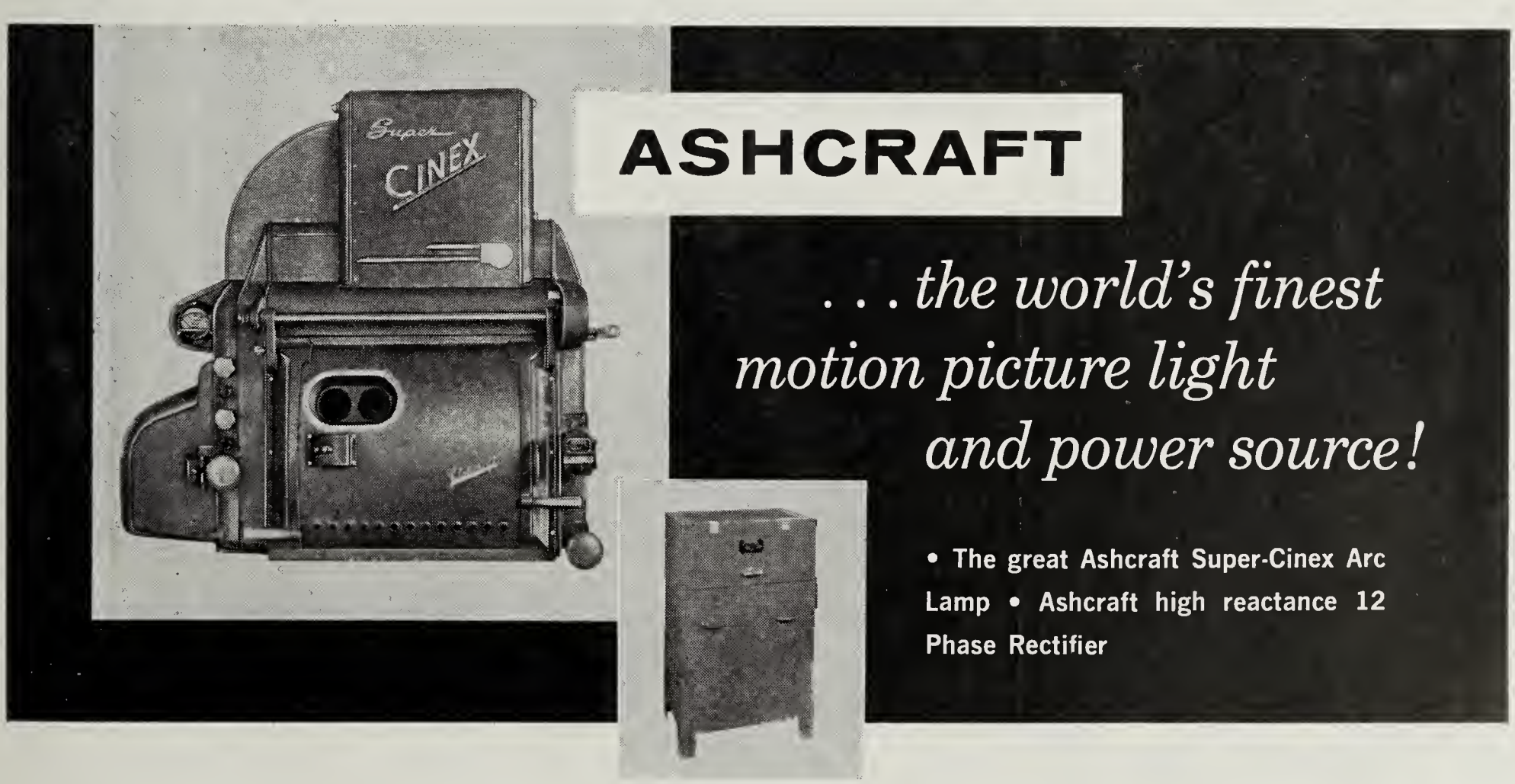
"We are expecting from 300 to 500 executives from many different countries, since the conference will take place in conjunction with our own national Convention and equipment exhibit at the new McCormick Place exhibition hall on Chicago's lake front," Donahue said.

The international vending convention will be part of the industry's 75th Anniversary Year observance.

3 Appointments At GPL

GPL Division of General Precision, Inc. recently got three new appoints, announced W. J. Tull, vice president in charge of sales and engineering.

John C. Forrest was appointed director of the Engineering Division and Dr. Frank N. Gillette was promoted to associate director. Louis L. Pourciau has become the head of the newly created industrial products department.

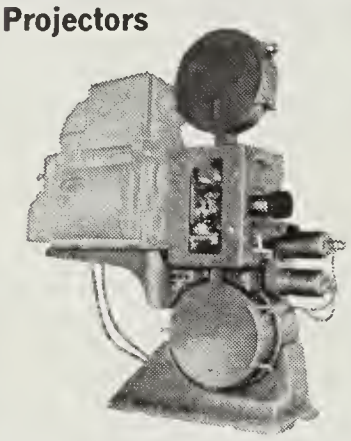


Question

When is a Drive-in truly modern?

Answer

When it is equipped with NORELCO Universal 70/35mm Projectors



Let's put it this way. If you're going to invest in equipment for a new or existing drive-in, shouldn't you protect your investment by choosing equipment that will be up-to-date now and in the years ahead?

The difference between 35mm and 70mm projection is especially apparent at drive-in theatres where huge screens and great distances make it essential to get the maximum amount of light. The NORELCO 70mm aperture is larger... allowing 3 or 4 times as much light to pass through. 70mm images are only blown up a fraction as much... providing a far sharper image. And conversions from 70mm to 35mm take less than 4 minutes on the NORELCO.

With today's great attractions being released in 70mm and with more and more productions planned for this sized print... the time is not far off when having 70mm equipment is an economic must! Your favorite theatre supply dealer can give you all the facts about NORELCO Universal 70/35mm Projectors... the time-tested and proven 70/35 that's used in more theatres than all other makes combined!

See your favorite theatre supply dealer today.

Write for new descriptive brochure

Norelco®

UNIVERSAL 70/35mm PROJECTORS

NORTH AMERICAN PHILIPS CO., INC.
Motion Picture Equipment Division
100 E. 42 St., New York 17 • OX 7-3600

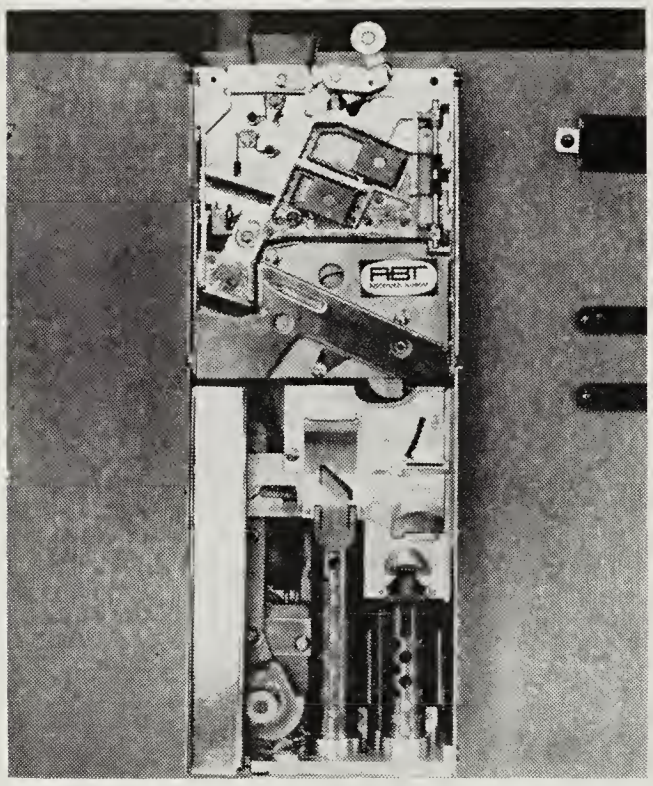
NEW PRODUCTS

...that have Theatre interest

New Automatic Changer Stimulates 10-Cent Vending

An improved money changer for 10-cent vending machines has been developed by the A.B.T. Division of the Automatic Canteen Company of America.

The unit activates the vending electrical system upon the insertion of a dime, two nickels, or one quarter. When a quarter is



inserted, it pays out a dime and a nickel in change, or can be set to pay out three nickels in change. Change coin tubes (see photo—lower right) are filled automatically by nickels and dimes paid into the changer. The dime tube provides vending operators with the advantage of a larger coin reserve; three times that of a nickels-only payout.

Increasing the proportion of dime payouts also invites more dime vending sales, according to A.B.T. management. When these self-locking tubes are full, incoming dimes and nickels are directed into the vending machine's cash box. When the tubes are empty, the unit rejects quarters. The unit is shown in photo with A.B.T.'s slug rejector (top) which validates U.S. coins and rejects slugs and foreign coins.

New Ultrasonic Machines Clean Vending Equipment

Vending machine parts can be quickly, safely, and economically cleaned using ultrasonic machines, it was conclusively demonstrated at the ABC Vending Corporation's main plant in Long Island City.

Evaporated matter from soft drinks and coffee; grease, dirt, rust and other residue on vending machine parts were almost instantaneously removed by immersion for a few moments in a Powertron Ultrasonic cleaner.

Complex vending machine parts such as coin changers are easily restored to factory-new freshness in a matter of seconds. Super-powerful agitation by inaudible sound waves produced by ultrasonic cleaners literally cold boils off dirt from the most inaccessible spots on machines. There is no need for brushing, scrubbing, or harsh chemicals.

Powertron ultrasonic equipment has fail-safe overload features. Constructed of high-grade stainless steel, Powertron cleaners are available with a complete line of baskets, covers and other accessories. All Powertron cleaners have an exclusive electronic feed-back circuit for automatically tuning the cleaner to maximum efficiency.

Cleaners available from Powertron Ultrasonics Corporation range from a 100-watt 2½ gallon unit to a 1 kilowatt 32 gallon unit.

Outdoor Receptacle Has New Polyvinyl Liner

Neat-looking grounds improve the appearance of any drive-in, but they require a continuing program of waste control. That means providing adequate receptacles that invite use, hold enough to be practical for day-to-day needs and promote good sanitation. D. J. Alexander's Outdoor Litter-Trainer fits these requirements.

This unit features modern design and extremely large capacity. The interior design



Alexander Litter-Trainer

with its polyvinyl liner allows storage of large quantities of waste, a real boon where clean-up crews can't keep up with volume. The self-closing top doors are constructed for positive protection from the elements and work freely in any weather. A waterproof drip gutter prevents accumulation of moisture. The polyvinyl liner empties quickly, does not deteriorate in use, and refuse will not adhere to its surfaces. Stainless steeel legs keep the entire unit off the ground so water cannot collect underneath.

The Litter-Trainer is available in two sizes, a standard 16 inch square unit and a jumbo 20 inch square unit, both 44 inches high. The receptacle is made of heavy gauge zinc-coated, corrosion-resistant steel in Bermuda Green or Grey Hammertone.

Monarch Trainer Available

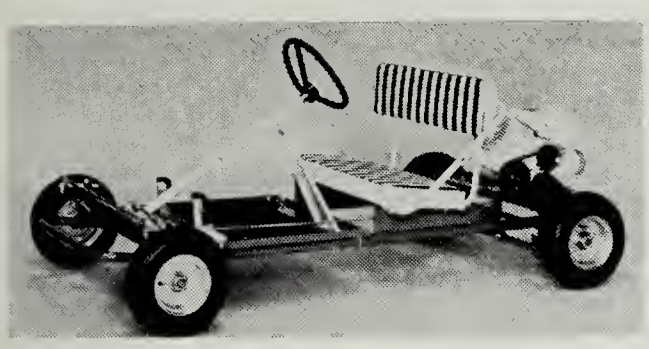


Photo shows new two-seat Monarch Trainer kart suitable as a training model for youngsters. This gasoline powered kart was recently developed by the New Monarch Machine and Stamping Company. Summertime drive-in trade is sure to increase with extra amusements, and this trainer will help the youngsters to prepare for better racing with bigger models, as well as that all important continued attendance..

New SlushMaker Has Foot Pedal Operation

A new, completely automatic Sweden SlushMaker was recently introduced by the Sweden Freezer Company, manufacturer. The Company states that the machine provides four flavors of fruit slush at the touch of a toe and can serve more than 300 eight ounce drinks per hour.

The machine is designed to produce at rated capacity hour after hour and is not dependent on operator skill or dexterity. The machine has easy-to-use foot pedals which leave the hands free for drawing multiple servings.

The freezing cylinder and reserve bowl hold a total of eight gallons of fruit slush drink ready for immediate service and a special circulation system permits neutral slush mix to be added to the reserve supply.



WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ **C. S. ASHCRAFT MFG. CO., INC.**, Super Cinex Projection Lamps, 12 Phase Rectifiers
- ☐ **BALLANTYNE CO., THE** Dub'l-Cone In-Car Speakers, Attraction Boards, Changeable Letters
- ☐ **CARBONS, INC.** Lorraine Carbons
- ☐ **CASTLEBERRY'S FOOD CO.**, Pit-Cooked Barbecue
- ☐ **COCA-COLA CO., THE,** Coca-Cola
- ☐ **DR. PEPPER CO.**, Soft Drinks
- ☐ **K-HILL SIGNAL CO.**, Car Counters
- ☐ **KNEISLEY ELECTRIC CO.**, Sil-Tubes
- ☐ **MASSEY SEATING CO.**, Theatre Seat Rehabilitation
- ☐ **NATIONAL CARBON CO.**, "National" Projector Carbons
- ☐ **NATIONAL THEATRE SUPPLY**, Simplex In-A-Car Speakers, "35/70" Arc Lamps
- ☐ **NORTH AMERICAN PHILIPS CO., INC.**, Norelco 70/35mm Projectors
- ☐ **PEPSI-COLA CO.**, Pepsi-Cola
- ☐ **PRESSWELD, INC.**, "Track Rabbit" Midget Cars
- ☐ **RINGSDORFF CARBON CORP.**, Diamond Projector Carbons
- ☐ **ROYAL CROWN COLA CO.**, Royal Crown Cola
- ☐ **STRONG ELECTRIC CORP., THE**, 35/70 Special Projection Lamps, Red Arrow Selenium Rectifiers
- ☐ **WAGNER SIGN SERVICE, Inc.**, Attraction Panels and Letters

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE

LIST ITEMS_____

_____

_____

_____

_____

ISSUE OF MAY 17, 1961

NAME .....

THEATRE .....

ADDRESS .....

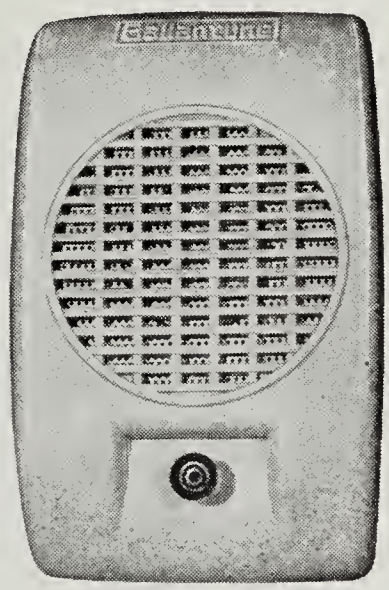
CITY, STATE .....

MOTION PICTURE EXHIBITOR

317 N. Broad St., Philadelphia 7, Pa.

Ballantyne Dub'l Cones

TIME TESTED! PROVEN!



"200 Dub'l Cone speakers in use 8 years without any trouble at all." says Marvin Sands

Operator of the Star-Lite Drive-In Theatre
RD #5, Tunkhannock, Pa.

"After 7 seasons with Dub'l Cones we've had no maintenance costs, only 4 speakers needed reconing." says H. A. Anderson

Operator of the Bel-Air Drive-In Theatre
St. Ansgar, Iowa

Famous Ballantyne Dub'l Cones are unequalled. Protected from shock, pressure, weather and water. Permanently positioned magnet. No shifting—no voice coil drag. Die-cast aluminum case with reinforced grill openings, removable hanger clip, and enclosed volume control. Construction gives exceptional fidelity in range and reception. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker. Equipped with perforated aluminum speaker guard.

F SERIES



Here's economy overflowing with quality at the lowest price ever for so much. Die-cast aluminum case. Reinforced speaker grill. Calibrated air chamber gives fidelity of range. Plug-in connectors for simplified servicing — done in a matter of seconds. Equipped with perforated aluminum speaker guard.

O SERIES—Has all the features of the "F" Series plus a powerful 1.47 oz. magnet. Equipped with perforated aluminum speaker guard.

Z SERIES



New Ballantyne "Z" Series Dub'l Cones with drop-in outer cone and perforated aluminum speaker guard are amazingly low priced. Plenty of other features, too — plug-in terminals permit simplified post servicing, two screws to loosen, repair or replace without special tools — no soldering, no glue, and in a matter of seconds. Die-cast aluminum case with reinforced speaker grill.

W-E SERIES



Full size die-cast aluminum case equipped with perforated aluminum speaker guard and calibrated air chamber. .8 oz. permanently positioned magnet — no shifting of magnet, no voice coil drag. Continual top performance. Shock rubber cushion mounting. Tamper-proof reinforced grill. Plug-in wiring for servicing right at post.

E SERIES — Tops in single cone speakers. 1.47 oz. magnet. Equipped with perforated aluminum speaker guard.

The Ballantyne Company

1712 JACKSON ST. OMAHA, NEBRASKA

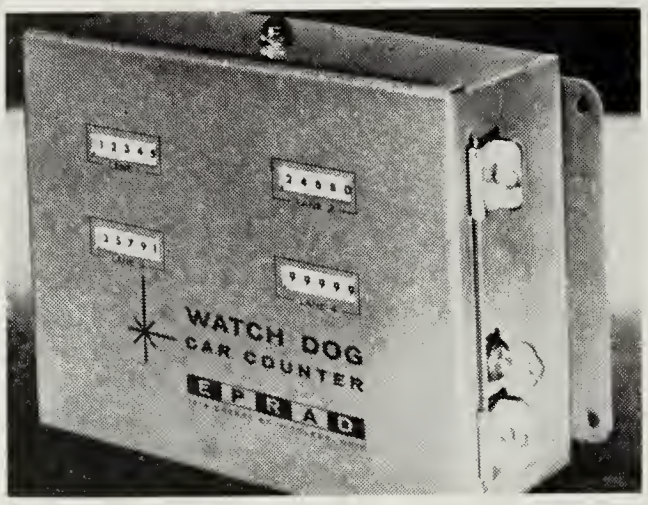
QUALITY
SERVICE
VALUE

N.T.S.

America's
headquarters
for all
theatre equipment
and supplies

NATIONAL THEATRE SUPPLY COMPANY

All Electric Car Counter Available From Eprad



Eprad, Inc. has introduced a new all-electric car counter called the Watch-Dog at a special theatre price, announced Jim McSorley, marketing manager of the theatre equipment manufacturer.

"It is low cost, easy to install, foolproof, and a necessity for a complete receipts-control system," McSorley stated. "The Watch-Dog is all electric for dependability and trouble free operation. It does not contain tricky electronic gadgets or troublesome pneumatic devices. Its simple basic design, plus high quality parts, make it unmistakenly accurate," he concluded.

The tamperproof cabinet has a special key-lock. All parts, including the counting mechanism and transformer, are plate-mounted inside and nothing is exposed to tampering.

The heavy duty treadle operates electrically when a car passes over. Electric circuity is low voltage (24 volts), for complete safety and the complete circuit is encased and sealed in thick tire rubber which is jacketed in galvanized steel anchor plate. The Watch-Dog is available in 2, 3 and 4 lane models.

Castleberry's New Promotion Includes Free Fountain Syrup

"A free soft drink with the purchase of a Castleberry's Pit-Cooked Barbecue Sandwich" is the theme of a new spring promotion announced by Castleberry's Food Co. The promotion called the "Sandwich 'N Free Drink Spectacular," offers food-serving theatres one gallon of fountain syrup of their choice free with the purchase of one case of Castleberry's Barbecue.

The offers also includes a free customer-promotion kit which contains colorful pass-



out slips, special offer streamers, counter cards, lapel badges and other point-of-purchase material. Full color film trailers featuring Castleberry's Barbecue Sandwiches are available. Individual outlets may purchase from four to eight cases. The offer expires May 31.

2 New Plastic Products Available For Floor Repair

Revere Chemical Corp. announced its new team of floor repair products, Kwik-Set and Crack-Fix. These two, ready-to-use, plastic floor maintenance products can be used together to completely rebuild a floor surface, or individually for specific floor repair problems.

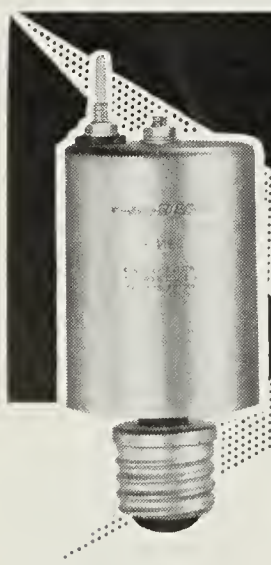
They will not pit or scar and will withstand the heaviest traffic. Being compression products, Kwik-Set and Crack-Fix become harder and smoother as traffic continues to roll over the repaired areas and surfaces repaired with either product are ready to use instantly.

Kwik-Set, a granular plastic material, performs a dual function. The material is used to repair worn or rutted areas in concrete or wood surfaces and to resurface the entire floor area. Crack-Fix, a fine granulated plastic, is used to repair cracks, expansion joints and shallow holes in interior and exterior concrete and wood floor surfaces.

Vermiculite Folder Available

Specifications for vermiculite insulating concrete floors on a grade, with or without radiant heating, have been issued by the Vermiculite Institute of Chicago. The folder covers mixing, placing, and curing of vermiculite concrete, as well as preparation of the base and the application of a sand concrete topping. Copies are available.

You Save Money with SIL-TUBES



Want proof?–Here's how!!

Converting your rectifiers from gas-filled tubes to SIL-TUBES is quick and easy. Call your supply dealer today. He will furnish you with your required amount of SIL-TUBES on a 30 day trial basis. They can be installed in a few minutes. Simply remove your gas-filled tubes and screw SIL-TUBES into the same sockets. Adjust your voltage taps to compensate for the high gain in efficiency, and installation is complete.

SIL-TUBES have no filaments to "snap" "sag" or "snarl," are 97% to 98% efficient, hermetically sealed, non-aging, convection cooled and, properly installed, have virtually unlimited life. SIL-TUBES are sold under a pro-rated guarantee.

SIL-TUBES PAY THEIR WAY RAPIDLY
YOU SAVE COSTLY TUBE REPLACEMENT AND 30% TO 40% IN POWER

If you prefer, write us direct and we will arrange
a 30 day trial with the dealer nearest you.

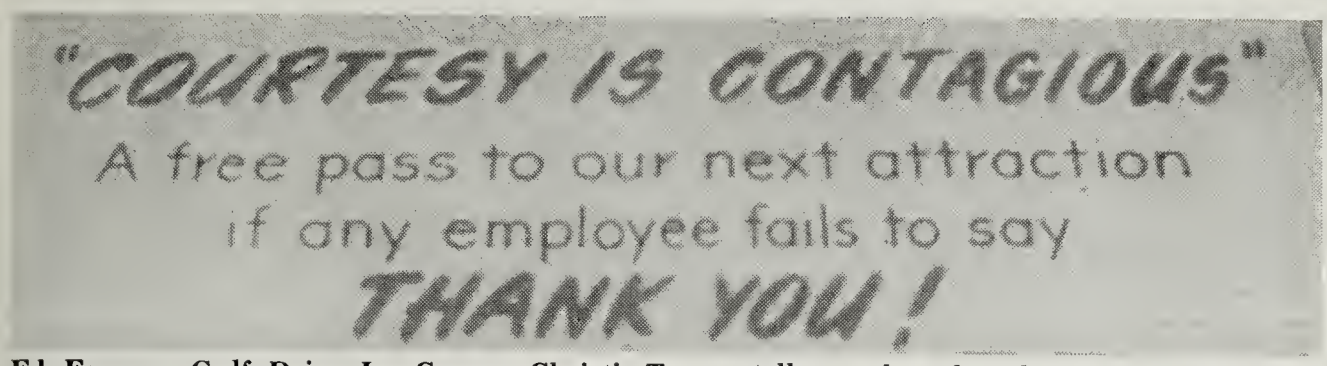
THE KNEISLEY ELECTRIC COMPANY Dept. P TOLEDO 3, OHIO

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples

Lorraine ORLUX Carbons
CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

Word-Of-Mouth Advertising



Ed Farmer, Gulf Drive-In, Corpus Christi, Texas, tells us that the photo shows "the sign we have over the door of our concession stand. It creates a lot of interest and brings people into the stand. It also is quite good for word-of-mouth advertising." This type of courteous behavior toward patrons promotes good feelings between the theatre and the public. Similar signs can be placed in other theatres throughout the nation. The signs will be readily accepted by patrons, and will keep employees on their toes. Remember, theatres must, at all times, retain a first class community image and reputation.

Armstrong Develops Commercial Ceiling Tile

A new ceiling tile especially designed for commercial interiors with traditional decorating themes has been announced by the Building Products Division of the Armstrong Cork Company.

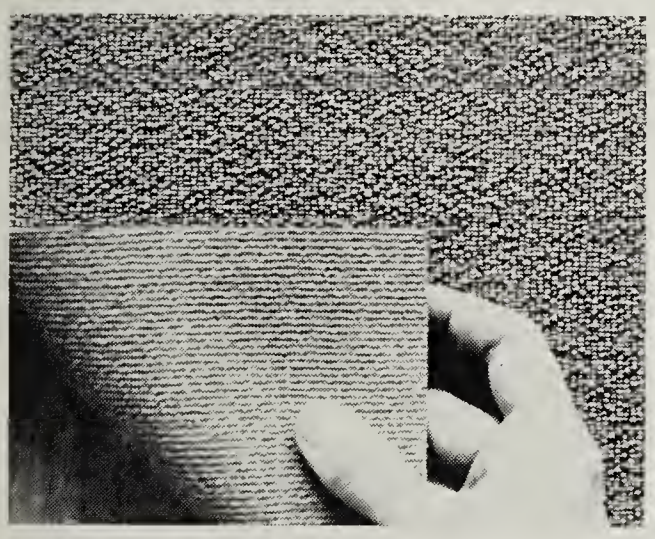
Called "Williamsburg," the tile is the latest addition to the Armstrong Decorator Temlok line.

The Williamsburg pattern consists of a series of interlocking circles, coordinated from tile-to-tile to create a free-flowing appearance which de-emphasizes the individual tile effect on the ceiling. The pattern is printed with two shades of gray, a warm and a cool tone.

U.S. Rubber Develops New Durable Vinyl Carpet

U.S. Royal Vinyl Carpet, a durable new vinyl carpet that bridges the gap between hard and soft floor covering, and is practical for use both outdoors and indoors, is being marketed by United States Rubber Co.

Important improvement just announced by



sales manager Richard W. Knowlton is the use of a new nylon reinforced base fabric which he believes will add greatly to the tensile and tear strength of vinyl carpet. He also announced a new surface finish on seven colors which will reduce dirt pick-up, soiling and tracking. For ease in installation, a special "Weld-O-Seam" heat seal iron with special cover, heat seal tape, adhesives and mastics have been developed and are currently in use.

Made in nine sunfast colors, U.S. Royal Vinyl Carpet is weatherproof, vermin and moth proof, mildew and flame-resistant.

The carpet is available in cardinal, white, rose beige, turquoise, apricot, pebble grey, gold, green and charcoal colors in 54 inch width. It can be installed on, above or below grade, over any type of flooring, including wood, concrete, terrazzo or tile.

Concessions Push Pickles



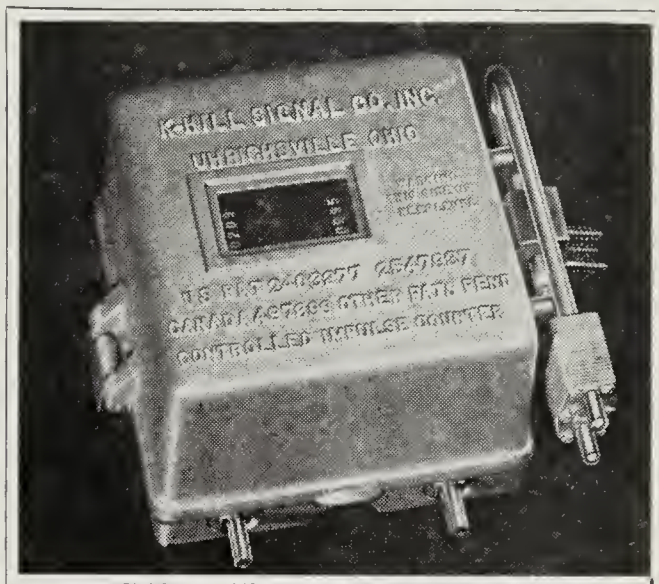
Reach for Pickles is the promotional theme which will support sales of Chilly Dillies at concession counters during National Pickle Week, May 18 through 27, for the National Pickle Packers Association. Point-of-purchase display material and special Pickle Week Deputy badges are available from individual NPPA members.

Wilson Forecasts Better Yr. For Universal Match Corp.

Significant advances in both sales and earnings for Universal Match Corporation during 1961 were forecast by Universal's president John L. Wilson in the company's annual report to stockholders.

As announced earlier, the company's consolidated net sales for 1960 were $38,828,577, up 23 percent over 1959, and net income of $5,461,042 was 12 percent higher than a year ago.

"Our new product developments are beginning to reach the marketplace. The coin and paper currency changer should contribute to earnings in 1961, in addition to absorbing a portion of the research and development cost incurred in 1960. New vending lines are being introduced by both National Vendors and Glasco Corporation, including a uniform line of vending equipment and a pre-mix soft drink vendor with an ice-maker."



DRIVE-IN THEATRE CAR COUNTER

Note dials of TWO Veeder-Root counters.
Each driveway past "Box-Office"

COUNTER ON SEPARATE COUNTER

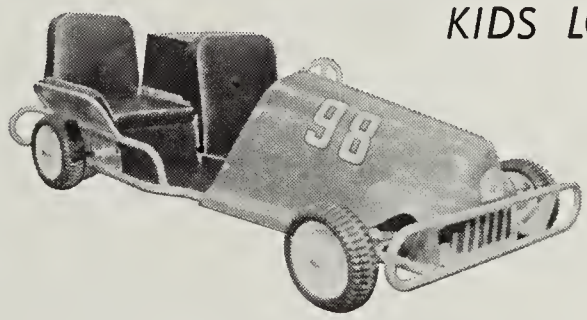
Comes complete with cumulative counters, driveway treadles and ALL parts at $ 99.50
With turn-back to zero counters $114.50
"One Way" Counter (IN ONLY) $164.50
(Single Lane Counter $79.50)

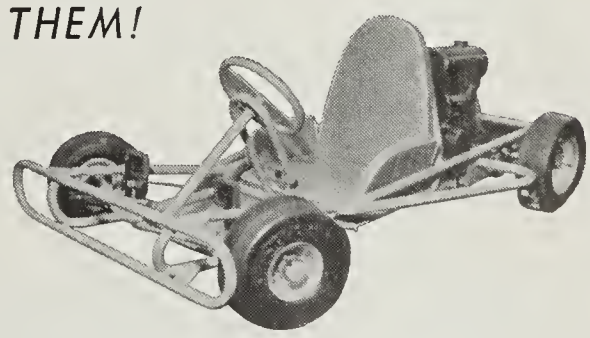
K-HILL SIGNAL CO.
UHRICHSVILLE, OHIO

PLUS BUSINESS for DRIVE-INS — DAY or NIGHT

WITH THE **"TRACK RABBIT"** MIDGET CARS

KIDS LOVE THEM!





SUPERVISED DAYTIME RACING
RACES FOR AWARDS AND TROPHIES CAN BE HELD DURING DAYLIGHT HOURS. YOUR PROFITS INCLUDE THE SALE OF CARTS, RACING HELMETS, GOGGLES, ETC., PLUS REFRESHMENTS FOR SPECTATORS, ENTRY FEES, ETC.

BIG PROFITS IN CONCESSION RIDES
WHAT YOUNGSTER COULD RESIST DRIVING ONE OF THESE MIDGET RACERS AROUND THE TRACK! SPECIAL CONCESSION MODEL WITH BUILT-IN SAFETY FEATURES AVAILABLE. MOM OR POP CAN DRIVE THE 3-7 YEAR OLD.

TRACKS ARE SPRINGING UP ALL OVER THE COUNTRY. PUT ONE IN AT YOUR DRIVE-IN OR ELSEWHERE AS A RENTAL TRACK OPERATION. TRACK PLANS, CARS, AND COMPLETE INFORMATION (INCLUDING AN INSURANCE PACKAGE) AVAILABLE TO HELP YOU SET UP A MONEY-MAKING ATTRACTION.

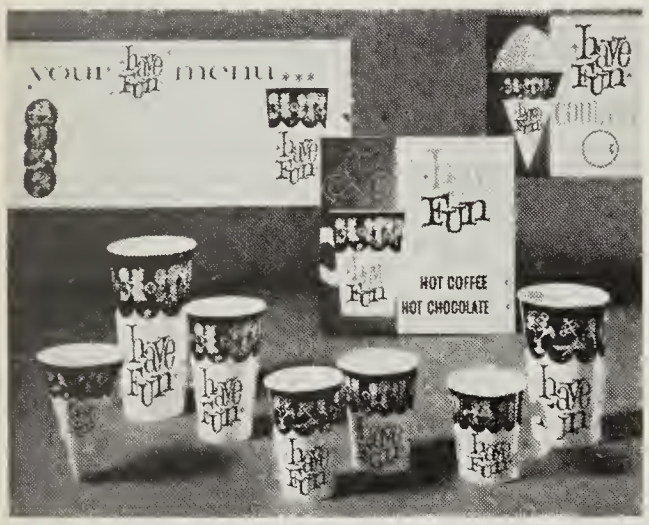
WRITE—WIRE OR PHONE

PRESSWELD, INC. • SEBRING, OHIO

New Lily-Tulip Cup Series Boosts 'Have Fun' Theme

A customer-pleasing, business-building cup series which highlights the sheer joy of "going-out" has been designed by the Lily-Tulip Cup Corp. to increase sales of hot and cold beverages, big drinks and crushed ice confections at theatres.

Highly versatile, the eye-catching cup series emphasizes just one thing, fun. The "Have Fun" motif is carried out in a series of



gay, captivating drawings which depict children, teen-agers and family groups enjoying the food and drink that make happy times, happier. Light-hearted lettering which encircles the lower half of the cup repeats the dominant theme.

Available in a wide range of sizes and shapes for every service need, Lily's sprightly Amusement Design cup series includes a six ounce handle China-Cote hot drink cup; seven and nine ounce cold drink cups; 14, 16 and 24 ounce big drink cups; and a six ounce cone cup. Different color combinations for each size insure absolute inventory control, speed service and facilitate the establishment of an easy-to-remember pricing code.

Eye-catching back bar materials are packed with each case of the Amusement Design cups to stimulate impulse sales and upgrade order totals. The full color posters include a general menu board, to encourage sales of associated food and drink items; an appetite whetting snow cone poster, designed to increase sales of that high-profit specialty; and a poster featuring that year-round favorite, a cup of steaming hot coffee.

DIAMOND
TRADEMARK
PROJECTOR CARBONS
Better Light! Lower Costs!
RINGSDORFF CARBON CORP. East McKeesport, Pa.

WAGNER ... the most widely used
ATTRACTION PANELS AND LETTERS
Wagner Sign Service, Inc.
218 S. Hoyne Avenue • Chicago 12, Illinois

MAY WE BE OF HELP?

√ Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.

ADVERTISING ACCESSORIES
- ...Attraction Board
- ....Banners, Flags
- ....Display Cases, Easels
- ....Letters, Silhouette
- ....Marquees
- ....Marquee Letters
- ... Poster Frames
- ... Posters, Heralds
- ... Signs
- Trailers

AIR CONDITIONING
- ....Air Conditioning Systems
- ....Air Filters
- ....Blowers
- ... Diffusers
- Fans

CONCESSIONS
- ... Bags
- ....Barbecue Products
- ....Beverages
- ...Beverage Dispenser, Fountain
- ....Boxes
- ....Bun Warmers
- ....Butter Dispenser
- ...Candy
- ...Coffee
- ...Coffeemaker
- ...Chocolate Drink
- ...Chocolate Drink Dispenser
- ...Concession Stand
- ...Concessionaire
- ...Canned, Prepared Foods
- ...Cups
- ...Cup Dispenser
- ...Food, Frozen
- .. Food Preparation Equipment
- ...Fountains
- ...Gum
- ...Hamburger Grills
- ....Hot Dog Machines
- ...Ice Cream
- ....Ice Cream Cabinets
- ...Ice Cream Dispensers
- ...Ice Machines
- ...Malt, Shake Machines
- ...Nuts
- ...Pizza Equipment & Supplies
- ...Popcorn
- ...Popcorn Seasoning
- ...Popcorn Warmers
- ...Popcorn Machines
- ...Refrigeration Units
- ...Soft Drinks
- Snow Cones

COIN VENDING MACHINES
- ...Candy Vender
- ....Cigarette Vender
- ....Coffee Vender
- ....Coin Changers
- ... Drink Vender, Cup
- ....Gum Vender
- ....Hot-Cold Cup Venders
- ....Ice Cream Vender
- ....Juice Vender
- ....Milk Vender
- ....Nut Vender
- ...Popcorn Vender
- Sandwich Vender

DECORATION • FURNISHING
- Carpets
- ...Carpet Cushion
- ....Curtains, Stage
- ....Curtain Controls & Track
- ....Decorators, Designers
- ....Draperies
- ....Drink Fountain
- ....Fabrics, Wall
- ....Flooring
- ....Lounge Furniture
- ....Mats, Rubber
- ....Paint
- ....Sand Urns
- ....Stage Rigging
- ....Tile
- ....Traffic Control

HEATING
- ....Fans
- ....Furnaces
- ....Heat Pumps
- ....Humidifiers
- ....Insulation, Thermal, Acoustic

LIGHTING
- ....Aisle Lights
- ....Batteries
- ....Color Wheels
- ....Dimmers, Controls
- ....Directional Signs
- ....Emergency Light
- ....Spot & Flood Lights
- ....Switchboards
- ....Transformers

MANAGEMENT
- ....Theatre Forms and Systems, Personnel Training
- ....Uniforms

PROJECTION
- ....Aperture Plates
- ....Blowers, Lamphouse, Porthole
- ....Carbons
- ....Carbon Saver
- ....Changeover
- ....Dowsers
- ....Film Cabinets
- ....Film Cement
- ....Film Coolers
- ....Film Magazines
- ....Film Reels
- ....Film Rewinders
- ....Film Splicers
- ....Lenses
- ....Motor Generator
- ....Projectors
- ....Projection Arc Lamp
- ....Projector Parts
- ....Pedestals
- ....Rectifiers
- ....Reel End Signals
- ....Reflectors
- ....Rewinds
- ....Rheostats
- ....Screens
- ....Sound Equipment
- ....Sprockets
- ....Television, Theatre
- ....Transformers

SAFETY SUPPLIES
- ....Door Hardware
- ....Exit Devices
- ....Fire Alarms
- ....Fire Extinguisher
- ....Fire Hose
- ....Kick-Push Plates
- ....Ladders

SANITARY SUPPLIES
- ....Carpet Cleaners
- ....Deodorants-Disinfectants
- ....Floor Cleaners
- ....Hand Dryers
- ....Mops—Brushes
- ....Soap Dispenser
- ....Upholstery Cleaner
- ....Vacuum Cleaners

SEATING
- ....Auditorium Seats
- ....Drive-In Seating
- ....Seat Covers
- ....Seat Cushion
- ....Seat Reconditioning
- ....Upholstery Material

SOUND EQUIPMENT
- ....Amplifiers
- ....Inter-Coms
- ....Exciter Lamps
- ....Microphones
- ....Pre-Amplifier Cabinet
- ....Public Address System
- ....Sound Equipment, Theatre
- ....Sound Heads
- ....Sound Service Companies

TICKET OFFICE
- ....Admission Signs
- ....Boxoffices
- ....Cash Control Systems
- ....Change Making Machines
- ....Coin Sorters
- ....Tickets
- ....Ticket Boxes
- ....Ticket Machines
- ....Ticket Registers
- ....Turnstiles

DRIVE-INS
- ....Admission Control Systems
- ....Attraction Lights
- ....Benches
- ....Directional Lights
- ....Dust Control Systems
- ....Fences
- ....Fireworks
- ....Floodlights
- ....Insect Controls
- ....Flares, Light
- ....Heater, In-Car
- ....Miniature Trains
- ....Paint
- ....Picnic Table
- ....Playground Equipment, Rides
- ....Pools, Swimming
- ....Post Lights
- ....Quarter Midget Racers
- ....Ramp Lights
- ....Screen Facing
- ....Screen Paint
- ....Screen Towers
- ....Seats, Walk-In Patron
- ....Speakers, In-Car
- ....Speaker Cords
- ....Speaker Cover
- ....Speaker Posts
- ....Speaker Repair
- ....Sweepers
- ....Underground Cable

Without charge or obligation, please send me additional information on above items that are checked:

Name ..... **Theatre** .....

Address ..... **City, State** .....

Check items, fill in coupons, tear off on dotted line and mail to

MOTION PICTURE EXHIBITOR
317 N. BROAD ST., PHILADELPHIA 7, PENNA.

Have you remodeled your theatre recently? Redecorated?
Put in new seats, carpets or furnishings?
New Marquee or lobby? We would like to know about it.
Just drop us a card or letter with details—photos if available.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO
VOL. 65, NO. 24
MAY 17, 1961

ALLIED ARTISTS

The Bridge.

DRAMA
102M

Allied Artists
(German-made)
(English titles)

ESTIMATE: Good war film.

CAST: Fritz Wepper, Michael Hinz, Frank Glaubrecht. Karl Michael Balzer, Gunther Hoffman, Vokler Lechtenbrink, Volker Bohnet, Cordula Trantow. Directed by Bernhard Wicki; produced by Dr. Herman Schwerin, in cooperation with Jochen Severin.

STORY: April 27, 1945, World War II is rapidly nearing an end with Hitler's legions collapsing as the Allies advance. In a small village in Germany there is still talk of battle and victory, and high school students await orders calling them into the army. The youngsters are finally drafted with varying reaction from the parents. Their teacher asks their company commander to keep them out of the actual fighting in view of their age, lack of training, and the war almost being over. The recruits are thrown into battle when the Americans break through, and the commanding officer orders the youngsters to hold the bridge under the command of a veteran corporal. The latter goes for coffee and is shot by a panicky patrol. Left leaderless, the boys watch in near panic as the German forces withdraw across the bridge. An American plane strafes the bridge killing one. Tanks follow, and the youngsters put one out of action. The others come through with a murderous bombardment. The boys force the invaders to halt temporarily. In their innocence they also keep a German demolition team from blowing up the bridge which has become a precious symbol to them to be defended at all costs against anyone. By the time the gunfire and action ends, only one youngster is left to stumble across the bridge back home in the surrendering town, convinced that war is not a game.

X-RAY: This import demonstrates forcibly that "war is hell" no matter what the age or who is fighting. It is particularly effective since it follows what happens to school boys who are drafted into the German Army to help stem the invasion of the Fatherland by the Americans. It starts out slowly and picks up speed until the action and drama-packed climax. Titling limits the entry to the art and specialty spots where a hearty welcome should be waiting. The performances are good, and direction and production are in the quality class. It could be called a message picture with a wallop. The screenplay is by Michael Mansfield and Karl-Wilhelm Vivier, based on the novel by Manfred Gregor. It is the recipient of a number of prizes and awards.

AD LINES: "An Amazing Tale of Courage"; "An Unusual War Film".

Complete back seasons of these pink reviews sections are available to subscribing theatres at 52¢ per set.

David and Goliath (6106)

SPECTACLE
95M

Allied Artists
(EastmanColor) (Totalscope)
(Italian-made) (Dubbed in English)

ESTIMATE: Satisfactory biblical spectacle should prove saleable.

CAST: Orsen Welles, Ivo Payer, Edward Hilton, Masimo Serato, Eleanora Rossi Drago, Giulia Rubini, Emma Baron, Kronos, Pierre Cressoy, Furio Meniconi, Dante Maggio, Luigi Tosi, Umberto Fiz, Ugo Sasso. Executive producer, Emimmo Salvi; directed by Richard Pottier and Ferdinando Baldi; an Ansa Production; a Beaver-Champion attraction.

STORY: Saul, King of Israel, played by Orson Welles, is visited by prophet Edward Hilton (Samuel), who warns him that his immoral conduct will cause him to be succeeded by a young man of extraordinary intelligence and goodness of heart. This proves to be Ivo Payer (David), whom Hilton has invited to the court. The daughter of the king, Giulia Rubini, falls in love with Payer. Pierre Cressoy (Jonathan), one of the King's sons, becomes his closest friend, and the prime minister, Masimo Serato, becomes his enemy. The King orders Payer to try to arrange a truce with the Philistines, who are led in battle by the giant Kronos (Goliath). Serato, who loves the King's eldest daughter, Eleanora Rossi Drago, hopes Payer will be killed on this mission. When the two armies meet on a desolate plane and the King of the Philistines is impressed with Payer's bravery, he offers an unusual bargain: if Payer conquers Kronos in combat, he will withdraw his army and leave Jerusalem unharmed. Armed only with a slingshot, Payer fells Kronos and then kills him with his own sword. Returning in triumph to Welles' court, Payer is attacked by Serato, who is killed by Welles.

X-RAY: This is yet another Italian-made spectacle, "freely adapted from the Bible" and featuring the familiar armed giant vs agile shepherd and slingshot story. It is much better than most of the current Italian-made epics. For one thing, it has the name of Orson Welles, who is okay as King Saul. Ivo Payer and the others give fine support, and direction never lets things get out of hand. Interest is held all the way despite several slow sequences, particularly in the early portion of the film. Production is on a grand scale and there are thousands in the cast. The battle scenes, etc., have been well staged, and the gigantic sets of the City of Jerusalem and the King's palace all bespeak the fact that much money was spent on things. On the debit side is some of the dialogue cached in biblical language, color which is uneven in several spots, and the usual dubbing difficulties. This was made in Rome and on location at Jerusalem and Yugoslavia.

AD LINES: "All New! Never Before Seen On Any Screen"; "A Triumphant Page From The Greatest Book Of All Time!"

NOTICE

In an effort to bring to readers REVIEWS as quickly as possible, this section of MOTION PICTURE EXHIBITOR has been expanded to eight pages. The next issue of EXPLOITATION will appear in the issue of May 31, 1961.

—THE EDITORS.

King of The Roaring 20's (6107)

MELODRAMA
106M.

Allied Artists

ESTIMATE: Well made and enacted life of a notorious gambler.

CAST: David Janssen, Dianne Foster, Jack Carson, Mickey Rooney, Diana Dors, Dan O'Herlihy, Mickey Shaughnessy, Keenan Wynn, Joseph Schildkraut, William Demarest, Murvyn Vye, Regis Toomey, Robert Ellenstein, Teri Janssen. Produced by Samuel Bischoff and David Diamond; directed by Joseph M. Newman.

STORY: New York king gambler David Janssen (Arnold Rothstein) finances a floating crap game for his small-time boyhood pal, Mickey Rooney. Politician Jack Carson offers Janssen protection from their life-long enemy, detective Dan O'Herlihy, if he will open a gambling house with Mickey Shaughnessy. Janssen does. O'Herlihy beats Rooney up and tells Shaughnessy that Janssen is cheating him. Shaughnessy takes "his share" from the safe, and Janssen lets him keep it for his interest, telling him he is a sucker. Meanwhile, Janssen courts chorus girl Dianne Foster and is bitter when his respectable father, Joseph Schildkraut, withholds approval of the marriage for religious reasons. He neglects his wife, however, for his gambling interests. After Janssen's place is raided, Carson persuades him and O'Herlihy to open another casino as partners. Janssen traps Rooney into revealing O'Herlihy's grafting history to a newspaper. Gunmen kill Rooney for this and are arrested on suspicion. Through lawyer Keenan Wynn, Janssen gets them to tell who hired them and uses this to send O'Herlihy to the chair. Foster leaves Janssen. Carson, hearing of Janssen's part in the graft revelations, marks him for death. He is shot mysteriously during a poker game just as he draws the last card in a poker hand he dreamt of all his life—a royal flush.

X-RAY: This crime opus has been given "A" production and direction with great stress placed on period costuming and details. The acting, with many familiar players in supporting roles, is also of top calibre. However, the story seems to lack importance and while interest is maintained in a fairly fast moving film, it all hardly seems worth while. Janssen, in a typical tight-lipped gambler role, makes it a standout. This type of film generally turns up a buck at the box-office and there is no reason to suspect that this will be any different as part of the program.

AD LINES: "The Life And Time Of Arnold Rothstein—When New York Was Really Gay"; "The True Story Of New York's King Gambler."

COLUMBIA

Five Golden Hours

COMEDY
90M

Columbia
(Made in England)

ESTIMATE: Funny idea just misses big laughs.

CAST: Ernie Kovacs, Cyd Charisse, George Sanders, Kay Hammond, Dennis Price, Clelia Matania, John LeMesurier, Finlay Currie, Reginald Beckwith, Avis Landone, Sydney Tafler, Martin Benson, Bruno Barnabe, Ron Moody, Leonard Sachs, Gordon Phillott, Georgina Cookson, Hy Hazell, Joy Shelton, Marianne Stone, Maya Fabio. Produced and directed by Mario Zampi.

STORY: Professional mourner Ernie Kovacs lives quite comfortably by consoling the rich widows after he attends their husband's funerals. He is quite happy as their perennial guest until he falls in love with widow Cyd Charisse. He discovers that her husband had bilked several friends out of a huge sum of money by pretending to take advantage of the time differential between Rome and New York to double their investment on the stock market. Charisse is destitute but the completely smitten Kovacs promises to save her home and restore her fortune. He uses the late husband's scheme to bilk his rich widows and turn the money over to Charisse. The lovely adventuress promptly flees, and Kovacs is sure he is headed for jail or worse. He tries to arrange the murder of the cheated widows by pushing their car over a cliff, but the plan fails. He attempts to throw himself over, but one of the widows hits him on the head with a bottle to save his life. He pretends that the blow has caused insanity, preferring the luxurious sanitarium that the remorseful widow provides to a jail cell. There he meets George Sanders, who has been feigning insanity for many years rather than face embezzlement charges. When the widow dies, she leaves all her money to Kovacs, who thereupon affects a miraculous recovery. Sanders realizes that Kovacs still loves Charisse and he informs her that her pigeon is ripe for plucking again. Charisse marries Kovacs, who sets up his own funeral parlor. Soon, he becomes the sixth husband to be buried by the beautiful adventuress, and his business and fortune are hers.

X-RAY: One comes away from this film with the feeling that it should have been a great deal funnier than it is. The idea is an unusual and mirth-provoking one for those who like their humor touched with the macabre, but the joke loses its punch in the telling. Kovacs works hard and generates some laughs, and Charisse is a gorgeous femme fatale. Perhaps the single joke is stretched too far, and the pacing could be better. Those looking for the unusual, however, may well be attracted to the film, which would seem to have its best chance in art and specialty situations where audiences are used to entertainment of a subtle variety. Written by Hans Wilhelm.

TIP ON BIDDING: Fair program rates.

AD LINES: "Five Golden Hours . . . To Make Him Rich And Bring Him The Love Of The Most Beautiful Witch Ever To Bedevil A Man"; "Fun For All With A Taste For The Macabre As Kovacs Cavorts In A New Kind Of Role."

Mad Dog Coll

MELODRAMA
86M

Columbia

ESTIMATE: Gangster entry for the program.

CAST: John Chandler, Neil Nephew, Brooke Hayward, Joy Harmon, Jerry Orbach, Telly Sevelas, Glenn Cannon, Kay Doubleday. Produced by Edward Schreiber, directed by Burt Balaban.

STORY: Mistreated by his brutal father as a youngster, John Chandler (Vincent Coll) grows into manhood as a restless, tormented youth with a desire for money and power. He turns to the machine gun as an equalizer. He and several friends begin the climb up the hoodlum world until he is ready to take on the control of the rackets held by Dutch Schultz. He hijacks some of Shulta's cargo and takes over part of his territory. During boyhood, Chandler was attracted to neighborhood girl Brooke Hayward, but she is repelled by his rough manner and violent antics. As he grows older, he again makes a play for her. When she spurns his attentions, he forces himself on her, after which she stays out of his way. Hayward and one of Chandler's associates, Jerry Orbach, become friendly and start to see each other a lot. Chandler turns his romantic attentions to burlesque dancer Kay Doubleday. Schultz becomes annoyed by Chandler and issues orders to kill him, but this is easier said than done. When his bullets kill innocent bystanders including some children, Chandler is dubbed "Mad-Dog." His gang is reduced and he eventually has to go into hiding, with only Orbach to serve him. The latter is convinced that Chandler has lost his mind and that his only way to happiness wtih Hayward lies in tipping off the police. He does so and they set a trap in a drugstore. When Chandler resists, he is killed by police bullets.

X-RAY: This entry is about on a par with other films detailing the gangster era, and fans of others should want to see this one as well. The story is moderately interesting, and production and direction are average, while the acting ranges from fair to good with Chandler emerging as a competent gangster with a penchant for sadistic murder. The screenplay is by Edward Schreiber based on material by Leo Lieberman.

AD LINES: "The Chattering Machine Gun Was His Calling Card"; "One Of Gangdom's Most Vicious Killers—His Story."

Picnic

COMEDY DRAMA
115M

Columbia
(Reissue)
(CinemaScope) (Technicolor)

ESTIMATE: High rating entry

CAST: William Holden, Rosalind Russell, Kim Novak, Betty Field, Susan Strasberg, Cliff Robertson, Arthur O'Connell, Verna Felton, Reta Shaw, Nick Adams, Raymond Bailey, Elizabeth W. Wilson, Phyllis Newman, Don C. Harvey, Steve Benton. Produced by Fred Kohlmar; directed by Joshua Logan.

For complete review please refer to page 4069, Dec. 14, 1955.

Twinkle And Shine (It Happened To Jane)

COMEDY
98M

Columbia
(Reissue)
(Eastman Color)

ESTIMATE: Highly entertaining comedy.

CAST: Doris Day, Jack Lemmon, Ernie Kovacs, Steve Forrest, Teddy Rooney, Russ Brown, Walter Greaza, Parker Fennelly, Mary Wickes, Philip Coolidge, Casey Adams, John Cecil Holm, Gina Gillespie, Dick Crockett. Produced and directed by Richard Quine.

For complete review please refer to page 4577 April 22, 1959.

MGM

Ring Of Fire (119)

MELODRAMA
91M.

MGM
(Metrocolor)

ESTIMATE: Good program meller.

CAST: David Janssen, Joyce Taylor, Frank Gorshin, Joel Marston, Jimmy Johnson, Ron Myron, Marshall Kent, Doodles Weaver. Written and directed by Andrew Stone; an Andrew and Virginia Stone Production.

STORY: Deputy sheriff David Janssen and his partner take in Joyce Taylor and her two companions, Frank Gorshin and Jimmy Johnson, for questioning regarding a hold-up. Janssen fails to search Taylor, and she passes a gun to Gorshin, who disarms the police and forces them to head out of town. Janssen manages to alert headquarters through the car radio and makes a deal with Gorshin to help guide them away if they'll release his partner, who has a family. They switch from the police car and go by foot through the woods. Johnson becomes nasty due to drink and asks Gorshin to let him kill Janssen. Gorshin wants him alive as a hostage. Janssen does get the gun once again after a slight flirtation with Taylor. He loses the gun again in saving her from a fall, and this time Johnson tries to kill him but stumbles over a precipice and is killed. Continuing on, Gorshin carefully tosses a match aside after lighting a cigarette. A search party waits for them in ambush, and Gorshin surrenders without shooting. Gorshin accuses Janssen of being intimate with Taylor, and she refuses to deny it. The forest fire started by his match gets out of hand, and the town is encircled with the roads blocked. Janssen realizes the only way out is via a railroad train, and he sets it in motion with Taylor helping him. The train takes the townfolk and others out and onto a trestle where it stalls. The people walk their way to safety from that point on. Gorshin tries to escape but perishes in the fire. It looks as though Janssen will be cleared of charges of misconduct and that he will be waiting for Taylor if she has to spend any time in jail.

X-RAY: That master of the cliff-hanger type of suspense, Andrew Stone, has done it again in this entry that deals in forest fires and people. He has put together a tight, interesting tale that holds up well throughout, and has guided the cast most efficiently so that the coordinated whole emerges as an entertaining entry for the program. The climax is an especially intriguing bit of film. The use of color is especially effective when the forest fire sequences are shown.

TIPS ON BIDDING: Higher program rates or better.

AD LINES: "Action And Suspense In A Tale of Unusual Adventure"; "They Had To Break Through The 'Ring of Fire' Or Perish."

Two Loves (117)

DRAMA
100M.

MGM

ESTIMATE: Different drama has "names" to help.

CAST: Shirley MacLaine, Laurence Harvey, Jack Hawkins, Juano Hernandez, Norah Howard, Nobu McCarthy, Neil Woodward, Alan Roberts. Directed by Charles Walters; a Julian Blaustein Production.

STORY: American Shirley MacLaine is an unorthodox teacher of children in remote northern New Zealand and she loves her work. Laurence Harvey is a mixed-up teacher, who sees MacLaine as a desirable woman instead of a ministering angel to the very young. He tries to stir romance within her. Jack Hawkins is a school inspector with a wife and sons in England. He hasn't worked at his marriage in years. MacLaine teaches the youngsters reading, writing, singing, and spelling. She settles their problems and wipes their runny noses. Hawkins is attracted to MacLaine as well, not only for her looks but also for her personality. Harvey, who has been threatening to kill himself, goes to his death on his motorcycle. Some time later, Hawkins makes a trip to England. When he returns, he asks MacLaine to marry him since he expects to get a divorce. She agrees to do so and the future looks bright indeed.

X-RAY: This drama of a school teacher dedicated to her work starts out on a most interesting note which is then beclouded with an irritating romance which slows down pace and story. Mayhaps the feminine portion of the audience will appreciate the romance. They'll certainly love some of the youngsters and the situations in the quaint school rooms. Performances are good as are direction and production, and the stellar standing of the cast should prove a good draw at the boxoffice. The unusual back-

grounds also have high interest. The screenplay is by Ben Maddow based on the novel "Spinster," by Sylvia Ashton-Warner.

TIPS ON BIDDING: Higher program rates or slightly better.

AD LINES: "The Romance That Could Have Destroyed Two People"; "She Cared More For Her Forty Children Than For Romance."

PARAMOUNT

On The Double

COMEDY
92M.

Paramount
(Technicolor)
(Panavision)

ESTIMATE: Very funny Danny Kaye vehicle.

CAST: Danny Kaye, Dana Wynter, Wilfrid Hyde White, Margaret Rutherford, Diana Dors, Alan Cuthbertson, Jesse White, Gregory Walcott, Terrence DeMarney, Rex Evans. Directed by Melville Shavelson; produced by Jack Rose.

STORY: At a British military base near London before D-Day in 1944, all leaves have been cancelled including that of American Private Danny Kaye. He imitates several war chiefs, including a British strategist general, so well that Intelligence comes up with a plan whereby he is to substitute for the general while the latter finalizes some invasion plans. Kaye doesn't know that the Germans are out to kill the officer when he agrees reluctantly. He has difficulty becoming accustomed to the general's tastes in women, cigars, and liquor. The situation is further complicated with the return of the general's wife, Lady Dana Wynter. She is persuaded by Intelligence to play along, and she falls in love with Kaye, not having been in love with her husband for some time because he has been a rotter. Kaye decides to quit the deception when word is received that the real general has been killed in a plane crash. Kaye is forced to continue or the invasion plans could go astray. He is kidnapped and taken to Germany where they try to force him to reveal the invasion plans. He escapes, manages to wangle transportation back over England, and lands there by parachute. He reveals all to a high ranking officer, who turns out to be in the pay of the Nazis and who arranges for him to be shot. Intelligence intervenes in time, and he is saved. He makes his way to London and Wynter in time to celebrate V-E Day with her.

X-RAY: A sneak preview audience seemed to have an enjoyable time with lots of laughs coming at the tried, true, and funny routines of Danny Kaye. He carries the lead well and is aided by a competent cast, while the direction and production are good. It's funny comedy that should find good reaction among all viewers seeking the light and the gay and even the fantastic. The use of color enhances the vehicle. The screenplay is by Jack Rose and Melville Shavelson, and there are a number of songs to be heard as well.

TIPS ON BIDDING: Higher bracket.

AD LINES: "Fun For All"; "Danny Kaye At His Laughingest Best In This Rollicking Service Comedy."

The Pleasure Of His Company

COMEDY
114M.

Paramount
(Technicolor)

ESTIMATE: Cute, entertaining and sophisticated.

CAST: Fred Astaire, Debbie Reynolds, Lilly Palmer, Tab Hunter, Gary Merrill, Charlie Ruggles, Harold Fong, Elvia Allman. Produced by William Pearlberg; directed by George Seaton.

STORY: Debbie Reynolds, attractive daughter of Lilly Palmer and her ex-husband, Fred Astaire, plans on being wed to rancher Tab Hunter, and she would like nothing better than if Astaire were present at the wedding to give her away. Prominent business man Gary Merrill, present husband of Palmer, has been trying to reach him all over the world. Astaire does arrive in time and makes himself comfortable in Palmer's house, which gives her several uneasy moments as she finds him still attractive. Their Chinese houseboy and cook, Harold Fong, is enchanted with Astaire and his bribes, and gives him almost anything he asks for. The reunion of father and daughter is touching, and Palmer begins to suspect that he may be up to no good, like breaking up the wedding so that he can take Reynolds with him on a trip around the world. Astaire fans little things between the young lovers until they get into a real hassle, but things are smoothed over and the wedding goes off as scheduled. When Merrill learns that Astaire has reserved two seats on a plane be begins to wonder about the possibility of Palmer going with him. He holds onto her tightly as they go to the airport to see Astaire off, and it turns out the extra seat was for Fong, Astaire having stolen Merrill's houseboy.

X-RAY: As a stage play, this property gave many people much pleasure, and now as a film, it should give many more people similar pleasure with its humorous yet sophisticated plot, settings, fine acting, and better direction and production. In addition to all this, it's got "names" and people that are interesting from a boxoffice viewpoint. It is beautifully mounted and enhanced by the use of color. A sneak preview audience gave the film its whole hearted approval with the laughs coming often and loud. The screenplay is by Samuel Taylor, based on his Broadway play.

TIP ON BIDDING: Higher rates.

AD LINES: "A Wonderful Hit Stage Play Emerges As An Even Better Screen Success"; "He Was A Playboy Who Didn't Care With Whom He Played."

20th-FOX

The Big Show

DRAMA
113M.

20th-Fox
(CinemaScope)
(Color by DeLuxe)
Filmed abroad

ESTIMATE: Good entry for program.

CAST: Esther Williams, Cliff Robertson, Nehemiah Persoff, Robert Vaughn, Margia Dean, David Nelson, Carol Christensen, Kurt Pecher, Stephen Schnabel, Carleton Young, France Andrei, Peter Capell, Renata Mannhardt. Produced by Ted Sherdeman and James B. Clark; directed by Clark.

STORY: Nehemiah Persoff heads a German circus family and owns the circus in which they perform. Others are Cliff Robertson, his favorite son; Robert Vaughn, Franco Andrei, Kurt Pecher, and their sister, Carol Christensen. Persoff dominates the boys except Robertson and underpays them as well. They are afraid of him. Robertson tries to intercede on their behalf but doesn't always succeed. Persoff negotiates with Peter Capell, owner of a menagerie, who is in ill-health, to combine the two shows, and Robert Vaughn plays up to Capell's daughter Renata Mannhardt, even marrying her, which he thinks should put him in solid with Persoff. This infuriates performer Margia Dean, who wanted to marry Vaughn. Robertson meets wealthy American Esther Williams and they fall in love. He leaves her when she plans on him becoming her business agent, thus supporting him. Christensen meets American soldier David Nelson, and they fall in love, but Persoff forbids her seeing him again. Persoff forces Vaughn to give up his knife throwing act and makes him accountant for the circus. Persoff also refuses to replace some worn-out equipment on the high wire sets. Mannhardt, told by Vaughn that he doesn't love her and never did, commits suicide by letting the polar bears maul her. Soon after this, the faulty equipment gives way, crushing Dean and killing some of her associates in the high wire act. She files negligence charges against Persoff. He transfers the circus to the children in case the verdict goes against him. At the trial, knowing that Persoff can't stand imprisonment, Robertson takes the blame for the faulty equipment and is sent to prison for five years. The children under Vaughn take over the circus, turning Persoff out. Christensen marries Nelson and goes to America. Persoff tries to start over again but dies of a heart attack. When Robertson is released from prison, he holds his brothers responsible for Persoff's death. Vaughn tries to kill him to get him out of the way, but in the fight, he comes up against the polar bear cage and is killed as was his wife. Robertson and the other brothers take over operation of the circus, and he marries Williams.

X-RAY: Not only are there circus acts to occupy viewers, but there is also the color and background of the big show as well as an interest-holding yarn, good performances, and suitable direction and production. It should do well as part of the show. Ted Sherdeman wrote the screenplay. A bit of tightening would have made it even more acceptable.

TIPS ON BIDDING: Better program rates.

AD LINES: "Thrills Galore Under The Big Top"; "The Colorful Excitement Of Intrigue In The Circus."

UNITED ARTISTS

The Snake Woman

DRAMA
68M.

United Artists
(English-made)

ESTIMATE: Horror item for lower half.

CAST: John McCarthy, Susan Travers, Geoffrey Danton, Arnold Marle, Elsie Wagstaff, John Cazabon, Frances Bennett, Jack Cunningham. Produced by George Fowler; directed by Sidnie J. Furie.

STORY: A scientist on a lonely moor in England's Northumberland, John Cazabon, experiments with snake venom on his wife hoping to help her mental condition. Since she is pregnant, she objects to further experiments, but he insists on continuing. As she is about to give birth, he summons the local doctor Arnold Mark and mid-wife Elsie Wagstaff. The child is born cold and does not blink its eyes. The mother dies and Wagstaff, proclaiming the baby evil, tries to kill it but is restrained. She warns the village. Cazaban asks Mark to take the baby to the hut of a shepherd, fearing the reaction of the villagers. Mark agrees but warns that he can't do much more as he is leaving for Africa the next day. The villagers get out of hand, and burn the house. Many of the snakes go free, one of which bites and kills Cazaban. Mark returns and learns that the shepherd looked after Susan Travers for 20 years since her birth. The area has been beset with deaths from snake bite, and there are weird stories about a snake woman. Scotland Yard detective John McCarthy is assigned to the case and tries to investigate scientifically but gets nowhere. He finally listens to the instructions of Wagstaff and is able to kill the girl, who can transform herself into a snake. His report is destroyed at Scotland Yard with the hope that all mention of the case will die with it.

X-RAY: This entry for the program has moments of horror and suspense and shapes up as a fair entry that could get by with most fans who go for this type of fare. The performances, direction, and production are average, and the title and subject matter allow all kinds of promotions and tie-ups. The screenplay is by Orville B. Hampton.

AD LINES: "An Unusual Horror Film"; "A Frightening Experience In The Macabre."

Save These pink reviews sections in The "Service-Kit" Ring Binder. The size is 10½ x 12¾ inches to fit these forms. EXHIBITOR BOOK SHOP

UNIVERSAL

The Curse Of The Werewolf

DRAMA
91M.

U-I
(Eastman Color)
(English-made)

ESTIMATE: Horror import should get attention.

CAST: Clifford Evans, Oliver Reed, Yvonne Romain, Catherine Feller, Anthony Dawson, Hira Talfrey Richard Wordsworth, Warren Mitchell. Produced by Anthony Hinds; directed by Terence Fisher.

STORY: In a small Spanish town towards the end of the 18th century, a beggar is the uninvited guest at a wedding of Marquess Anthony Dawson. Afterwards, he is thrown into the cellar dungeon and forgotten by all except the jailer and his young daughter, a mute, who feeds the prisoner. He grows wild in his cell. When the girl, Yvonne Romain, grows up, she attracts the eye of Dawson, but when she resists his advances, she is thrown into the dungeon where the beggar is. He savagely molests her, after which he drops dead. Brought before Dawson, she kills him and runs away into the forest where she is found by professor Clifford Evans, who brings her home to be cared for by his housekeeper, Hira Talfrey. On Christmas Eve, Romain gives birth to a son, after which she dies. Some years later, the sheep in the neighborhood are killed and drained of blood. When Evans realizes that the boy is responsible, he has bars put on the windows, and the midnight misadventures cease. The boy grows up into Oliver Reed and goes to work in a winery, falling in love with the owner's daughter, Catherine Feller. On a night of the full moon, he reverts to his old state, killing a prostitute and others. His sessions get worse until he is imprisoned. He breaks out of jail and is pursued by the people as well as by Evans, who carries a gun loaded with a silver bullet made from a crucifix. This does the job, and the werewolf drops dead.

X-RAY: Horror fans should get their fill when they view this import with its bloody destruction in color. The yarn is interesting, if a bit on the adult side, and the cast performs well enough. Direction and production are suitable. With enough of a campaign to back it up, it could show some better than average results. The screenplay is John Elder based on the novel "The Werewolf of Paris" by Guy Endore.

TIPS ON BIDDING: Program rates.

AD LINES: "The Bloodiest Beast of Them All"; "When The Moon Was Full No One Was Safe."

Romanoff and Juliet

COMEDY
103M.

U-I
(CinemaScope)
(Filmed abroad)

ESTIMATE: Humorous comedy is well made.

CAST: Peter Ustinov, Sandra Dee, John Gavin, Akim Tamiroff, Alix Talton, Rik Von Nutter, John Phillips, Peter Jones, Tamara Shayne, Suzanne Cloutier. Produced and directed by Peter Ustinov.

STORY: Concordia is a tiny country not easily found, and President Peter Ustinov wants to keep it that way, figuring that if it were better known it would either be absorbed or protected by the Red bloc of nations or be forced to accept aid from the U.S. When he abstains from an important vote in the United Nations, pandemonium breaks loose, and the U.S. instructs ambassador John Phillips to put the country on its aid-receiving list. The Russians also instruct ambassador Akim Tamiroff to see that Ustinov is properly doctrinated. They vie with each other for his vote and favor. Switchboard operator Peter Jones, who is also minister of state, keeps tabs in the activities of both embassies by listening in. Ustinov, seeing Sandra Dee crying at a party because she misses her finance in the U.S., Rik Van Nutter, introduces her to John Gavin, son of Tamiroff, and they fall in love at first sight. Meanwhile, Tamiroff has sent for the daughter of an old friend and Soviet official, Suzanne Cloutier, to come and meet Gavin so that they can be wed. Russia and the U.S. jockey their armed forces to be ready in case an invasion is called for. Ustinov, aware that a deadline is approaching, calls for a national air raid drill, cutting off communication with the outside world. He also declares a state of general mobilization. Cloutier and Van Nutter arrive to find Dee and Gavin in love with each other. Ustinov plays both embassies against each other and convinces them that he has the atom bomb when the son of Jones creates a mushroom like cloud and explosion with his toy chemistry set. Ustinov also arranges for the marriage of Dee and Gavin despite protests from both sides of the family. Ustinov is unperturbed, insisting that love and laughter are more powerful than any bomb or any army. He embarks for the UN to report his findings—that Concordia has made of love a weapon against which there is no defense.

X-RAY: Clever satire and amusing situations and humorous dialogue are generously interspersed throughout this entry that should entertain most viewers handsomely. It is well mounted, ably constructed, and finished with care. Performances are good, as are direction and production. The play by Ustinov, who also did the screenplay, was well received by theatregoers, and there is every reason to believe that the film version should also find favor with those seeking something light yet with a moral; something funny yet thought-provoking. It could play the art and specialty spots or regulation houses.

TIPS ON BIDDING: Higher bracket.

AD LINES: "It Was A Hit Play . . . Now It's A Wonderful Film"; "Grand Entertainment That's A Fun-Filled Treat."

The Shadow Of The Cat

MELODRAMA
79M.

U-I
(English-made)

ESTIMATE: Good horror item.

CAST: Andre Morell, Barbara Shelley, William Lucas, Freda Jackson, Conrad Phillips, Alan Wheatley, Andrew Crawford, Catherine Lacey, Vanda Godsell, Richard Warner, Kynaston Reeves. Produced by Jon Pennington; directed by John Gilling.

STORY: Elderly Catherine Lacey is killed by her grasping husband, Andre Morell, and the two servants in the house, Freda Jackson and Andrew Crawford. There is only one witness, the dead woman's cat, who was close to her. The animal's accusing presence makes the trio nervous, and they try to do away with it but fail. Morell notifies the police of her disappearance as the dead woman's favorite niece, Barbara Shelley, arrives, accompanied by newspaper editor Conrad Phillips. She can't understand the trio's desire to kill the cat which acts friendly to her. The animal is responsible for the death of Crawford, who falls into the quicksand of a swamp. Jackson is next, falling down the stairs into a fatal accident as she tries to escape the cat. Morell summons a brother, his ex-convict son, and his wife to help for a share of the inheritance. Morell is bedded by a heart attack, and the cat causes a second fatal one when the nephew purposely leaves a window open. The nephew falls to his death from the roof trying to catch the animal, while the visiting brother is killed by falling timbers while going after the cat and trying to locate Lacey's will. The will is found giving all the money to Shelley, and with all those involved in the murder taken care of, the cat leads police to where they buried Lacey. It looks as though the future will see Shelley and Phillips getting together while the cat remains with the house.

X-RAY: Played in low key lighting and with the proper atmosphere, this imported horror item should scare those who prefer this type of entertainment in proper fashion. Interest is more or less well maintained even though the plot is slight. The cast carries on faithfully, and direction and production are satisfactory. Proper selling and plugging plus being teamed with "The Curse of The Werewolf" as a horror package should get the desired reaction boxofficewise.

TIP: ON BIDDING: Program rates.

AD LINES: "A Touch Of His Claw Meant Death"; "His Shadow Meant Death To Those Who Would Murder . . . And It Was Everywhere."

WARNERS

The Steel Claw (012)

MELODRAMA
96M.

Warners
(Technicolor)
(Filmed in the Philippines)

E:TIMATE: Good programmer.

CAST: George Montgomery, Charito Luna, Mario Barri, Paul Sorenson, Amelia De La Rama, Carmen Austin, Ben Perez. Produced and directed by George Montgomery.

STORY: In Manila at the outbreak of World War II, Marine Corps Captain George Montgomery is about to be discharged because of an accident that caused the amputation of his hand. He goes aboard a naval vessel skippered by a friend and remains on board as the vessel leaves on a mission to pick up a captured American general who is being held by Philippine guerrillas headed by Mario Barri. When his buddy and the only officer aboard is shot by a waiting Jap ambush party, Montgomery takes over, intending to land and then rendezvous with the vessel several days later. Meeting Barri, he discovers that the general has been taken a prisoner by the Japs. Cute Filipino girl Charito Luna, who becomes attached to Montgomery, accompanies him and begs him to take her back to Manila. He organizes the guerrillas to recapture the general. With the aid of a railroad train and captured Jap uniforms, they are successful. Luna is wounded in the action. On their way back, it turns out that the general is a sergeant, who donned the dead general's uniform to save his life. The real officer was killed during the parachuting. Jap pursuers kill the phoney general, Paul Sorenson. The guerrillas eventually rendezvous with the ship, and Montgomery and Luna get away.

X-RAY: This is an exciting, action-packed yarn of wartime guerrillas, and producer-director Montgomery has jammed enough into the feature to make several films. The use of color helps and it shapes up as a good entry for the program. The acting, direction, and production are good. The screenplay is by Ferde Grofé, Jr., Malvin Wald, and Montgomery.

TIP ON BIDDING: Program rates.

AD LINES: "Action-Packed Adventure"; "Guerrilla Fighters In Action In The Philippines."

MISCELLANEOUS

Atlas

MELODRAMA
84M.

Filmgroup
(Eastman Color) (Vistascope)
(Filmed In Greece)

ESTIMATE: Spectacle programmer for action spots.

CAST: Michael Forest, Frank Wolff, Barboura Morris, Walter Maslow, Christos Exarchos, Andreas Filippidis, Theodore Dimitriou, Miranda Kounelaki, Sascha Dario. Produced and directed by Roger Corman.

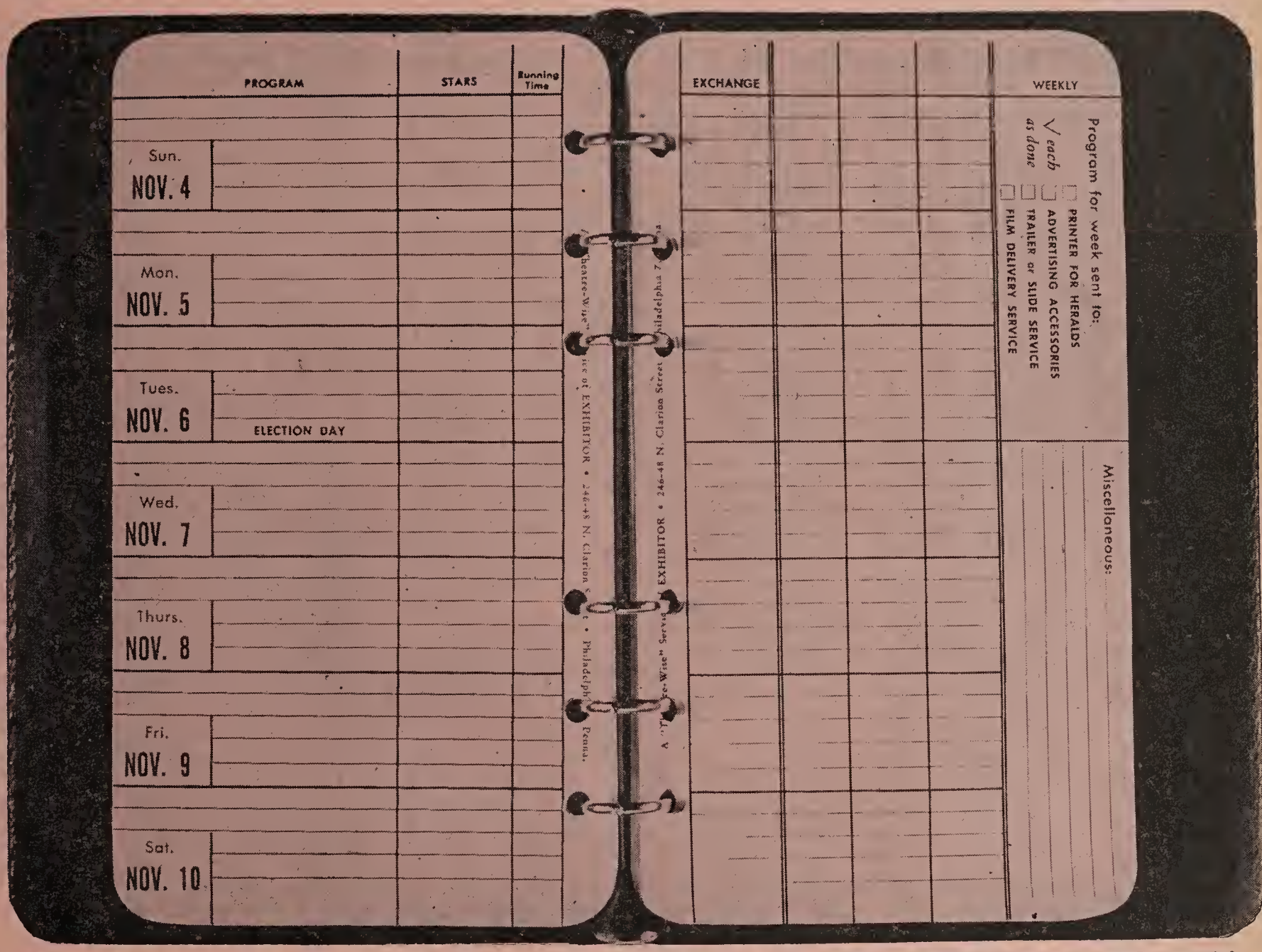
STORY: The Greek state of Thenis, under siege by Frank Wolff, power-mad tyrant of Seronikos, offers to settle the war by personal combat. Wolff agrees and gets Michael Forest (Atlas), winner of the Olympic games, as his champion. Forest believes he is preventing further bloodshed and defeats Thenis'

NOW AVAILABLE!

The *NEW* 12 Month Set of Booking Sheets for the full year starting: *JULY 2, 1961*

"Pocket-Size" DATE BOOK

Compiled into a full yearly set of dated sheets (120 pages) . . . Punched for a standard 6-ring binder . . . All holidays indicated . . . Ample space for clear records.



The above illustration is greatly reduced from the actual sheet size of 3¾x6¾ each. Note the flat working surface.

PRICE: 70c per yearly set of sheets, without binder
(Including Postage)



"Pocket-Size" BINDER →

A black, flexible leatherette binder equipped with 6-rings and thumb-tip closure, designed to hold a one-year supply of "Pocket-Size" DATE BOOK FORMS. Has inside pocket for the safe-keeping of loose papers.

PRICE: $1.30 each

← *"Pocket-Size"* ZIPPER CASE

A yellow, genuine Pig-skin, zipper enclosed, small briefcase, equipped with 6-rings and thumb-tip closure. All features of the above binder and two inside pockets for the safe-keeping of loose papers.

PRICE: $5.00 each **(Tax included)**



UNEXCELLED QUALITY . . . for the theatre executive who prefers a small, compact DATE BOOK

NOTE TO THEATRE SUBSCRIBERS: ***The above Forms and Binders are designed, prepared and warehoused as a PLUS-SERVICE to you, our friends. They will not be sold to anyone else at any price!***

champion, but is soon disillusioned as Wolff begins a reign of terror and bloodshed. Forest and Barboura Morris, Wolff's paramour, fall in love and attempt to escape together. Wolff recaptures them, but they are freed by a rebel band of Thenians and Seronikan troops anxious to rid their lands of Wolff's tyranny. The rebels attack, Forest defeats Wolff in mortal combat, and he and Morris ride off together.

X-RAY: There is considerable action in this spectacle. The story is not that of the legendary Atlas, but rather of a strong and honorable man who battles to free the land of a tyrant. Performances vary from good to bad, but there are plenty of battles to liven things up again. Color is good. This is in the same category as the current rash of Italian spectacle films, and has all their positive qualities and faults. Action fans should approve, and it will fit the program in many situations. "Hercules" really started something. Screenplay is by Charles Griffith.

AD LINES: "Behold The Mightiest Man Who Ever Lived . . . Feared By Every Man—Desired By Every Woman"; "A Spectacle Of Ancient Greece And The Mightiest Man Of All Time."

Escape From Terror

MELODRAMA
70M.

Budd Rogers
(Eastman Color)
(Made in Denmark)

ESTIMATE: Strictly for the duallers.

CAST: Jackie Coogan, Mona Knox, Mike Stokey, Lynn Merrick, Gabriel Dell, Erik Erichsen. Produced by Egon C. Nielsen; directed by George and Jackie Coogan.

STORY: Fleeing to the Danish island of Bornholm, Mike Stokey and Mona Knox, whom he has rescued from behind the iron curtain, are pursued by ruthless Red agent Jackie Coogan. They have some film which would give away important Red secrets. The couple is befriended by American Lynn Merrick. Coogan convinces Merrick that they are the Red agents, and she helps him steal the film. Stokey, however, has hidden the film elsewhere, and the chase continues to Copenhagen. There, Coogan is confronted by his Red superior, Gabriel Dell. Coogan tries to defect to the American authorities, and he and Dell kill each other. Coogan has given the film to a small boy who takes it to the U.S. Embassy. Stokey and Knox are safe and in love.

X-RAY: Little effort is made here to tell a credible story, and the result is a film that is strictly for the duallers. Some of the color scenes are fine, presenting interesting and different Danish backgrounds. Performances in general are satisfactory, but it is not always clear who is chasing whom and why. It is in the story that the feature loses its zest, but the spying and counterspying should satisfy the undiscriminating who prefer their movies in double doses.

AD LINE:: "It's Yankee Ingenuity Vs. Ruthless Red Cunning As The Pursuer Becomes The Pursued In A Border To Baltic Flight For Life"; "Tense. . . Timely . . . Top Secret As The Cold War Bursts Into Flame."

The Parent Trap

COMEDY
124M.

Buena Vista
(Technicolor)

ESTIMATE: Highly enjoyable fun for all.

CAST: Hayley Mills, Maureen O'Hara, Brian Keith, Charles Ruggles, Una Merkel, Leo G. Carroll, Joanna Barnes, Cathleen Nesbit, Linda Watkins, Ruth McDevitt, Nancy Kulp, Crahan Denton, Franl DeVol. Written for the screen and directed by David Swift. A Walt Disney Production; associate producer, George Golitzin.

STORY: Hayley Mills meets her twin at summer camp, and she never even knew that she had a sister, much less a twin sister. The two girls are different in make-up and temperament and take a dislike to each other, but a strange attraction draws them into a friendship. After long discussions they discover their real identity. It seems their mother, Maureen O'Hara, had separated from and divorced their father, Brian Keith, a rancher. Each parent had taken one girl. They decide at the summer's end to switch places not only to get to know the other parent better but also to try and effect a reconciliation. Everything works fine at the start until the one with Keith runs into a complication in the form of Joanna Barnes, who is planning on marrying Keith for his money. In order to get O'Hara together with Keith in California, they reveal their real identities. With the family reunited, if only on a temporary basis, the girls are determined to make it permanent even though the wedding looms but a few days away. They make Barnes' life so miserable that she abandons all thoughts of marrying Keith. The way is cleared for a reunion between O'Hara and Keith, and the girls are happy about a life together permanently.

X-RAY: Walt Disney has done it again. In this, his latest funfest, he has put together a film that offers entertainment and enjoyment to all the family. It starts off with a laugh and winds up pretty much the same way. Sandwiched in between are moments of tenderness and drama and the opportunity for women to do a bit of crying. The cast is just fine with Hayley Mills doubly enjoyable because she plays the part of twins. Maureen O'Hara, Brian Keith, Charlie Ruggles, and Leo G. Carroll are all delightful while the direction and production are superior. The screenplay by Swift is based on the novel, "Lisa and Lottie," by Erich Kastner. The entry is enhanced by the use of color and is well mounted. It could create quite a stir at the boxoffice as soon as audiences get to know about the film.

TIPS ON BIDDING: Higher rates.

AD LINES: "Fun for Parents . . . Fun For The Kids"; "A Wonderful Comedy For The Whole Family."

FOREIGN

Follow A Star

COMEDY
98M.

Zenith International
English-Made

ESTIMATE: Comedy has its moments.

CAST: Norman Wisdom, June Laverick, Jerry Desmonde, Hattie Jacques, Richard Wattis, Eddie Leslie. Directed by Robert Asher; a Arthur Rank Production.

STORY: Norman Wisdom is employed in a cleaning shop, but he is taking voice lessons from Hattie Jacques, hoping some day to go on stage. He is aided by crippled pianist June Laverick, whom he loves. He meets professional singer Jerry Desmonde when he comes into the shop and goes to attend a performance. When the youngsters deride Desmonde, Wisdom's attempts to aid his matinee idol almost wreck the show. It does demonstrate that Wisdom has an enjoyable voice. Desmonde decides to take advantage of his voice and invites him to his rooms for an audition. He tapes Wisdom's voice, which he offers to a recording company as his own. The record becomes a big hit, and there is a demand for Desmonde once again. He persuades Wisdom to come live with him while he offers to give him voice lessons. He tapes Wisdom every time he sings. Jacques recognizes the Wisdom voice and accuses Desmonde of stealing his voice, but she can't prove it because Wisdom is nervous when he tries to sing before an audience. She is able to expose Desmonde on stage at a theatre performance, and Wisdom gets his due and applause, after which he gets up courage to propose to Laverick.

X-RAY: This import has a full quota of slapstick comedy, and much of it is good for a chuckle from unsophisticated audiences. The yarn is a bit on the dated side; performances are adequate; and direction and production are usual. The film can go in the supporting slot where it will entertain audiences seeking something light and nonsensical. Wisdom is an engaging personality and there are several numbers that are hummable. The screenplay is by Jack Davies, Henry Blyth, and Wisdom.

AD LINE: "Fun For All"; "A New Star Lights The Entertainment Horizon."

Two Women

DRAMA
105M.

Embassy Pictures
(Italian-made)
(English titles)

ESTIMATE: Interesting entry for art and specialty spots.

CAST: Sophia Loren, Jean Paul Belmondo, Eleanora Brown, Raf Vallone. Produced by Carlo Ponti; directed by Vittorio De Sica.

STORY: Sophia Loren, owner of a grocery store in Rome left her by her late and elderly husband, comforts her daughter, 13 year old Eleanora Brown, when her area is bombed in 1943 by Allied bombers. She is determined to take Brown into the country where they'll be safer from falling death. She asks coal dealer neighbor Raf Vallone to watch her property. They make their way to the mountain village she came from and manage to survive. The studious son of a local business man, Jean Paul Belmondo, falls in love with Loren while Brown is attracted to him. The war starts to turn and the Germans are in retreat. A group forces Belmondo to guide them out of the area. Loren decides the time is right to go back to Rome, and they start the long walk back. Enroute, they take refuge in the ruins of a church where a band of Moroccan soldiers rape mother and daughter. When they regain consciousness, Loren finds Brown in a state of shock and no longer a happy child. They are given a lift by a truck driver and stay overnight in his village. Loren awakens in the middle of the night to find Brown missing. When she returns in the morning, she admits she's been dancing with the truck driver and that he gave her a pair of nylon stockings. Loren fears that her daughter is lost forever to her by the abnormal shock. The news of the death of Belmondo shocks the girl back to normalcy, and her mother cradles her in a tender and loving embrace.

X-RAY: A mother and daughter endeavor to stay alive through World War II in Italy, and their efforts to do so are detailed. Their adventures are relatively mild until the shocking climax where mother and daughter undergo a mass rape. The sight of a child becoming a woman all of a sudden is not a pleasant one. Otherwise, the feature is moderately interesting; the cast performs well; and direction and production are good. It should make out pretty well in the art and specialty spots. The screenplay is by Cesare Zavattini based on the novel by Alberto Moravia. Incidentally, it should be noted that Loren has rarely performed with such naturalness and sensitivity as she displays here in the part of the protective mother.

AD LINE:: "The Book They Thought Was Too Daring To Be Made Into A Motion Picture"; "An Unusual Drama Of Mother And Daughter And Their Misadventures In War."

Violent Summer

DRAMA
97M.

Films Around The World
(Italian-made)
(English titles)

ESTIMATE: Interesting import.

CAST: Eleonora Rossi-Drago, Jean Louis Trintignant, Jacqueline Sassard, Lilla Brignone, Federica Ranchi, Raf Mattioli. Directed by Valerio Zurlini. A Titanus—SGC Production.

STORY: In July, 1943, the seaside resort of Riccione, Italy, is far removed from the war being fought far to the south, and the wealthy families summering there enjoy themselves. The carefree crowd of adolescent heirs is joined by Jean Louis Trintignant, son of a fanatical Fascist dignitary. He and Jacqueline Sassard pair off until he meets Eleonara Rossi-Drago, widow of a naval hero and mother of a four-year old daughter. He is smitten by Rossi-Drago and she is attracted to him. She tries to break off but he pursues her. Despite her position and words of warning of her mother, she joins him in a passionate love affair. The war soon comes closer to home with the downfall

of Mussolini. Trintignant's father runs off with whatever loot he can carry as the mobs overthrow the Fascist government. Trintignant's identity card is voided and he is instructed to report to headquarters. Rossi-Drago decides to go with him, abandoning home and child as the train carries them to Bologna. There the train is bombed and Rossi-Drago fears for her child and mother. Trintignant puts her on a returning train but refuses to go with her.

X-RAY: This tale of a youngster's love for an older woman is made all the more interesting by the addition of the surroundings of the countryside and inhabitants and by the fluidity of the camera. The climactic air raid at the conclusion is most realistic. Performances are fine, and direction and production are good. It should do okay in the art and specialty spots.

AD LINES: "They Would Both Always Remember That Violent Summer At The Sea Shore When War Was Far Away"; "Their Romance Was The Talk Of The Seaside Resort"; "They Refused To Surrender Their New-Found Happiness for Anyone."

The Shorts Parade

TWO REEL

NOVELTY

LIFELINE TO HONG KONG. Paramount Color Special. 18m. Photographed on location in Hong Kong this illustrates the work of the Foster Parents Plan of New York and shows how a "worthy" little Chinese boy, who lives in desperate poverty among the over-crowded sampans on the waterfront works the "miracle" of being adopted by American "parents" and establishes a lifeline to a world of opportunity for himself and his family. EXCELLENT. (B20-3).

ONE REEL

CINEMASCOPE COLOR CARTOON

NIGHT LIFE IN TOKYO. 20th-Fox-CinemaScope Terrytoon Cartoon. 6m. Hashimoto and G.I. Joe go out for a night on the town. After nearly being run over, they go to see the geisha girls and end up making a shambles of the place. GOOD. (5101)

COLOR CARTOON

THE KID FROM MARS. Paramoun Modern Madcap Color Cartoon. 7m. A cute little space boy, complete with plastic headgear and magic ray gun, lands on earth and looks around for some fun. He finds it at a circus, where he goes gun-happy, training it on a strongman, the fat lady, who becomes skinny, and the living skeleton, who becomes fat. The barker chases him realizing he has a ready-made "greatest show on earth" attraction; but the kid zooms off to his home in the sky. GOOD. (M20-5).

THE LION'S BUSY. Paramount Noveltoon. 7m. Reluctantly, the son of an upper-crust Englishman, and the butler are sent off to Africa to bag a lion for the family gallery. The lion sees them coming; but hasn't reckoned with the resourcefulness of the British. What the son does with a cup of scalding tea, a well-aimed golf ball and a lot of ingenuity, never happened to a lion before. The animal winds up in the place reserved for it on the ancestral wall. FAIR. (P20-3).

POLYGAMUS POLONIUS. Columbia Color Cartoon Special. 8m. This is a cartoon for adults. In the modern art style, it concerns a stout lady trying to deliver an illustrated lecture on art and being interrupted constantly by a simple little man who resembles a vaudeville actor—juggler—banjo player—mammy singer—etc. One cannot understand the lecturer; because she really has nothing to say. After a lot of nonsense, the lady misunderstands the clown and they are married and even more confusion reigns. This is crazy and 'way out'. FAIR.

SPORTS

TEN PIN TOUR. Paramount Sports Illustrated. (Anamorphic) Color. 10m. This covers bowling from Upper Saddle River, N. J. to Geneva, Switzerland. The family aspects of the game is covered, as well as some almost unbelievable playing demonstrated by a couple of champions. GOOD. (D20-4).

TRAVEL

DOWN JAMAICA WAY. U-I-Color Parades. 9m. The Capitol City of Kingston is visited and shown are the straw markets, the beautiful beaches, Montego Bay, the market places, Port Antonio, native musicians and dancers, and finally a ride down the river via raft. GOOD. (4174).

PORPOISE POSSE. Paramount Travel-rama in Color. 10m. This covers a porpoise hunt by fisherman out of St. Augustine; and then a performance in Florida's Marineland with trainer Andre Cowan putting the porpoises through their paces. Baseball and basketball in an out-size tank as played by porpoise is really something new. GOOD. (T20-1).

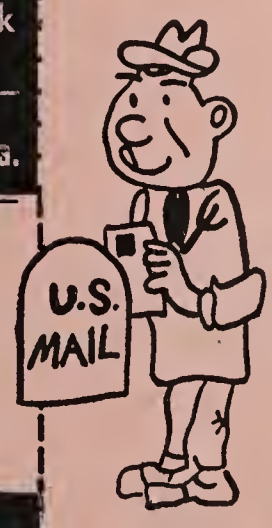
VALLEY OF THE MEKONG. U-I-Color Parades. 9m. A very timely subject on Laos, Siagon and Cambodia showing the problems with the Communists and the use of American aid. GOOD. (4174).

IT'S THIS EASY: fill in data below . . . attach cash, check or money order in the desired amount . . . and send this stub to—
MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Pa.

Please check √
ONE YEAR 50 Issues $2.00
TWO YEARS 100 Issues $3.50
THREE YEARS 150 Issues $5.00
Foreign—$5.00 per yr.

Theatre or Firm _____
Mailing Address _____
_____
City _____ State _____
If copies are to be addressed to an individual, please state:
Individual's Name _____ Title _____

Opinion Maker of the Motion Picture Industry!



There is no other service as complete, as accurate, or as accessible as the REVIEWS at which you are looking.

TO HAVE IT SERVE YOU REGULARLY, BECOME A REGULAR SUBSCRIBER TO

MOTION PICTURE EXHIBITOR

ALPHABETICAL GUIDE TO 258 Features Reviewed

This Index covers features reviewed thus far during the 1960-61 season in addition to features of the 1959-60 season, reviewed after the issue of Sept. 14, 1959.—Ed.

A

Absent Minded Professor, The—97m.—Misc. 4794
Adventure, The—145m.—For. 4806
Alamo, The—16m.—UA 4762
All Hands On Desk—98m.—Fox 4809
All In A Night's Work—94m.—Par. ..4805
All The Young Men—87m.—Col. 4749
Amazing Transparent Man, The—60m.—A-I 4749
Angel Baby—97.—AA 4813
Anna's Sin—86m.—For. 4806
Angel Wore Red, The—99m.—MGM ..4750
Angry Silence, The—95m.—For. 4782
As The Sea Rages—74m.—Col. 4749
Atlantis, The Lost Continent—90m.—MGM 4809
Atlas—84m.—Misc. 4820

B

Ballad Of A Soldier—92m.—For 4795
Barefoot Mailman, The—83m.—Col.—RE 4753
Belles And Ballets—92m.—For. 4778
Big Deal On Madonna Street, The—91m.—For. 4778
Big Show, The—113m.—Fox 4819
Bimbo The Great—93.—WB 4815
Black Sunday—84m.—A-I 4793
Blast Of Silence—77m.—U-I 4810
Bluebeard's Ten Honeymoons—93m.—AA 4749
Blueprint For Robbery—88m.—Par. ..4786
Born Yesterday—103m.—RE.—Col. ...4797
Boy Who Stole A Million, The—64m.—Par. 4753
Breath Of Scandal, A—98m.—Par. ..4761
Breathless—89m.—For 4795
Bridge, The—102m.—AA 4817
Butterfield 8—109m.—MGM 4761

C

Canadians, The—85m.—Fox 4802
Carthage In Flames—95m.—Col. 4785
Caltiki, The Immortal Monster—75m.—AA 4773
Career Girls On A Naked Holiday—65m.—Misc. 4798
Cimarron—147m.—MGM 4774
CinderFella—91m.—Par. 4769
Circle Of Deception—100m.—Fox 4787
Code Of Silence—75m.—Misc. 4775
Cold Wind In August, A—80m.—Misc. 4782
Come Dance With Me—91m.—For. ..4772
Confess, Dr. Corda—101m.—For. 4766
Crowded Sky, The—105m.—WB 4752
Crowning Experience, The—102m.—Misc. 4775
Cry Freedom—93m.—For. 4815
Cry For Happy—110m.—Col. 4785
Curse Of The Werewolf, The—91m.—U-I 4820

D

Dark At The Top Of The States, The—123m.—WB 4754
David And Goliath—96m.—AA 4817
Days Of Thrills And Laughter—93m.—Fox 4802
Dead One, The—70m.—Misc. 4795
Desert Attack—76m.—Fox 4789
Desire In The Dust—102m.—Fox 4753
Devil's Commandment, The—73m.—For. 4778
Dog, A Mouse And A Sputnick, A—85m.—For. 4766
Don Quixote—106m.—MGM 4793

E

Elephant Walk—103m.—Par.—RE. ...4781
Enemy General, The—74m.—Col. 4749
End Of Innocence—76m.—For 4756
Entertainer, The—97m. For. 4759
Escape From Terror—70m.—Misc. 4822
Esther And The King—109m.—Fox ...4769
Exodus—213m.—UA 4778

F

Fabulous World Of Jules Verne, The—84m.—WB. 4815
Facts Of Life, The—103m.—UA 4771
Fast And Sexy—98m.—Col. 4749
Fast Set, The—84.—For. 4810
Ferry To Hong Kong—103m.—Fox ...4789
Fever In The Blood, A—117m.—WB ...4787
Fiercest Heart, The—91m.—Fox 4805
Five Golden Hours—90m.—Col. 4818
Five Guns To Tombstone—71m.—UA .4790
Flaming Star—101m.—Fox. 4781
Follow A Star—98m.—For. 4822
For Members Only—87m. For. 4759
Foxhole In Cairo—79m.—Par. 4787
Freckles—84m.—Fox 4754
French Mistress, A—98m.—For. 4782
Frontier Uprising—68m.—UA 4790

G

Gambler Wore A Gun, The—66m.—UA 4810
General Della Rovere—139m.—For. ..4783
13 Ghosts—88m.—Col. 4750
G. I. Blues—104m.—Par. 4762
Girl In Room 13—79m.—Misc. 4803
Girl of the Night—93m. WB 4759
Goddess Of Love, The—68m.—Fox ..4765
Gold Of The Seven Saints—88m.—WB 4791
Goliath And The Dragon—90m.—A-I 4777
Go Naked In The World—103m.—MGM 4786
Good Girls Beware—76m.—For. 4767
Gone With The Wind—222m.—MGM—Re. 4805
Gorgo—78m.—MGM 4786
Grass Is Greener, The—105m.—U-I . 4775
Great Imposter, The—112m.—U-I 4771

H

Hand In Hand—75m.—Col. 4777
Hand, The—61m.—A-I 4809
Heaven On Earth—84m.—For. 4763
Hell Is A City—96m.—Col. 4761
Hell To Eternity—132m.—AA 4749
Herod The Great—93m.—AA 4773
Heroes Die Young—76m.—AA 4789
Hideous Sun Demon, The—74m.—Misc. 4798
High Time—103m.—Fox 4754
Hippodrome—96m.—For. 4803
Home Is The Hero—83m.—For. 4799
Hoodlum Priest, The—101m.—UA 4794
Horse With The Flying Tail, The—48m.—Misc. 4806
Hypnotic Eye, The—77m.—AA 4749

I

I Aim At The Stars—107m.—Col. ..4750
I'm All Right Jack—104m.—Col. 4750
I Passed For White—93m.—AA 4749
It Happened In Broad Daylight—97m.—For. 4767

J

Jazz Boat—90m.—Col. 4769
Journey To The Lost City—95m.—A-I 4765

K

Key Witness—81m.—MGM 4750
King Of The Roaring '20's—AA 4817
Konga—90m.—A-I 4793

L

La Dolce Vita—175m.—For. 4815
League Of Gentlemen, The—114m.—For. 4799
Last Woman On Earth, The—71m.—Misc. 4795
Left, Right And Center—95m.—For. ..4767
Legions Of The Nile—91m.—Fox 4766
Let No Man Write My Epitaph—106m.—Col. 4753
Little Angel—90m.—For. 4783
Little Shepherd Of Kingdom Come, The—108m.—Fox. 4782
Little Shop Of Horrors, The—70m. Misc. 4795
Long Rope, The—61m.—Fox 4790
Look In Any Window—87m.—AA ...4785
Love And The Frenchwoman—139m.—For. 4803
Love Game, The—88m.—For. 4767
Love Specialist, The—104m.—For 4756

M

Ma Barker's Killer Brood—81m.—Misc. 4772
Mad-Dog Coll—86m.—Col. 4818
Magdalena—82m.—For. 4776
Magnificent Seven, The—126m. UA ..4758
Make Mine Mink—90m.—For. 4783
Marie Octobre—98m.—For. 4763
Marriage-Go-Round, The—98m.—Fox 4774
Master Of The World—104m.—A-I ...4813
Mein Kampf—121m.—Col. 4809
Midnight Lace—108m.—U-I 4763
Mighty Crusaders, The—87m.—For. ..4799
Millionairess, The—90m.—Fox 4787
Minotaur, The—92m.—UA 4814
Misfits, The—124m.—UA 4790
Modigliani of Montparnasse—110m.—For. 4806
Monster Of Piedras Blancas, The—72m.—Misc. 4782
Morals Squad—60m.—Misc. 4775

N

Naked Jungle, The—95m.—Par.—RE. .4781
Natchez Trace—80m.—Misc. 4764
Never On Sunday—91m.—For. 4763
Night Fighters, The—88m.—UA 4750
Nights Of Lucretia Borgia, The—108m.—Col. 4749
North To Alaska—122m.—Fox 4766

O

Okefenokee—76m.—Misc. 4782
Ole Rex—40m.—U-I 4802
On The Double—92m.—Par. 4819
On The Waterfront—108m.—Col.—RE 4750
One-Eyed Jacks—141m.—Par. 4801
One Hundred And One Dalmatians—80m.—Misc. 4788
Operation Bottleneck—78m.—UA 4794
Operation Eichmann—92m.—AA 4801
Ostrich Has Two Eggs, The—89m.—For. 4767

P

Parent Trap, The—124m.—Misc. 4822
Parrish—140m.—WB 4798
Passport To China—75m.—Col. 4797
Pay Or Die—111m.—AA 4749
Pepe—157m.—Col. 4781
Pharaoh's Woman, The—88m.—U-I ...4815
Picnic—115m.—Re.—Col. 4818
Picnic On The Grass—91m.—For. 4783
Please Turn Over—86m.—Col. 4757
Pleasure Of His Company, The—114m.—Par. 4819
Plunderers, The—94m.—AA 4765
Police Dog Story, The—61m.—UA ...4791
Portrait Of A Mobster—108m.—WB ..4803
Portrait Of A Sinner—96m.—A-I 4785
Posse From Hell—89m.—U-I 4802
Prime Time, The—76m.—Misc. 4760

R

Raymie—73m.—AA 4757
Raisin In The Sun, The—128m.—Col. ..4805
Rest Is Silence, The—106m.—For. ..4752
Return To Peyton Place, The—122m.—Fox 4814
Right Approach, The—92m.—Fox 4814
Ring Of Fire—91m.—MGM 4818
Ritual Of Love—73m.—For 4756
Rocket Attack, U.S.A.—68m.—Misc. ..4795
Romanoff And Juliet—103m.—U-I 4820
Royal Ballet, The—131m. For. 4760
Rue De Paris—90m.—For. 4792

S

Sanctuary—90m. Fox 4794
Santa Claus—94m.—For. 4760
Saturday Night and Sunday Morning—90m.—For. 4807
Savage Innocents, The—110m.—Par. 4758
Secret Of The Purple Reef, The—80m.—Fox. 4762
Secret Partner, The—91m.—MGM 4797
Secret Ways, The—112m.—U-I 4802
Seven Ways to Sundown—86m.—U-I 4758
September Storm—99m.—Fox 4758
Serengeti Shall Not Die—84m.—AA ..4789
Sex Kittens Go To College—94m.—AA 4769
Shadow Of The Cat, The—79m.—U-I .4820
Shadows—87m.—Misc. 4806
Snake Woman, The—68m.—UA 4819
Sniper's Ridge—61m.—Fox 4790
Sin And Desire—77m.—For. 4763
Sins Of Rachel Cade, The—123m.—WB 4798
Solid Gold Cadillac, The—99m.—RE.—Col. 4797
Song Without End—141m.—Col. 4750
Spartacus—189m.—U-I 4759
Spessart Inn, The—99m.—For. 4807
Squad Car—61m.—Fox 4787
Steel Claw, The—96m.—WB 4820
Stop, Look And Laugh—78m.—Col. ..4750
Strangers When We Meet—117m.—Col. 4750
Subterraneans, The—89m.—MGM 4750
Sun Lovers Holiday—65m.—Misc. ...4776
Sundowners, The—133m.—WB 4766
Sunrise At Campobello—143m.—WB .4754
Surprise Package—100m.—Col. 4757
Swiss Family Robinson—126m.—Misc. 4768
Sword Of Sherwood Forest—80m.—Col. 4786

T

Teacher And The Miracle, The—88m.—For. 4807
Ten Who Dared—92m.—Misc. 4756
Terror Of The Tongs—80m.—Col. 4801
Tess Of The Storm Country—84m.—Fox 4790
They Were 10—105m.—For. 4810
Three Blondes In His Life—84m.—Misc. 4803
Three Worlds Of Gulliver, The—100m.—Col. 4773
Tomboy And The Champ—92m.—U-I .4791
Tormented—75m.—AA 4773
Trapp Family, The—106m.—Fox 4797
Tunes Of Glory—106m.—For. 4783
Twinkle And Shine (It Happened To Jane)—98m.—Re.—Col. 4818
Two Loves—100m.—MGM 4818
Two Way Stretch—87m.—For 4796
Two Women—105m.—For. 4822

U

Under Ten Flags—92m.—Par. 4750
Underworld, U.S.A.—99m.—Col. 4793
Unfaithfuls, The—83m.—AA 4813
Upstairs And Downstairs—100m.—Fox 4777

V

Village Of The Damned—78m.—MGM 4761
Violent Summer—97m.—For. 4822
Virgin Spring, The—88m.—For. 4776

W

Watch Your Stern—88m.—For. 4807
Wackiest Ship In The Army, The—99m.—Col. 4774
Walk Tall—60m.—Fox 4762
Weddings And Babies—81m.—Misc. ..4768
Where The Boys Are—99m.—MGM ..4774
Where the Hot Wind Blows—120m. MGM 4757
White Warrior, The—86m.—WB 4791
Wild One, The—80m.—Col.—RE 4750
Wild Youth—70m.—Misc. 4760
Wings Of Chance—76m.—U-I 4798
Wizard Of Bagdad, The—93m.—Fox..4777
World Of Suzie Wong, The—129m.—Par. 4765

Y

Young Love—81m.—For. 4784
Young One, The—96m.—Misc. 4792
Young Savages, The—100m.—UA 4814

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

DRIVE-IN THEATRE EQUIPMENT

DRIVE-IN EQUIPMENT, Time Payments. Rebuilt E-7 Projectors, Heavy Pedestals, RCA Soundheads, Lenses, Enarcs, Generator, new 200W Amplification all for $2995.00. S.O.S., 602 W. 52nd, New York 19.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 317 N. Broad St., Philadelphia 7, Pa.

FILM SLIDES

FILM SLIDES. Copypress. 2236 Fifth Ave., Ft. Worth 10, Texas.

NEW EQUIPMENT

SAVE WITH MASONITE MARQUEE LETTERS, fit Wagner, Adler, Bevelite. Black or red. 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd., New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from $8.45. Send for Chair Bulletin. S.O.S., 602 W. 52nd, New York 19.

THEATRES FOR SALE

FOR SALE TO SETTLE ESTATE: Klamath Theatre, 325 seats. Nearest competition 20 miles. Excellent family opportunity. Write KLAMATH THEATRE, Klamath, California.

THEATRES AVAILABLE. Chicago, Connecticut, Oklahoma, New Jersey. BOVILSKY, Theatre Agent, 34 Batson Street, Glasgow, Scotland.

THEATRE FOR SALE. Seats over 600. Colored patronage. Bradenton, Florida. Brick building, land, equipment and business. Priced very reasonable. Circuit operation for last twelve years. BAILEY THEATRES, 85 Decatur St., S.E., Atlanta, Georgia.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS, 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

NOW AVAILABLE!

The New 12 Month Set of Booking Sheets for the Full Year Starting July 2, 1961

"Pocket-Size" DATE BOOK

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

YOUNG BUT MATURELY ACTIVE single assistant manager, clever promoter, experienced in former first-run 3,000 key circuit house, thriving neighborhood and arthouse operations. Desires progressive metropolitan connection —possible southern-Los Angeles relocation. Top references. **BOX A517, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

PROJECTIONIST, desires permanent employment. 10 years experience. Presently employed. Wishes to relocate in Virginia or elsewhere in the South. Family man, reliable and dependable. **BOX B517, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

SEASONED-TOPFLIGHT theatre executive wishes connection with progressive operation. Outstanding promotion man, circuit trained. Have operated own personal interest. Best of references upon request. **BOX C517, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

PROJECTIONIST WANTED year raund. Also keep up grounds. Free trailer parking. $150.00 month. Extra money selling home appliances daytime. **NO. 1 DRIVE-IN THEATRE, Apalachicola, Florida. (517)**

PROJECTIONIST, 15 years experience, also booth maintenance. 26 years old. Thoroughly experienced in all types equipment. Seeking year round job only. Willing to help in any other work to be done in theatre. Married, hard working, sober and reliable. Na reasonable offer turned down. **RILEY L. ESTRADA, P. O. Box 415, Tahoka, Texas. Tel: WY 8-4205. (53)**

PROJECTIONIST AVAILABLE. 5 years experience in low intensity arcs and 2 years in high intensity arcs. Married. **HARVEY P. HALDER, Fonda, Iowa. (53)**

POSITION WANTED: Manager, assistant, ar projection. Will relocate if offer is good. Over 25 years experience in hardtops or drive-ins. Make me an offer in writing. **WILLARD W. FRAZIER, 423½ Shawnee, Leavenworth, Kansas. (510)**

UNION PROJECTIONIST available. 23 years old, approximately 10 years experience. Married, sober, and completely reliable. Willing to work anywhere. Military obligation completed. Desires permanent work. **WILLIAM B. FITCHER, 817 Ann St., Parkersburg, W. Va. (510)**

TOP SHOWMAN, 41, with 27 years experience; Roxy, NYC, Cinerama; exploitation for film companies and theatres; booking, buying, management, drive-ins and indoor theatres. Decent salary and security wanted. Will relocate. **BOX A510, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGERS WANTED: Excellent apportunity for twa (2) alert. aaressive, experienced men able handle awn advertising, exploitation. DeLuxe theatres; small towns, metropolitan areas. Top progressive independent circuit. Write, giving complete resume. Replies held strictly confidential. **BOX A53, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER WANTED. Permanent position, many benefits. Call KEllogg 1-1600 or write **WALTER READE, INC., Deal Road, Oakhurst, N. Y. (510)**

MANAGER WANTED. Experienced in advertising, promotion, editing, gimmicks. Give complete details. Apply **STANLEY SQUARESKY, 718 Chestnut St., Phila. 6, Pa. (510)**

Address all correspondence to— **The A-MAN Corner** { Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name .....

Title .....

Address .....

.....

.....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
317 N. Broad St., Phila. 7, Pa.

Film BULLETIN

"'LIFE' IN THE LOBBY.

As if to underscore Joe Levine's plaint that theatremen are underestimating the promotional values in their own lobbies, consider this interesting note: Time, Inc. now is featuring a cut-rate *subscription deal display in 200 first-run theatre lobbies* throughout the country. The exhibitor, of course, gets a slice of each subscription he sells. But how much greater would be his "commission" in boxoffice revenue if he directed this showmanship asset toward telling his patrons about the coming attractions."



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MAY 24, 1961 Volume 65 Number 25

IN TWO SECTIONS • THIS IS SECTION ONE



20th-Fox Meeting Supports Skouras

(See Page 7)

Abilene Censors Move Cautiously

(See Page 8)

The world of motion pictures bid farewell last week to one of its greatest stars, Gary Cooper, whose ability to portray the world's idea of a typical good American kept him at the top of the public's entertainment list for more than three decades.

"Rotten Apples" (We Can't Afford Them) . . . see editorial—page 5





"You're SURE to get rich with Jack and Mitch

THEY'RE IN THE ARMY NOW!"



HERE'S 1A "GREETINGS"!





The Original GI Bill of Delights!
Further gone than the Pentagon!
An OD Pill for Sad Sacks *(and sack rats, shack rats and brass hats)*
Funnier fits than the Quartermaster's!
A spoof, a goof, a bouffe! It will put the fizz in your boxoffice!



THE HAPPIEST EVENT SINCE SEPARATION PAPERS!

ROBERT MITCHUM · JACK WEBB · MARTHA HYER · FRANCE NUYEN

also starring

LOUIS NYE · DON KNOTTS · DEL MOORE · JOE FLYNN · RICHARD ARLEN · JAMES LYDON
ROBERT STRAUSS · HARVEY LEMBECK · Screenplay by WILLIAM BOWERS · Directed by JACK WE







FREE! FREE! FREE!

A GENUINE
Imitation
GOLD BRICK

**Compliments of Archie,
King of the Gold Bricks!**

Your United Artists Branch Manager has a GENUINE IMITATION GOLD BRICK for you, courtesy of Robert Mitchum, who plays "Archie," the man who makes Gold Bricking an art, a science and a way of life in "THE LAST TIME I SAW ARCHIE"! All you have to do to get it is fill in the coupon below and bring it — in person — to the UA office with which you do business, and it's yours, free and no strings attached!

Hurry, hurry, hurry, the supply is limited!

Please give me the gold brick Bob Mitchum left with you for me, and my thanks to Archie!

Name ..... Position .....

Theatre ..... City ..... State .....

UA Branch Office .....

THE LAST TIME I SAW

ARCHIE

Mark VII Ltd.-Manzanita-Talbot Production

THRU UA



ELVIS PRESLEY

SINGS OF LOVE TO

HOPE LANGE · TUESDAY WELD · MILLIE PERKINS

JERRY WALD'S
production of

WILD IN THE COUNTRY



20th CENTURY-FOX

CINEMASCOPE
COLOR by DE LUXE

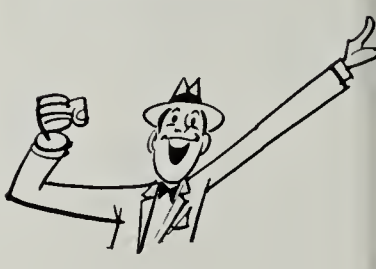
co-starring

RAFER JOHNSON · JOHN IRELAND

Directed by
PHILIP DUNNE

Screenplay by
CLIFFORD ODETS

Watch the Title Tune Zoom to #1 in June!



43 Years of Service to the Theatre Industry

Faunded in 1918. Published weekly by Jay Emanuel Publicatians, Incarparated. Publishing affice: 317 Narth Braad Street, Philadelphia 7, Pennsylvania. New Yark field affice: 8 East 52nd Street, New Yark 22. West Caast field affice: Paul Manning, 454 S. Rexfard Drive, Beverly Hills, Calif. Landan Bureau: Jack MacGregar, 16 Leinster Mews, Landan, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editar; M. R. (Mrs. "Chick") Lewis, assaciate editar; Gearge Frees Nanamaker, feature editar; Mel Kanecaff, New Yark editar; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptians: $2 per year (50 issues); and autside af the United States, Canada, and Pan-American cauntries, $5 per year (50 issues). Special rates far twa and three years an applicatian. Secand class pastage paid at Philadelphia, Pennsylvania. Address all afficial cammunicatians ta the Philadelphia publishing affice.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 65 • No. 25

MAY 24, 1961



"ROTTEN APPLES"

In our issue of May 10, we editorialized ("THE BLIND LEADING THE BLIND") on the adverse effect that an unprincipled booking combine can have on this industry. Again, in the issue of May 17, we asked "how come" Uncle Sam disapproves (and rightly so) of distributors getting together on business matters, but raises no objections when certain booking combines resort to measures which appear (to the layman at least) illegal on their face.

We pointed out that most booking combines are in an honorable business and run it honorably, but it is our belief that those few whose business ethics are questionable must be exposed.

For example, we know of one such booking combine which sought and won bidding for a drive-in they serviced against an indoor house. After taking away several pictures, the booking combine approached the indoor house with a plan whereby the suicidal bidding arrangement could be eliminated. Perhaps the product could be "split." The conditions set down by the booking combine were that the indoor house too must join this "aggressive" combine.

To our admittedly non-legal brain, this entire affair smacks of blackmail. What the government says is wrong for distribution would appear to be right for the unprincipled booking combine. If such practices aren't illegal, they certainly should be.

(*Note to the Department of Justice—If you are really interested in putting an end to such destructive practices, we can furnish names and details necessary.*)

It only takes a few rotten apples to give a bad smell to the whole barrel. Let's get rid of our "rotten apples" as soon as possible.

We can't afford them.

BREAKING AN UNWRITTEN LAW

We would like to direct your attention to two journalistic contributions of real value by competitors in the trade press. It isn't often that a publication goes out of its way to compliment a competitor, but in both cases, such action is richly deserved.

In the May 10 issue of VARIETY appears a full-page article by showman-author Arthur Mayer on advertising that should be read by every industryite and called to the attention of newspaper editors everywhere who seem to have one set of rules for film advertisers and a completely different set for everyone else.

Mayer's article, in part, states: "'*Movie advertising,' says Otto Preminger on the air, 'is the most dishonest in the world' —as exaggerated a statement as any that I can recall, ever seeing in a motion picture ad. If Preminger seeks the improvement of the medium's advertising rather than personal publicity, he must be aware that such hyperboles are harmful rather than helpful. For the benefit of anyone who might be inclined to think that the opinions of a prominent producer in such a matter could be relied upon, it should be pointed out that it is General Motors, Ford, Chrysler, Colgate, Palmolive, Eversharp, Aluminum Corporation of America, Standard Brands, and Sears Roebuck, not the picture distributors, whose advertising has been criticised as false or misleading by the Federal Trade Commission.*

"*Motion picture advertising 'in many cases is based on cheap appeal and stresses sensationalism,' 'some of it is in bad taste,' 'it should be more circumspect' aver the publishers and editors of our U.S. newspapers whose columns daily make available to the kiddies the intimate details of sex scandals, rape and murder; whose photographers linger lovingly on the legs of chorus girls or on the faces of mothers whose children have just been killed or kidnapped and who surround these 'circumspect' stories and pictures with advertising for ladies panties, girdles and bras as close to nudity as the law allows.*"

Mayer continues this biting attack on hypocrisy by calling attention to the many excellent, imaginative, effective motion picture campaigns and contrasting them to suggestive, shoddy advertising approaches taken by a host of other industries with no resultant public outcry. There are good and bad examples of advertising in all fields, he says, and the film industry is far from the worst.

This is a sharp, funny article, and we offer a vote of thanks to Mayer for writing it and to VARIETY's Abel Green for publishing it.

Example number two is a note that New York's Independent Theatre Owners Association has cited the Merchandising Conferences of MOTION PICTURE HERALD as a model opportunity for exhibitor promotional activity.

We agree. The trade press can serve no greater function than to stimulate theatremen to more vigorous showmanship activities. We have created the weekly SHOWMANALYSIS "How I Would Sell" section and the every-other-week EXPLOITATION section with this thought in mind and are happy to support efforts in this direction regardless of where they originate.

We may have violated journalism's unwritten law by complimenting our competitors, but we feel better for the experience.

WELCOME ABOARD, MSGR. LITTLE

We were among the millions of interested observers as CBS-TV examined the problem of motion picture censorship recently. The picture of political censorship at work was quite enlightening and the best advertising that the industry could have obtained in its fight against censors.

We were particularly heartened by the views of Msgr. Thomas F. Little, executive secretary of the Legion of Decency. He emphasized the need to support good films as well as condemn bad ones, a song that we have been singing loud and clear for some time. The best control, he added, was not political censorship but rather the control exercised by the patron. "*In other words,*" he said, "*in our free society, a ticket at the boxoffice is a vote for good or bad films.*" The Legion's policy, Msgr. Little stated, "*holds for a minimum of legal restraint and a maximum of individual responsibility.*"

Welcome aboard, Msgr. Little.

NEWS CAPSULES

BROADWAY GROSSES

"Double" Only Newcomer

NEW YORK—With Paramount's "On The Double" at the Rivoli the only new opening, Broadway first-runs last week continued at a good pace.

"RETURN TO PEYTON PLACE" (20th-Fox). Paramount reported $31,000 for the second session.

"PARRISH" (Warners). Radio City Music Hall reported $91,000 for Thursday through Sunday, with the third week sure of $135,000. Stage show.

"ONE-EYED JACKS" (Paramount). Capitol announced the eighth and last week as $17,000.

"GONE WITH THE WIND" (MGM). Loew's State claimed the fourth week of the reissue would tally $34,000.

"EXODUS" (UA). Warner said the 23rd road show week would be $43,000.

"SPARTACUS" (U-I). DeMille garnered $17,500 for the 33rd road show week.

"THE ALAMO" (UA). Victoria did $10,500 for the third and last replay week.

"THE ALAMO" (UA). Astor announced $9,000 for the third and last replay week.

"RAISIN IN THE SUN" (Columbia). Forum reported $13,000 for the eighth week.

"PEPE" (Columbia). Criterion announced $15,000 for the 22nd week.

"ON THE DOUBLE" (Paramount). Rivoli had a very good opening week of $40,000.

SW Appoints Lewis

NEWARK, N.J.—Arnold J. Lewis has been appointed film booker for the New Jersey and New York state zones by Charles A. Smakwitz, zone manager of Stanley Warner Theatres. He will headquarter in this city, replacing Arnold Michelson, who has been transferred by Harry Kalmine, general manager, Stanley Warner Theatres, to California as a film buyer and booker for that territory.

Lewis was formerly employed as booker for Columbia Pictures for several years out of their New York office.

WB Names Publicists

BURBANK, CALIF.—Completing the realignment of the publicity department at the Warner Bros. studios, Bill Rice has been named department news editor and Bill Latham has been appointed assistant studio publicity director, it is announced by Richard Lederer, national director of advertising and publicity.

Rice has been with Warner Bros. for more than 20 years and Latham joined the studio seven years ago.

AB-PT Acquisition Okayed

NEW YORK — American Broadcasting-Paramount Theatres or its subsidiaries were authorized by Federal Judge Edmund L. Palimiere to acquire two theatres in Tyler, Tex., the conventional Liberty and the Rose Garden Drive-In. The Court found the acquisition, which was not opposed by the Justice Department, would not unduly restrict competition.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MAY 22

Screen "Commercials" Rapped By Lippert

HOLLYWOOD—Theatres that permit their screens to be used for commercial advertising are not only doing a disservice to their patrons but are deterring business, in the opinion of Robert L. Lippert.

The 20th Century-Fox producer and nationwide exhibitor told a group of visiting theatremen here this week that theatres can't compete with television by allowing commercials to be screened between feature films or shorts.

"To begin with," said Lippert, "let's face the fact that many tv viewers are fed up with commercials and go to the theatre just to get away from them. This is the kind of patron that resents—and rightfully so—being part of a 'captive audience' that's exposed to a lot of boring advertising drivel.

"There are also those who feel—and they're one hundred percent correct—that they've paid to see a movie and that it's unethical to foist commercials on them."

Lippert pointed out that for the few dollars exhibitors receive for advertising commercial products on their screen, they run the risk of antagonizing patrons to the extent that their business may be irretrievably lost.

The proper media for commercial advertising, Lippert told his auditors, are tv, newspapers, magazines, and billboards—not theatres.

"We're in show business" he concluded, "not in the advertising business. If we're going to continue to command the respect of our patrons, we must restrict the use of our screens only to the films the audience paid to see—and not for the exploitation of supermarkets, garages, restaurants, dairy products, and other externalities.

"The theatre operator who thinks otherwise is not only fooling himself but is also hurting and discrediting the industry."

Md. Exhibs Map Meet

BALTIMORE—John G. Broumas, president, Maryland Theatre Owners Association, TOA, announced that the group's second annual convention will be held at the George Washington Hotel, Ocean City, Md., June 27-28.



Spyros P. Skouras, president, 20th-Fox, and his wife greet Carol Lynley at the premiere of "Return To Peyton Place" at New York's Paramount.

FILM FAMILY ALBUM

Gold Bands

Mr. and Mrs. Howard Guy Minsky announce that their daughter **Marcia Carolyn,** will be married to **Harvey Frank Wimmer** on June 18 at the Penn-Sheraton, Pittsburgh. The bride's father is a top sales executive for Paramount.

Obituaries

Benjamin G. Desmarais, 80, veteran showman, died recently in Springfield, Mass. He had been with the circus and operated a chain of motion picture theatres in Connecticut, Rhode Island, and Massachusetts.

Loren, Perkins Top Fete

CANNES, FRANCE—Sophia Loren was presented the best actress award at the Cannes International Film Festival for her performance in the Italian-made "La Ciociara," presented in the U.S. by Joseph E. Levine's Embassy Pictures as "Two Women." Tony Perkins won the best actor award for his role in "Aimes-vous Brahms," Anatole Litvak French-made production released in the U.S. by United Artists under the title of "Goodbye Again."

Columbia's "A Raisin In The Sun" was awarded the Gary Cooper Memorial Award by the Festival Committee. There was a tie for the best picture award, the Gold Palm Grand Prix, between the French "Une Aussie Longue Absence" and the Spanish "Viridiana." The Office Catholique International Du Cinema gave that organization's special prize for the best picture shown at the Festival to United Artists' "The Hoodlum Priest."

A special jury prize went to Poland for "Mother Joan Of The Angels," and Yula Solntzeva was voted best director for U.S.S.R.'s "History Of The Flaming Years."

"Guns" Booming for Col.

We got a phone call recently that was so unusual that we'd like to share it with you. Dave Milgram, head of Milgram Theatres, Philadelphia, called to let us know that he had just seen Columbia's "GUNS OF NAVARONE" at a New York screening room and was so enthused that he had to let some steam off with us.

Milgram had bid the picture for his Fox Theatre, Philadelphia, before seeing it, and couldn't have been happier. "GUNS" is a blockbuster, he told us, and can't miss being a great boxoffice attraction.

Well, the story we get on "GUNS" from around the world indicates the same happy future for the attraction, which will be reviewed in the May 31 issue of MOTION PICTURE EXHIBITOR. Our man in London, Jock MacGregor, was ecstatic after the royal command premiere of the film in that city, and our man in New York, Mel Konecoff, is bubbling as well.

Columbia appears to have a big winner on the way to theatremen everywhere.

JAY EMANUEL

Fox Stockholders Support Skouras

Expected Floor Fight Fizzles As Management Predicts Steady Rise In All Fox Operations

NEW YORK—With optimistic exclamations, 20th-Fox president Spyros P. Skouras told stockholders that their company was running in the red in production and distribution but would "break even" by the end of this year. Skouras, who addressed the stockholders at their annual meeting last week, claimed that he looked forward to black figures for every department in the company this year, each doing better than in 1960.

It had been anticipated that a floor fight would break out and that Skouras would be charged with poor management. However, other than some brief allegations by one person, the stockholders affirmed faith in Skouras and the present management, reelecting them for another term.

Losses in production and distribution were cited by Skouras for 1960 and the first half of 1961, but the president explained that the last two quarters would show profit. Skouras told the stockholders that unforeseen occurences cost the studio much money and many lost hours of valuable production time. He called attention to the fact that Buddy Adler and Lew Schreiber were both ill for a considerable length of time, causing practically a standstill situation in production. Skouras also told of Elizabeth Taylor's prolonged sickness which delayed the production of "Cleopatra."

There was a loss of $3,500,000 in production-distribution in the first quarter, plus $500,000 which was in a special reserve fund. Net earnings in this period to April 1 were $1,669.244 or 68 cents per share while earnings brought 69 cents per share in the similar 1960 period. Skouras noted that profits for the stock came from black figures in feature sales to tv, oil on studio property, tv film production, and DeLuxe laboratory operations. Film rentals also play a part in the overall program and Skouras predicted greater activity in this branch of operation than ever before. Skouras said that "gross rental income in the first 19 weeks of 1961 were ahead of the similar 1960 period by over $2.000,000."

Following his report to stockholders, Skouras answered questions and accusations from the floor. Jaik Rosenstein, Hollywood Close-Up editor, charged that Skouras was guilty of mismanagement. Skouras calmly denied all charges. Following this attack, MOTION PICTURE EXHIBITOR publisher Jay Emanuel spoke in behalf of Skouras. Emanuel read the May 17 MPE editorial which clearly voiced a vote of confidence for the 20th-Fox president.

All officers of 20th-Fox were reelected for one more year at the meeting. They include Skouras, president; William C. Michel, executive vice-president; Murray Silverstone, vice-president; Joseph H. Moskowitz, vice-president; S. Charles Einfeld, vice-president in charge of advertising, publicity, and exploitation; Peter B. Levathes, vice-president; Donald A. Henderson, treasurer and secretary, and Morris L. Breggin, comptroller.

The board declared a cash dividend of 40 cents per share, payable June 30 to stockholders of record on June 16.

Promotion Plans Feature COMPO Exec Meeting

NEW YORK—The COMPO executive committee was to have met yesterday (May 23) at the Hotel Astor.

Charles E. McCarthy, COMPO's executive vice-president, said a comprehensive promotion project of both film companies and exhibitors would be discussed.

Reports on censorship and the successful minimum wage campaign were also on the schedule of subjects to be taken up at the meeting.

Theatre Surge Seen By NT&T's Klein

LOS ANGELES—Predicting a strong comeback for the theatre exhibition industry, Eugene V. Klein, president of National Theatres and Television, Inc., told the circuit's southern California division theatre managers that they are "the guts of this corporation."

Klein, who was elected to the top executive post last March, was making his first personal appearance before the men who operate half of the company's 220 theatres.

The NT&T topper declared, "I want you to know exactly how we stand, where we stand and where we are going. It is my firm conviction and belief that we are in the entertainment industry to stay — and the backbone of our company is our theatre circuit.

"We will do everything to expand and to build. The theatre exhibition business is on the throes of a very strong comeback, and I want to assure you that our corporation will remain firmly in the exhibition business."

Klein told the theatre managers that they were "an integral part of the management team" and asked them to work "as one strong, firm unit."

"I have great pride in National Theatres and I need your support, your eagerness, and your drive to help us move ahead. As a team of togetherness, we will fight, go and act together for the progress of our company," he said.

Klein ended his remarks by paying tribute to the 41 year service rendered by M. Spencer Leve, who retires May 31 as vice-president of theatre operations. He called attention to the annual "Spence Leve" Weeks — scheduled for June 7 to 20—honoring Leve.

William H. Thedford, Pacific Coast division manager, conducted the session which was highlighted with boxoffice-exploitation plans for the summer season.

Buchanan To New WB Post

BURBANK, CALIF.—In a further realignment of advertising and publicity personnel at Warner Bros. Studios, Tom Buchanan has been appointed to the newly-created post of studio advertising manager, it is announced by Warner Bros.' national advertising and publicity director, Richard Lederer.

Buchanan, who is the creative head of Warner Bros.' trailer department, takes on the additional duties of supervising local trade and newspaper advertising and will work in close coordination with national advertising manager Max Stein of the New York home office in the development of photographic advertising art at the studio.

Indie Phila. Exhibitor Launches Trust Suit

PHILADELPHIA—The independent Viking Theatre Corporation anti-trust suit alleging conspiracy to force this center-city first run theatre, formerly the Aldine, out of business got under way in U.S. District Court here before Judge John W. Lord and a jury.

The period covered by the suit is from late 1953 through 1956.

The defendants are Stanley Warner Management Corporation, William Goldman Theatres, Fox Philadelphia Building, Inc., and the following distributors: Paramount, Columbia, Universal, United Artists, 20th-Fox, MGM, Warners, and RKO Teleradio, formerly RKO Radio Pictures.

Henry W. Sawyer and R. P. Steinberg are counsel for the plaintiff, while the impressive array of legal talent for the defendants includes Morris Wolf, Louis J. Goffman, and Franklin Poul for Stanley Warner and Warner Brothers; Edwin P. Rome for Goldman Theatres; W. Bradley Ward, Arlin M. Adams, B. C. Haviland, Louis Nizer, Gerald Phillips, and Albert F. Smith for the distributors; Ralph Earle II, for Fox Philadelphia Building, Inc; and Stuart H. Aarons for Stanley Warner Management Corporation.

The first witness was Si Fabian, president, Stanley Warner Management Corporation. He testified that due to the scarcity of product, it was decided to sell the Aldine for uses other than a theatre. Harry Sley, head, Viking Theatre Corporation, acquired it through real estate agent William Greenfield Company. Fabian said when SW learned he planned to use it as a theatre, SW tried unsuccessfully to buy it back.

It was brought out by Sawyer that no mention of the use to which the Aldine was to be put was mentioned in the agreement of sale.

Fabian explained in detail how the Goldman-Stanley Warner split on product operated with the distributors, and added that while this eliminated bidding against each other it did not eliminate competition for film.

It was brought out that the Fox Theatre only played Fox product until the advent of CinemaScope, when SW and Goldman made some attempt to obtain some of the Fox product.

Despite Fabian's insistence that the scarcity of pictures was the motivation of selling the Aldine and demolishing the Mastbaum, it was pointed out that since that time two other SW houses, the Palace and the Lane, have been designated first runs, and that some product was now released without getting a downtown first-run in a saturation neighborhood run.

The second witness was Nat Fellman, SW Management Corporation, who testified he was in charge of the "mechanics" of the Goldman-SW split in the spring of 1953. He said the split on product was at first with Paramount and Warners, and with Columbia and Universal six months later. MGM and United Artists handled this split themselves, while there was no split with 20th-Fox or RKO Radio.

It was reiterated that this "split" was merely to expediate buying between Goldman and Stanley Warner.

Abilene Censors Move Cautiously; Dodge Classifying Several Films

ABILENE, TEX. — Members of the new Abilene Censor Board gave top classifications to more than 100 upcoming movies at their first meeting, but withheld the labeling of six movies they felt might be objectionable for young people.

No classification was given to "Butterfield 8", "Room At The Top," "Desire In The Dust," "Go Naked In The World," "Diary Of A High School Bride," and "Two Loves."

The board expressed the opinion that these movies might be of "C" classification but thought it best to see them before assigning one of the five possible classifications, thus by-passing the ordinance right given to affix a temporary classification on any picture before viewing it.

Of the estimated 100 movie titles submitted by local theatre exhibitors in accordance with the recently approved and hotly contested censor ordinance, 36 were given "B" classifications with the rest receiving "A" ratings.

According to the ordinance, "A" classification movies are "acceptable for average persons"; "B" movies "acceptable for adults and children of at least 12 years of age"; and "C" "objectionable for persons under 18 unless escorted by one of the parents."

It appears strange that the "B" classification does not prohibit the admission of unescorted children under 12 years of age while the "C" and "D" classified movies prohibit admission to teen-agers under 18 unless accompanied by a parent or guardian.

Board members handed out most of the classifications admittedly without having seen the movies in question, but in some cases, such as in "Butterfield 8" and "Room At The Top," ratings were withheld even though some members of the board had seen the pictures which had played Abilene before.

According to board chairman Joe D. Pride, "Things will go more smoothly at subsequent meetings after the board receives information contained in a number of nationally recognized rate sheets." One member said, "we are still groping."

It was announced that all future meetings would be open to the press and public, thus clearing confusion over whether the board planned to hold closed sessions.

Board members were highly critical of movie advertisements and agreed, "You can't make your decision by the title." One member stated that although "The Alamo" movie was criticized because of its violence and wholesale killing, the board established a policy of approving historical movies so long as they stuck pretty closely to the facts.

"Elmer Gantry," playing at one of the Abilene theatres on a double bill with "The Apartment," drew criticism of its content from one of the preachers who complained, "In every picture concerning a Protestant preacher he is a bum — if it concerns a Catholic Priest, he is a very good man." The dual bill got "B" classifications.

The next meeting of the nine member board is scheduled for June 7. Kyle Rorex, executive director of Texas COMPO, stated, "It appears that the censor group in Abilene is moving with extreme caution, perhaps because it fears the film industry intends to test the constitutionality of their ordinance as was demonsrated by the decision in the Atlanta case."

Cohen Joins Embassy In Key Publicity Post

NEW YORK—Charles Cohen has joined the executive staff of Embassy Pictures Corp., it was announced by Eddie Solomon, executive vice-president.

Cohen, who recently resigned from Warner Bros. Pictures, will work closely in his new post with Edward S. Feldman, Embassy's publicity director; Robert Weston, advertising director; and Judson Parker, exploitation director.

A member of the Warner Bros. executive promotional staff for the past four years, Cohen also has served in top advertising and publicity positions with 20th-Fox, Allied Artists, and Universal-International. He entered the motion picture industry more than 25 years ago on the staff of the Metro-Goldwyn-Mayer publicity department.

Repeal Obscenity Law, Ohio Editor Urges

COLUMBUS, O. — Ohio's "obfuscate" law directed at obscenity, including motion pictures, should be repealed, said Don Weaver, editor of the Columbus Citizen-Journal, in his weekly editorial page column.

Weaver said the law doesn't "even define what obscenity is." "Enforced to the letter," he added, "it might make every newspaper editor, every art gallery manager, not mentioning novelty store proprietors, subject to heavy fines and jail sentences." The law provides penalties of from $200 to $2000 or imprisonment of not more than seven years, or both.

Weaver said the present law is unconstitutional because it is "class legislation." "The law now exempts newspapers and others having second-class mailing permits. But exemption of some makes it class legislation and thus unconstitutional. The Legislature is now talking about repealing the newspaper exemption. Instead of tinkering with such an obfuscate law, we suggest they just repeal it."

The law is directed at "obscene. lewd or lascivious" books, magazines, pamphlets, prints, pictures, photographs, motion pictures, advertisements, circulars and drawings.

Para. Ups Harrison

LONDON—Howard Harrison has been appointed head of Paramount Pictures' production activities in London, it was announced by Jack Karp, Paramount vice-president and head of the Hollywood studio.

Harrison, special representative for Paramount International Films, will continue in that capacity in addition to performing the duties required by his new assignment. He replaces Richard L. Patterson, resigned.

Beford joining Paramount, Harrison was associated with Alexander Korda, starting with his assignment as assistant director of "Henry VIII" in 1932. Following World War II, Harrison rejoined Korda on foreign operations and productions, and later became managing director of London Films International.

Atlanta Judge Refuses To Stop "Sunday" Date

ATLANTA—Fulton Superior Court Judge Luther Alverson has refused to stop the immediate showing of two controversial movies whose bans he lifted in recent court orders.

Judge Alverson took the action by denying the City of Atlanta a stay. He had previously enjoined the city from interfering with the showing of "Never on Sunday," which opened here at the Art Theatre. The other movie was "Room at the Top," and both movies were banned under the city's censorship law.

The law was held unconstitutional by Judge Alverson two weeks ago, but he said the ruling applied only to the movies involved. Associate City Attorney Edwin Sterne has announced the city will appeal both rulings.

He argued at the hour-long hearing that if the movies had been shown when the Georgia Supreme Court got the case, the constitutional issues would be moot and the court would refuse to consider the case. Attorney Maurice Maloof, who filed both suits on behalf of distributing companies, argued the issues will not become moot because showing of the movies is a continuing thing. Judge Alverson had pointed out in his court order enjoining the city from banning the movies that he felt further delay in their showing would greatly reduce their value to the distributors.

Officials have explained that if Judge Alverson's ruling is upheld by the Supreme Court, the censorship law will be struck from the books. "Never on Sunday" is now playing to full houses. No showing has yet been set for "Room at Top," which played a long engagement in Marietta, Ga., after being banned here.

Magna Income Rises

NEW YORK—George P. Skouras, Magna Pictures Corp. president, told stockholders that for the fiscal year ending Jan. 31, 1961, Magna had a net income of $1,106,457, compared with a 1960 figure of $820,913. Skouras attributed the increased earnings to the improved operations of Todd-AO Corp., which has about 62 per cent of Magna stock. He also cited "South Pacific," stating that the film has done very well throughout the year. Skouras said that the film got almost $23,000,000 from rentals here and abroad. A reissue is planned for 1963.

Rental earnings from "Oklahoma" exceeded $400,000 and new engagements are planned for this film, Sokuras explained. He said that there are now more than 500 theatres throughout the world which are equipped to show Todd-AO films.

Goldwyn Finale Delayed

SAN FRANCISCO—Federal District Court Judge George B. Harris announced that decision of amount of damages Samuel Goldwyn will receive in his successful monopoly suit against Fox West Coast Theatres and its parent company, National Theatres, had been put off until June 27.

Arthur B. Dunne, chief counsel for the defense, is in Europe, and is not due back until June 19, the day on which the final hearing starts in Federal Court in the Embassy Theatre $8,000.000 anti-trust suit, another marathon trust case in which Dunne is also chief defense counsel.

Judge Lloyd Burke is presiding over the final phases of the Embassy suit.

Theatre Business Rise Leads Surge As AB-PT Earnings Hit Record Level

NEW YORK—Net operating earnings for American Broadcasting-Paramount Theatres, Inc. for 1960 and the first quarter of 1961 were at record levels, Leonard H. Goldenson, president, reported at the annual shareholders meeting today.

For 1960, these earnings increased 31 per cent over the previous year and were $2.50 a share compared to $1.87 a share for 1959. For the 1961 first quarter, these earnings were $3,425,000 or 81 cents a share compared with $3,336,000 or 78 cents a share in the like quarter of the prior year. Including capital gains, consolidated earnings for the first quarter increased to $1.73 a share, compared with 79 cents a share in 1960.

Stockholders approved a proposal to increase shares of common stock from 5,000,000 to 10,000,000.

With the ABC Television Network having shown the largest percentage and dollar increase in gross time billings in 1960 of all networks, he said that the company looked forward to further gains. Goldenson also noted that the company's theatre business in 1961 to date is running ahead of the previous year. Its record subsidiary, Am-Par Records, which had its best year in 1960, significantly broadened its operation by just acquiring a controlling interest in Westminster Records, one of the outstanding classical record labels. Reporting on the rapid growth of foreign television and AB-PT's enlarged position in this field, with minority interests held in television stations in 10 foreign countries, he said AB-PT plans to continue to broaden its activities in this area.

Goldenson reported on the progress of the company's divisions and activities in domestic and international broadcasting, theatres, records, film syndication, publishing and electronics and stated that with the Company's financial position considerably strengthened during the past year, it was in a strong position to meet the growth requirements over the coming years.

In broadcasting, Goldenson reported that the past year was marked "by the most ambitious expansion of public affairs and news programming," on ABC-TV. He said that under James C. Hagerty, ABC vice-president in charge of news and public affairs, there had been an upgrading of trained, responsible personnel in the news department and that "new concepts" of news reporting geared to electronic journalism are being developed."

In commenting on a recent speech by the chairman of the FCC, Goldenson said that the chairman's objectives in two key areas were in accord with the company's; namely, the continuing aim to improve programming and the desire to increase competition.

"It is our company's position," Goldenson said, "that increased competition will lead to improve television and as the Commission accelerates the granting of additional channels, particularly in the one and two channel markets, the industry and the viewing audience would be the beneficiaries. We are constantly seeking to improve our product, to pioneer with new formats, and to develop new ways of bringing to the public, quality in entertainment, informational and cultural programming. This objective can best be achieved within the context of our present democratic and free enterprise system—free of government control or dictation of program content."

He said that ABC International now has business interests with stations in Venezuela, Ecuador, Argentina, Lebanon, Australia, and the five countries that comprise the Central American Television Network. Although created only a year ago, the CATVN now has 13 major American advertisers sponsoring eight network programs that are either on the air or scheduled to start within the next several weeks.

As to theatres, Goldenson said that the improved business reflects principally the better quality of motion pictures that have been released. He said that AB-PT is "continuing our policy to divest marginal or uneconomic theatre properties." The company is, however, acquiring selected theatres with excellent potential.

He said AB-PT's position in electronics was recently broadened with an agreement providing a long term loan to Visual Electronics Corporation, with rights to purchase up to 40 percent of its common stock.

Jack Hausman was elected a new director at the meeting. Hausman is president of M. Hausman and Sons, Inc., textile manufacturers. He is also vice-president, director and chairman of the finance committee of Belding Heminway Co., Inc.; director of the Meadowbrook National Bank; vice-president and trustee of the North Shore Hospital, Manhasset; and vice-chairman of the board of United Cerebral Palsy Association.

The stockholders reelected the following directors to serve for the coming year: A. H. Blank, Alger B. Chapman, John A. Coleman, E. Chester Gersten, Leonard H. Goldenson, Robert H. Hinckley, Robert L. Huffines, Jr., Sidney M. Markley, Walter P. Marshall, Joseph A. Martino, James G. Riddell, Simon B. Siegel, and Oliver E. Treyz.

RKO Theatres Prepare For Summer Hit Parade

NEW YORK—RKO Theatres in the metropolitan area, prompted by an impressive line-up of attractions for the coming months, will follow their "Big Show Time in the Springtime" presentations to the public with "RKO's Summer Parade of Hits."

Plans are already completed to give these shows thorough advertising and merchandising send-offs. This was accomplished at a series of meetings with RKO managers and division managers.

Glen Alden Reports Profit

NEW YORK—The Glen Alden Corporation reported a consolidated net profit of $701,000 equal to approximately 12 cents per common share on sales and revenues of $23,953,000 for the first quarter of 1961.

This compares with a net loss of $264,000 on sales and revenues of $26,347,000 for the same period in 1960. The 1961 first quarter earnings figures were after depreciation, depletion, and amortization of $741,000.

Albert A. List, president of Glen Alden, indicated that earnings for the second quarter of 1961 might be "very modest," but that the third and fourth quarters of the year "looked encouraging."

Murphy, Crouch Named To Loew Exec Posts

NEW YORK — In an expansion of supervisory duties of its top theatre operators, a new post of assistant general manager has been created by Loew's Theatres, Inc.

Frank Murphy, Loew division manager for the past 10 years, has been promoted to this position. At the same time, Charles E. Kurtzman, general manager of all Loew's Theatre operations, announced the promotion of Orville Crouch, the company's Washington executive, to direct the newly-created southern division. William Elder, who has been supervising the eastern and southern theatres, will head up the new northern division.

Murphy joined Loew's 27 years ago, managed theatres in a number of cities and, in 1951, was appointed midwestern division manager, with headquarters in Cleveland.

Crouch, a 30-year veteran of the Loew company, succeeded the late Carter Barron as Washington representative. Like his predecessor, he has continually been active in



MURPHY



CROUCH

national industry projects and in civic affairs which have brought him into intimate contact with government leaders. He will continue to headquarter in Washington, and supervise Loew's theatres in 12 other cities: Miami, Atlanta, Jacksonville, New Orleans, Houston, Nashville, Memphis, Evansville, Reading, Richmond, Wilmington, and Norfolk.

Elder managed Loew's Theatres in a number of cities including Pittsburgh and San Francisco before his appointment as northeastern division manager. He will continue to make his headquarters at the Loew home office and his territory will include Boston, Providence, Worcester, Springfield, Hartford, New Haven, Waterbury, Bridgeport, Syracuse, Rochester, Akron, Buffalo, Cleveland, Canton, Columbus, Toledo, Dayton and Indianapolis.

Loew's two theatres in St. Louis, the State and Mid-City, will continue to operate under Russ Bovim, city manager. In San Francisco, Walter Kessler will direct Loew's Warfield. Loew's drive-in theatres in Chicago and South Bend will be under direct supervision of the home office.

James Bruno and Bernard Zelenko will continue to direct the metropolitan New York and New Jersey theatres.

Reisch Named Syufy V-P

SAN FRANCISCO—Ray Syufy, president of Syufy Enterprises, Inc., has named Ted Reisch vice-president and general manager of his circuit of drive-ins and hard tops in northern California and Nevada.

Reisch operated theatres in Chicago. In 1942, he joined the Universal sales organization in the same city. In 1952, Universal appointed him branch manager of the San Francisco office where he remained until his association with Syufy Enterprises.

Rackmil Says U-I World Prestige Indicates Bigger, Better Future

NEW YORK—At no time in its history has Universal enjoyed the prestige, acceptance of its product, and customer good will that now exists in all areas of its world-wide markets. Milton R. Rackmil, president of Universal Pictures Co., Inc., declared in a talk to company executives.

Rackmil, who has just recently returned from another extensive trip to the company's overseas offices, stated that Universal's successful new production policy has insured the company's receiving a greater share of the total overseas market in the future.

He noted that Universal's business has increased 50 per cent in Japan and 25 per cent in Germany, and that the current trend is up in each of Universal's foreign offices.

In discussions with leading circuit operators in the Far East and Europe, Rackmil stated that overseas exhibitors and movie goers have now become as selective for superior pictures as their American counterparts. Universal's successful policy of fewer but bigger productions is now receiving the same outstanding success overseas as it has in the domestic market.

Rackmil, who periodically every year during the last eight years has visited Universal offices throughout the world, declared that he has never felt more optimistic about the company's future.

"There is a fabulous amount of business to be done around the world," Rackmil said, "and with Universal's current releases, completed pictures and those now in production, the future for the company is even bigger and better than I had ever envisioned."



At the recent invitational screening of U-I's "Romanoff and Juliet" at the Academie Theatre of the Motion Picture Association in Washington, attended by U.S. Government officials and members of the diplomatic corps, Peter Ustinov, star, producer, director, and writer of the picture, and his wife, Suzanne Cloutier, who has a featured role in the film, met with Mrs. Robert F. Kennedy, wife of the U.S. Attorney General. Philip Gerard, Universal's eastern advertising and publicity director, is on the right.

Academy Elects Board

HOLLYWOOD—Election of 14 members to the Board of Governors of the Academy of Motion Picture Arts and Sciences was announced by Valentine Davies, president.

Newly elected governors who will serve on the board for a two-year term, and their respective branches, are Macdonald Carey (actors), Arthur Freed (producers), Roland Gross (film editors), Bill L. Hendricks (public relations), and King Vidor (directors).

Reelected to serve on the board for another two years are Edgar Preston Ames (art directors), George W. Duning (music), Hal Elias (short subjects), Jacob H. Karp (executives), E. J. Mannix (administrators), Hal Mohr (cinematographers), Richard Murphy (writers), and Gordon E. Sawyer (sound).

Ken Peterson, who last year was elected to fill the governors chair vacated by Harry Tytle who left to live in Europe, was elected to a one-year term by the short subjects branch.

Governors elected last year who retain their places on the board until May, 1962, are John O. Aalberg, Steve Broidy, Richard H. Cahoon, Charles G. Clarke, Wendell R. Corey, Valentine Davies, John C. Flinn, Hugo Friedhofer, Emile Kuri, Fred L. Metzler, George Stevens, and Walter F. Wanger.

Graburn Leaves Disney Post

NEW YORK—Larry Graburn, advertising manager of Walt Disney Productions for the past six years, has resigned his position with the company in order to enter the field of independent theatre operations.

N. O. Howco Shutters; Don Kay Takes Over

NEW ORLEANS—Howco Pictures of Louisiana, Inc., one of this city's independently operated film exchanges, closed its doors permanently, effective May 12.

Don Kay, head of Don Kay Enterprises, simultaneously announced that he has acquired the franchises for territory distribution of the product heretofore distributed by Howco, which includes Filmgroup Pictures, Republic Pictures, and other independent films.

Kay also stated that he has appointed Leo Seicshnaydre vice-president in charge of sales for the New Orleans territory. Leo was one of the organizers of Howco and its president for several years, and after selling his interest in the company a few years ago, he remained as field representative. Leo plans to spend much of his time in the field as he did for Howco. Kay further stated that Bob Saoly and Mrs. Lee Nickolaus, formerly with Howco are to come over to Don Kay Enterprises.

Kay said his firm is well fortified to help supply the demand of exhibitors throughout the territory. "We plan to keep an incessant flow of new pictures coming as quickly as the producing companies put them in the can," he added. Don personally has been associated as distributor and representative for independent movie makers for many years, including Astor Pictures, Films Around The World, Zenith, Ellis Films, and many others.

Congress Honors Hope

WASHINGTON—The U.S. Senate sponsored a resolution to award a special gold medal to Bob Hope for his services to the men and women of the U.S. Armed Forces over two decades. A similar resolution will be introduced in the House.

Only two other entertainment figures in history have been so honored, George M. Cohan and Irving Berlin.

Pay-TV Friends, Foes Clash In Arkansas

LITTLE ROCK, ARK. — Attorneys for Southwestern Bell Telephone Company conceded that Southwestern Bell is ready, willing and capable of providing a cable service for pay TV in the Little Rock area, requested by Midwest Video Corporation, if the Arkansas Public Service Commission rules that such a service is "in the public interest."

The remarks were entered into the official record as the Arkansas Public Service Commission began hearings on a petition filed Jan. 23 by Midwest Video, holders of a franchise for pay TV granted by International Telemeter Company, requesting that Southwestern Bell Telephone Company be ordered to provide cable facilities and set fair and equitable rates for such service.

The telephone company counsel emphasized that Southwestern Bell is not an adversary in the proceedings, but was withholding offering facilities until the public service commission ruled on the question of public interest.

Frank Raichle, counsel for Midwest Video, insisted at the hearing that the service sought is merely a common carrier facility. He stated: "Southwestern Bell, while making a vague reference to the undefined term 'public interest' makes no claim that the furnishing of such service is not in the public interest — whatever the term as used by Southwestern Bell may mean — nor does it even seek to explain its reasons for reference to this irrelevant subject matter."

Raichle pointed out that the question "Whether to pay or not to pay for TV" is not properly involved in Midwest Video's application for the utility service which it seeks.

The Midwest attorney likened the request of Midwest Video for telephone facilities to any other telephone user who may wish such service offered by a public utility. "Midwest Video is looking to Southwestern Bell to provide the necessary distribution facilities and to file a reasonable tariff," he declared.

A motion to dismiss the proceedings on the grounds that the Arkansas Public Service Commission has no jurisdiction in the matter was filed by motion picture exhibitor groups and by Independent Theatre Owners of Arkansas.

Pay-tv proponents quoted a statement by the Chairman of the Federal Communications Commission before the broadcasters' convention that the FCC "is going to give the infant pay TV a chance to prove whether it can offer a useful service; we are going to protect it from those who would strangle it in its crib."

After granting permission to the Independent Theatre Owners of Arkansas and other exhibitors to intervene in the hearing and listening to testimony by William C. Rubinstein and George Brownstein of International Telemeter Company on the technical requirements of the proposed cable service, and to testimony by Paul Leird, vice-president of Midwest Video, the Commission adjourned the hearing until June 1.

Two Join NTA Board

NEW YORK—Alan May and Jack M. Ostrow have been elected to the board of directors of National Telefilm Associates, Inc., to replace David J. Melamed and Samuel P. Norton who have resigned, it was announced by Oliver A. Unger, president and chairman of the board.

Disney Merger Okayed At Upbeat Meeting

HOLLYWOOD — Three hundred stockholders of Walt Disney Productions voted overwhelmingly to merge Disneyland with Walt Disney Productions. Roy O. Disney, president of Walt Disney Productions, explained that if the merger had taken place last year, maximum tax benefits for both companies would have been gained. However, at that time AB-PT was a part owner of Disneyland.

A second proposal to institute a seven year contract and wage increase between Walt Disney and the company also was adopted. The third major action by stockholders was to make Orange County, in which Disneyland is located, the official residence of the corporation, instead of Los Angeles County.

Roy Disney told stockholders that the meeting was taking place only a month after the six-months report, and up-to-date financial figures were not available. Disney then turned the meeting over to Lawrence E. Tyron, company treasurer, to give his views about the past month.

Tyron said that April will show a 21 cents profit which will bring the seven months' total to 65 cents. Tyron said that present Disney productions now being shown are doing extremely well in numerous locations throughout the country. The tenor of the meeting was upbeat in every respect.

It was estimated that "The Absent Minded Professor" would do the same sort of blockbuster business accomplished by "Shaggy Dog."

Col. Drive Underway

NEW YORK — Rube Jackter, Columbia vice-president and general sales manager, reported that the first month of the company's three-month "Salute to the Division Managers Sales Drive" in honor of the division managers of each respective territory has resulted in such close competition that mere percentage points separate the seven leaders from the remaining field. Running slightly ahead of the field are San Francisco, New York, New Haven, New Orleans, Los Angeles, Boston, and Chicago.

The general sales manager also revealed that in the first four weeks of the Drive, approximately 3000 features have been scheduled for "Columbia Week," June 9-15.

The 11 divisions participating in the Drive are Harry Weiner-Buffalo and Philadelphia; Harry Rogovir-Albany, Boston, and New Haven; Sam Galanty-Cincinnati, Cleveland, Pittsburgh, and Washington; Carl Shalet-Detroit, Indianapolis, Milwaukee, and St. Louis; Ben Marcus-Des Moines, Kansas City, and Minneapolis; Bob Ingram-Atlanta, Jacksonville, Charlotte, and New Orleans; Jack Judd-Dallas, Memphis, and Oklahoma City; Jack Tillman-San Francisco and Seattle; Norman Jackter-Denver, Los Angeles, and Salt Lake City; Nat Cohn-New York; Milt Zimmerman-Chicago.

Century Ups Grant

NEW YORK—Leslie R. Schwartz, president of Century Theatres, announced that Allen Grant, Brooklyn district manager, has been appointed assistant to Martin H. Newman, treasurer of the company. Melvin Aronson, manager, Kingsway, will replace Grant as district manager of Century Theatres in Brooklyn.



The NEW YORK Scene

By Mel Konecoff

SAMUEL GOLDWYN SEZ: He's in a dilemma. He doesn't know whether to concentrate on selling his backlog to television or to reissue some of the films to theatres or to work on both. The films will be offered to tv when the time is ripe, and if they can be guaranteed prime time. Besides, they'll be better appreciated. He also hasn't decided whether to sell in a block or individually, but he's willing to listen to propositions.

Regarding exhibitors, he opined that they are finally realizing that they and the producers are partners and that both are entitled to profits if there are any. He also thought that they are beginning to consider playing good reissues more in preference to the smaller pictures which prove insignificant. This is why he's thinking about reissuing some of his past hits. As for the studios, they are beginning to realize that they have to develop new people and are starting to work in that direction. Incidentally, if he makes a deal for tv, and if his films need editing, he'll do this himself, but the trend is to let pictures run their natural length.

As far as pay-tv is concernd, he sees this as being only two to three years away with nothing stopping it. When it comes, it will be a great thing, and he didn't think it would put many theatres out of business. People will always want to go to the theatre, although mayhaps there won't be as many around as in the past.

* * *

NAT WEISS SEZ: This energetic, young, capable purveyor of 20th-Fox press information saw some scenes from "The Hustler," and he thinks it one of the best that will go through Fox in some time.

ROBERT ROSSON SEZ: This producer, writer, and director of "The Hustler" estimated it cost a little under two millions of Fox's money, and he felt there's not much difference between shooting here or on the coast except for atmosphere and backgrounds. He admitted that there is a chance it may draw some fire from censoring groups over language and situations, but he's presented life as it really is lived. For instance, there's a girl and boy living together without benefit of marriage, and he would recommend that theatres voluntarily classify the film as suitable for adults only. Jackie Gleason is one of the greatest "pros" in the business.

He further sez that the so-called new wave of film making is a little narrow because it aims at snob audiences. He felt that Hollywood could encourage writers to come through with more original screenplays via the right approach. Quality begins with the written word and everything else is nonsense. He sees no reason why the American screen should not be the greatest screen medium in the world. What's needed, he adds, is more youth and youthful enthusiasm as many in the industry have gotten too old.

* * *

PHIL GERARD SEZ: We, at Universal, are very happy to have Carol Lynley, one of the co-stars of "The Last Sunset," aiding in the advance promotion of the film through national magazine and press activity in New York and elsewhere. We are also pleased that she will make visits to Boston, Philadelphia, Washington, and Chicago on behalf of this different and important western which also stars Rock Hudson, Kirk Douglas, and Dorothy Malone. This July release also has the other stars also working on behalf of the film via personal appearances.

CAROL LYNLEY SEZ: The U-I organization is a fine one. She didn't have much to say about Mike Selsman.

* * *

THE METROPOLITAN SCENE: The audience reaction was great at a special press preview of Carl Foreman's "The Guns of Navarone," which is a fine thriller that entertains all the way. . . . His press agents insist that Jack Webb is trying to find a genuine, surplus World War II tank to give away as a prize in a contest in conjunction with "The Last Time I Saw Archie." We, thought that the war surplus or Army-Navy stores had everything . . . Harold Auten, industry veteran and representative of Australian and British film and theatre interests, will personally present 10 summer stock productions at his Bushkill (Pa.) Playhouse this summer. . . . The front of the Palace on Broadway looked like a circus midway when "The Big Show" opened with costumed girls, flags, banners, trick mirrors, free fotos by Polaroid, stuffed animals, and Dick Richmond giving away balloons in front of the boxoffice. . . . American International and Dell Publishing have a tie-in to promote the comic book on "Master of the World." . . . UA is distributing a unique campaign prospectus in the form of a military field manual for "The Last Time I Saw Archie" to exhibitors, fieldmen, and salesmen to take advantage of the World War II comedy theme.

Decca Earnings Dip

NEW YORK—Consolidated net earnings of Decca Records, Inc., including results of operations of its subsidiary, Universal Pictures Company, Inc., for three months ended March 31, 1961, amounted to $963,815, equal to 75 cents per share on the 1,285,701 outstanding shares of capital stock in the hands of the public.

In the corresponding period for 1960, Decca reported earnings of $1,989,775, equal to $1.54 per share on 1,285,701 outstanding shares of capital stock.

Astor Names Mrs. Furst

NEW YORK—George Josephs, vice-president in charge of general sales for Astor Pictures, distributors of the highly acclaimed "La Dolce Vita" and the forthcoming "Rocco and his Brothers," has announced the appointment of Renee Furst as advertising and publicity coordinator for the company.

Mrs. Furst previously served as advertising and publicity director for Modern Photography Magazine and American Photographic Book Publishing Company, and more recently in the same capacity for Valiant films.

Producer-Showman Levine Launches Global Campaign To Sell "Sodom"

NEW YORK—With the release of "The Last Days of Sodom and Gomorrah" almost a year away, producer-showman Joseph E. Levine is making certain that the film's merchandising campaign is his most ambitious and commensurate, in terms of money, manpower, and impact, with the most expensive and elaborate production he has done to date.

First step in the selling drive is an international conclave of Embassy, J. Arthur Rank, and Titanus executives, launched in Rome this week to outline a global merchandising drive which, in Levine's own words, "will make 'Hercules' look like a 90 pound weakling."

The Rome conferences, drawing on the best promotion and merchandising minds from both sides of the Atlantic, outlined specific promotions and campaigns in all media, designed to stimulate and sustain public interest nearly a full 12 months before the planned release date.

As a result of these meetings, some new wrinkles are expected to be added to old methods. Press books, radio-television and display advertising, trailers and exploitation methods generally will be carefully examined in light of a world market, and ways of means of refining these selling tools and adapting them for the greatest global penetration will be undertaken.

"A lot of money, time and effort is going into this campaign," declares Levine, "more of all three than we've ever expended before, and I can assure you that when we're through and 'Sodom and Gomorrah' is ready for release, every man, woman and child on either side of the Atlantic will know we've got a picture they won't want to miss."

"The Last Days of Sodom and Gomorrah" is currently in production in Morocco under the direction of Robert Aldrich. The $5,000,000 Eastman Color and Widescreen production is being fashioned with an eye to mass audience appeal around the globe. Lavish sets of the legendary cities of Sodom and Gomorrah are being constructed at a cost of $500,000. No less than 10,000 extras and a cast of 167 speaking parts will be used in the elaborate spectacle.

Participating in the conferences were Levine, Embassy president, and Edward S. Feldman, Embassy publicity director.

Rank Organization executives included Colan W. P. MacArthur and R. M. D. Odgers, managing director and general sales manager, respectively, of Rank Overseas Film Distributors Ltd.; and F. L. Thomas and Harold Boodson, managing director and sales manager, respectively, of Rank Film Distributors Ltd. United Kingdom.

Titanus officials included Goffredo Lombardo, president, and Franco D. Simone, executive vice-president. Giuseppi De Blasio, Embassy production supervisor in Rome, also participated.



Seen at the Cannes Film Festival Hall for the premiere of United Artists' "Exodus" are director Otto Preminger, Mrs. Preminger, and the young stars of the film, Jill Haworth and Sal Mineo.

T-L Appoints Two

NEW YORK—Arthur L. Manheimer has been appointed western division manager and M. E. "Bud" Ormond has been named midwest division manager of Trans-Lux TV.

Unger Resigns NTA Posts

NEW YORK—Oliver A. Unger announced his resignation as chairman of the board, president, and a director of National Telefilm Associates, Inc.

A special meeting of the NTA board was scheduled for May 20 at which time new officers were to be elected.

UA Postpones Bids On Two Xmas Films

NEW YORK—United Artists vice-president William J. Heineman announced that the company is postponing requests for bids on the "Pocketful of Miracles" and "One, Two, Three." Heineman said the decision was made after analyzing exhibitor reaction to the company's invitation for bids on these two holiday films. Christmas playing time was in question.

Heineman was obviously annoyed by the Northern California Theatre Owners Association resolution which criticized United Artists for requesting competitive bidding on films for Chrstmas-time play dates. The resolution alleged that UA wanted "blind bidding" for the films and Heineman stated that this was not the case. Frank Capra and Billy Wilder, respective producers of the holiday fares, are Academy Award winners, Heineman explained. "You can hardly say the exhibitor is being asked to buy a pig in a poke when invited to bid on a Capra or Wilder production," he stated.

"I believe that United Artists is being unfairly criticized for seeking advanced booking availabilities," Heineman continued. He explained that UA has tried to provide adequate product availability for exhibitors and that UA's legal department states that there is nothing illegal about this request for bids.



CANADIAN Highlights

By Harry Allen, Jr.

JOHN J. FITZGIBBONS, president and managing director, Famous Players Canadian Corp., still has faith in the motion picture theatre despite the advances made by tv. He says the motion picture theatre is still "the finest place" to see a film. He addressed a luncheon of the Society of Motion Picture and Television Engineers 89th semi annual convention in Toronto. He says a film "was presented in a manner in a theatre more satisfactory than they can be seen anywhere else." He was confident that there was enough room for both tv and theatres to "perform a wanted service." Fitzgibbons made his speech in his capacity as vice-president and director of Trans Canada Telemeter, Ltd., a subsidiary of Famous Players. Each week there are 2,500,000 theatre tickets sold in Canada, despite the 3,900,000 tv sets reaching 92 per cent of the Canadian population. "Motion picture business is not a dead business," he emphasized as he referred to its three billion dollar gross intake a year. He looks forward to the day when the Telemeter box would be improved. "We don't think it's the last word in this industry." Fitzgibbons complimented the work being done in the Canadian production of a feature—"The Mask"—being made by Taylor Roffman. "It's better third dimension than I have ever seen before," he said. Fitzgibbons in his opening remarks referred to his origins in the industry as a projectionist, and laughingly said, "Right now we are having trouble with the union projectionists." This was a reference to the difficulty theatre circuits are having with projectionists in Toronto over Sunday movies.

The motion picture projectionists and theatre circuit owners are to go into arbitration to determine whether the projectionists are to receive double overtime for work on Sunday or straight time. Meantime, Toronto City Council has not given final reading to the question of Sunday films. Stumbling block seems the question whether burlesque should be included.

ANTI-CENSORSHIP forces received a great deal of support from the newspapers on the release of the annual report by the chairman of the Ontario Censor Board, O. J. Silverthorne. As yet there has been no official comment from the motion picture industry, nor is there likely to be. A spokesman did say: "Silverthorne is the most enlightened censor we have in Canada today." The Globe and Mail, Toronto, commented: "Mr. Silverthorne is not competent to tell adults what they will or will not see, nor is any censor . . . the individual is capable of governing himself." In the same paper, Frank Morriss, film critic commented that the Board had let it be known via the grapevine that the practice of film critics seeing pictures before the public or the censor must stop. This was denied by Silverthorne. In the past, the various film companies have had the films screened before the official pruning. The critics who dropped into the screenings got valuable information which was used as ammunition when the vexatious problems of censorship arose. Now they'll have none, according to Morriss. The industry said they had heard nothing along these lines. Another poke at the censors was taken by Gerald Pratley in The Telegram. Pratley, a commentator on films for a number of radio shows, said members of the censor board were "super-citizens" who remain unaffected by those items which they cut out for fear "they will corrupt us lesser mortals."

MPAA Joins IFIDA In Censorship Struggle

NEW YORK—IFIDA announced the consummation of an agreement for joint action with the Motion Picture Association of America in connection with censorship litigation in Atlanta. Under the agreement, MPA will lend financial legal, and other support to IFIDA's action to clear "The Case of Dr. Laurent" (Bearing an MPA Code Seal) for showing.

Michael F. Mayer, executive director of IFIDA, hailed the agreement as a "milestone in the industry's struggle for a free screen," and foresaw the possibility of new and important developments flowing from the new understanding.

Mayer said, "NPA and IFIDA's governing committeee have worked out a joint cooperative arrangement under which MPA will lend counsel and support to our efforts in Atlanta on behalf of 'The Case of Dr. Laurent.' Let us make no mistake about it—the battle of Atlanta has just begun. The stirring and well-reasoned decisions of Judge Alverson in the 'Room at the Top' and 'Never on Sunday' litigations must now be implemented by our unified strength. There will be more litigation and more problems. Together we can prevail.

"We hope and believe that his unprecedented joint action will be the fore-runner of further cooperative steps elsewhere in the country in the never-ending struggle for a free screen. We in IFIDA are delighted to have the cooperation of MPA and we pledge ourselves anew to continue the fight until the scourge of censorship is eliminated from American life.

"I want to pay personal tribute to the coperative efforts of MPA vice-president Kenneth Clark for his aid in negotiating this agreement. We believe this is the beginning of a new era of fruitful cooperation of majors and independents in support of our joint ideals."

MGM Plans Cinerama Duo

HOLLYWOOD—Nicolas Reisini, president of Cinerama, is at the Metro-Goldwyn-Mayer studios from New York for conferences with studio head Sol C. Siegel and producers Bernard Smith and George Pal in connection with the first two MGM-Cinerama productions.

Smith will produce "How the West Was Won," all-star drama depicting America's exciting expansion Westward in six inter-related episodes. James Stewart, John Wayne, Debbie Reynolds, Spencer Tracy, Gregory Peck, Carroll Baker, George Peppard, and Russ Tamblyn are among the stars cast so far for the massive production.

Pal will produce the second Cinerama production, "The Wonderful World of the Brothers Grimm," in which Laurence Harvey and Karl Boehm will portray the brothers who wrote some of the world's most famous fairy tales. Much of this picture will be filmed on locations in Bavaria.

Favorite To Expand

LOS ANGELES—Newton P. (Red) Jacobs, president of Favorite Films, announced plans to expand the firms activities into Salt Lake City and Denver.

Foster Blake, general sales manager of Favorite Films, appointed Jack R. Felix as branch manager of the new territory. Felix, formerly with Allied Artists, will headquarter in the area.



MPEA Forms African Distrib Firm; Seen Spur To Theatre Construction

NEW YORK — The American Motion Picture Export Company (Africa) was officially organized under the chairmanship of Eric Johnston by a group of major American film companies in West Africa.

Commenting on the operations of the new company, Johnston said, "The purpose of the new company is to open up the distribution of American films on a sound basis in the new nations of Africa, and to bring the best American product to wider audiences in Africa. It will create the basis for the construction of modern theatres. I am convinced that by bringing up-to-date film distribution to Africa, the Africans themselves will be given opportunities to participate in the new businesses thus stimulated."

There has been much discussion recently about the need for an organization of this sort, to systematize and improve service to the theatres in the new West African nations. Recent visits by Johnston, Ralph Hetzel and Frederick Gronich of the MPEAA and by representatives of several major film companies substantiated this view and brought assurances of encouragement and cooperation from governments in the area.

The new export company will provide a regular supply of top quality American films for the West African area. It is expected that this assurance of an adequate supply of important motion pictures will aid existing theatres and stimulate the construction and opening of many new theatres throughout the territory.

Most of the major American film companies already have agreed to sign franchise agreements with the new African company for exclusive distribution of their films in West Africa. These companies include Columbia, Walt Disney Productions, Metro-Goldwyn-Mayer, Paramount, United Artists, Universal-International and Warner Bros. Twentieth Century-Fox and Allied Artists may affiliate with the group at a later date.

Officers of the new company are Johnston, chairman of the board; G. Griffith Johnson, president; George C. Vietheer, vice-president; Herbert J. Erlanger, secretary; Thomas J. McNamara, treasurer; and Norman L. Alterman, assistant secretary-treasurer.

The directors are Stanley Schneider (Columbia), Joseph Laub (Disney), Bert Obrentz (M-G-M), J. William Piper (Paramount), Louis Lober (United Artists), Joseph Mazer (Universal), and Max Greenberg (Warner Bros.).

As an initial step, it is expected that offices soon will be opened in Lagos, Nigeria, and Accra, Ghana. The operations of the new company also will be extended to the English-speaking countries of Liberia, Sierra Leone, and Gambia.

The English-speaking countries of West Africa are in a period of rapid economic growth, a growth in which the exhibition and distribution of motion pictures have lagged considerably behind. Until now a small group of distributor-exhibitor combines have controlled the entire area. Pictures bought at flat prices from distributors in London, New York, and Beirut are first shown in the local distributor-exhibitors' own theatres and then rented to affiliated independent exhibitors throughout the territories. The distributors have sold films with little information about the market.



Morey R. Goldstein, left, vice-president and general sales manager, Allied Artists, listens as Meyer Hutner, vice-president, Beaver-Champion, outlines the advertising, publicity, and exploitation campaign which has been set up for "David and Goliath," an AA release.

MGM Promotes Sales Execs

NEW YORK—Charles W. McMillan has been promoted to branch manager in Portland and Ervin Douglyn, Portland branch manager, has been transferred to Seattle as branch manager.

ITOA Will Oppose Any Classification

NEW YORK—The Independent Theatre Owners Association of New York came out unanimously against the classification of motion pictures, either by voluntary action from within the industry or by means of legislation from without.

Harry Brandt, president, explained that the resolution was prompted primarily because of the necessity for a clear-cut explanation by exhibitor groups on classification.

"There are many misguided industryites who are advancing the cause of classification," Brandt stated. "In truth, they are not fully familiar with the subject and are not aware of the possible results of their remarks in legislative circles. They are providing the fuel for the fires that are being started in various parts of the country by the censors. In its simplest form, classification is censorship and a violation of the constitutional guarantees to which motion pictures are entitled as a medium of communication," he concluded.

In another action, the new ITOA slate of nominees for the coming fiscal year was selected. Nominees include the following:

President, Harry Brandt; first vice-president, Max A. Cohen; second vice-president, William Namenson; third vice-president, Julius Sanders; fourth vice-president, Norman Leff; treasurer, Leon Rosenblatt; secretary, Edith Marshall; and sergeant-at-arms, John C. Bolte, Jr.



LONDON Observations

by Jock MacGregor

WHEN JOE LEVENE arrived here about a year ago and said that he would back "Hercules Unchained" with advertising to the tune of $150,000, there were raised eyebrows. When he continued with his plans despite the advice of many who believed they knew the market, there was an attitude of "Ah well, it's his money. Let him learn the hard way." The policy not only paid off but has changed the minds of many film men. For showmanship pictures, the budgets have been increased, and this has resulted in handsome added dividends. Indeed, much of the upsurge at the British box-office can be attributed to his example. "The Rebel," "Magnificent Seven," "World by Night," "The Long and The Short and The Tall," "House of Usher," and "The Miracle" are but a few recent releases which have been bulldozed into higher takes at the box office by additional newspaper and TV advertising.

This change of policy and the added fruits were brought home to me at the lunch which Warner-Pathe's Louis Lewis hosted to honor the winners of the "Hercules Unchained" showmanship contest. The circuit winner was R. D. Bowden, ABC Westover, Bournemouth, who spent only seven dollars on his campaign and explained that the national advertising impact was so great and so many local traders wanted to cooperate with him that he had to be most tactful not to give offense to those whom he had to turn down! The independent winner was J. Southey, Essoldo, Dover. Both managers are being flown with their wives to New York for a vacation on Joe.

Associated British's director of publicity and advertising David Jones stressed the importance of the theatre manager as the point of sale and the man who has to make sure that the fullest impact of extensive national campaigns is felt at local level. He reported an ever increasing enthusiasm among managers for showmanship and cited as evidence the many ABC managers who are receiving achievement citations for campaigns published in MPE's *Exploitation*.

IN RETROSPECT, the Cinema Exhibitors Association convention at Torquay has been accepted as the best ever on every count. It reflected the resurgence of enthusiasm for the industry. An unquestioned highlight was the paper which David Lewin of the Daily Express read on criticism and film news. In 75 minutes, he did a wonderful job of improving industry-newspaper relations.

Many, including top distributors, were prepared to ask leading questions but David completely disarmed them with a full and frank inside to the newspapers' attitude to films. He forestalled nasty questions by covering the relevant problems himself—the writer who will do anything for a wisecrack, the critic who hates films, and the very brief notice—and suggested all exhibitors should improve their own relations with the local press editors. Challenged on the dismissing of some pictures in a few lines, he asked his listeners to consider really seriously whether it was not better for a mediocre picture to be covered briefly rather than at length when all its shortcomings would be dealt with fully.

ATLANTA

O. G. Roaden, Roaden, Loyal, Ky., is the new owner of the Family Drive-In, Oak Grove, Tenn. . . A card party was held by the Better Films Council with proceeds going to the Salvation Army's camp. . . . The ladies committee of Variety Club held their annual meeting. . . . Isadore Sampeire is new owner of the Dixie, Cordova, Ala. . . . Martin Theatre circuit, which recently took over the Roane from James Clark have renamed it Mid-Town Drive-In. . . . The partnership of T. J. Atkinson and Mack Clark in the operation of the Coffee Drive-In, Enterprises, Ala., has been dissolved with Atkinson taking over the operation. . . . There has been a division of theatres formerly operated by Martin & Thompson Theatres, although the Atlanta office of Martin & Thompson Theatres, will remain in the Martin's Theatres booking office. Martin Theatres will operate the Canton and Canton Drive-In, Canton, Strand, Winder, Troy, Monroe, Peach Fort Valley, Muse, Perry; Roxy and Drive-In, Baxley and Gene and McRae Drive-In Fort Valley, all Georgia. Thompson Theatres will operate the Dodge and Drive-In, Eastman; Vogue Cochram; Thompson Drive-In Hawkinsville; Rama, and Drive-In Warner Robins. Thompson Theatres, headed by J. H. Thompson, president of Georgia Theatre Owners and Operators Association will also assume the Ritz, Barnesville; Madison, Madison, Union, Union Point Roxy, Greensboro, all in Georgia.

BUFFALO

Maurice Druker, general manager, Loew-Shea Theatres, Buffalo, soon will be setting up a hotel-reservation office in the lobby of Shea's Buffalo and will establish connections with all travel bureaus in behalf of Loew's first new New York hostelry scheduled to open in July. . . . Art Moger former Warner Bros. Pictures exploiteer, has been engaged by Embassy Pictures to exploit "The Fabulous World of Jules Verne" and "Bimbo the Great" combo, and was in conferring with Arthur Krolick, district manager, Paramount Theatres, on the advance radio and tv campaign. . . . Alfred E. Anscombe, past chief barker of Tent 7, Variety Club of Buffalo, and former WKBW and WINE manager, has been granted FCC permission to build tv stations in Binghamton and Erie, Pa., and will make his headquarters in Buffalo. . . . Charlie Funk, manager, Century, did a real saturation job in covering the Buffalo parochial schools to do some tub-thumping for his current attraction, "No, No, It's Sin," independent production having its first American showing at the Century with full cooperation of the local Catholic diocese.

CHARLOTTE

A bill was introduced in the Senate of the North Carolina Legislature which would amend the state's minimum wage law to bring under it concession attendants and cashiers in theatres. The measure, offered by Sen. Burrow, was referred to the Senate Manufacturing, Labor and Commerce Committee for study. . . . W. G. Enloe, Raleigh, N. C., district manager of North Carolina Theatres, was reelected to his fifth term on the Raleigh City Council in the municipal elections May 2. He has served the last two terms as mayor and indications are that he will be named by the council to that post again when the body is sworn in for new terms in July.

CINCINNATI

For the first time in many years, E. B. Radcliffe, Enquirer movie reviewer, gave "A" ratings to all six first-run and three art houses currently being screened here. . . . Recent experimental cooperative advertising on two Dayton, O., tv stations was considered very successful in attracting large audiences to Chakeres Theatres' Regent, Springfield, O. and to Robert Keyes' Victory, Dayton. The cooperative advertising is to be repeated in July during the simultaneous screening of Buena Vista's "The Parent Trap." . . . Foster Lane, owner, Lane and Dixie Drive-In, Williamsburg, Ky., is now handling his own booking and buying. . . . Mike Weiss, Philadelphia, was in to set up publicity for Paramount's "One-Eyed Jacks."

COLUMBUS, O. NEWS—Robert Sokol, manager, Loew's Broad, went to the Loew's home office for reassignment. Sokol has been superintending dismantling of the theatre since its closing. . . . William Helaney, Loew's Broad assistant manager, has been reassigned to Loew's in Indianapolis as assistant manager. . . . Ohio exhibitors plagued by free 16 mm competition from shopping centers, free street movies, high schools, or drive-in restaurants are asked to send details of such competition to Ken Prickett, executive secretary, Independent Theatre Owners of Ohio. . . . The Ohio Senate approved, 36-0, a bill which sets a maximum fine of $1000 and a year in jail for making a false bomb scare report to theatre managers or school officials. The bill was sent to the House of Representatives. . . . Little art theatre has been reopened by LeRoy Griffith after extensive remodeling and redecoration. The theatre, which had been used recently for revival meetings, was originally the Piccadilly, pioneer North Side neighborhood. The Little will have matinees on Wednesday, Saturday and Sunday and midnight shows Friday and Saturday. . . . Herman Hunt, owner, Hunt's CineStage, announced the reserved seat showing of Universal-International's "Spartacus" starting June 22. Current showing of "Exodus" will continue through June 18. . . . Ed McGlone, RKO city manager, was honored by the Columbus Fire Department at a luncheon. He was presented with a miniature replica of the Firemen's memorial in the Civic Center and given a cake. He was so honored for his many past favors for firemen.

DALLAS

Don Douglas has been named executive secretary of the Texas Drive-In Theatre Owners Association, succeeding Ben Waldman who has filled the post for the past year, according to an announcement made by Robert Davis, president of TDITOA. Douglas, a Dallas industry veteran, retirned in January as director of public relations and publicity for Rowley United Theatres, a post he held for 20 years. . . . Texas is a brilliant spot in the brighter movie picture which film patrons are painting at theatre box offices across the country, Leonard Goldenson, president of American Broadcasting- Paramount Theatres, said on a recent visit here. Movie house business for 1961 is generally ahead of the same months last year, Goldenson said, but in Texas the percentage increase is above average. Goldenson actually arrived in Dallas wearing three hats: To address the southwestern regional conference on United Cerebral Palsy in Dallas as one of the founders of UCP 11 years ago; to tour the new Communications Center in WFAA radio and television, which ABC, another affiliate of AB-PT, services with network programs; to confer with Interstate officials on "project" pictures which the circuit will feature in the months ahead. . . . Mrs. Virginia Elliott, vice-president of the Dallas Women of the Motion Picture Industry, has been chosen "WOMPI of the Year" by the club. Mrs. Elliott, departmental head of the Dallas National Screen Service specialty division, joined the WOMPI in 1955. . . . The advancements made in conquering outer space will be the theme of a space show at the Denton Road Drive-In. Featured in the space display will be an 18 foot meterological balloon race, a rescue bomb demonstration, and a special launching pad at the theatre. Technical-sergeant Jim Martin will be in charge of the informational and educational exhibit and Miss Linda Gray, known as "Miss Aero Space 1961," will be there in person. An added attraction will be the showing of the official U. S. Air Force movie, "Thunder Jets." Manager of the Denton Road Drive-In is Herald "Cuz" Goodman. . . . Universal-International Pictures has 12 major movies ready for release, well along in the shooting stage or just getting started. This was the word brought to Dallas by Don McDonald, representative of the studio publicity office who is starting a month long swing across the south, east and midwest.

HOUSTON

Bill Lewis of Columbia Pictures was in on a survey of libraries and book stores and found an increased interest in the reading of "Mein Kampf." He stated that there were library waiting lists and book stores were sold out. He announced that he is seeking the oldest copy of the book. To find it, he is offering two tickets to the show to the first 50 persons bringing the book to Howard Skelton, manager of the Metropolitan. . . . Tab Hunter, Hollywood film star was in on a brief visit following his acting stint at the University of Texas at Austin, Tex. . . . Judy Garland returned for her second personal appearance and sang to a record breaking crowd of more than 9,400 patrons at the Coliseum.

JACKSONVILLE

C. O. Jeffery, state manager for the Motion Picture Advertising Service Co., came in from his Leesburg headquarters to call on the city's exhibitors and to introduce his new MPA salesman, Gilbert N. Goldwire of Starke. . . . Robert Montgomery, former motion picture star, visited friends here for several days and took a trial cruise in a new yacht constructed for him at a local boatyard. . . . Glamorous Linda Rement, the reigning Miss Universe, graced numerous public and private gatherings while visiting here for a few days. . . . Joe Drury's Century, St. Mary's, Ga., is now being booked by the Florida Booking Service. . . . A new account for the United Booking Service of Miami is Charley Myers' Vanguard Drive-In, Cocoa Beach. . . . Sandra Smith, Warner staffer, and Frank Pawela are scheduled to be married at the Riverside Lions Club in an evening ceremony on June 17. . . . Will Ruth, an executive of the Prudential Life Insurance Co., will be master of ceremonies at the annual WOMPI installation of officers scheduled for the night of June 23 in the riverfront Lobster House. . . . John Lawson, owner, New, Palatka, suffered a broken wrist in a recent accident. . . . Sidney Markley, American Broadcasting-Paramount Theatres executive from New York, presided over the Markley Plan advertising and exploitation gathering at the Fort Harrison Hotel in Clearwater. Attending from the

local home office of Florida State Theatres were President Louis J. Finske; executives J. J. Deitch, Harvey Garland, French Harvey, Mark DuPree, Phil Keough, and Robert Heekin. Also present were top executives from the Paramount Gulf, Interstate, Penn Paramount, Wilby-Kinsey, and Texas Consolidated circuits.

MIAMI, FLA., NEWS—The Gateway, Ft. Lauderdale, celebrated its 10th anniversary. When it opened in April, 1951, it was the first Wometco Theatre in the area. Since that time, Wometco has opened the Davie Boulevard and North Andrews Drive-In, the former in 1955 and the latter in 1953. A Gateway birthday cake was sliced by Jack Humphries, who was mayor of Ft. Lauderdale when the theatre opened 10 years ago, to be served to patrons present. Other activities included free admission to persons having social security cards with the number 10, and similar gimmicks, as well as admission for a dime between the hours of 6:16 and 6:45 p.m. . . . Gordon Spradley, manager, Miami, was elected president of the Wometco Old Guard organization at its annual luncheon meeting. Others elected to serve on the Old Guard board with Spradley include Eddie Stern, Wometco booker; Ruth Sperling and Freda Goldberg, secretaries; and Ed Read, of Wometco's Reela Films division. Holdover on the board is last year's president, Wally Becker, accounting department. The Old Guard annual banquet will take place on May 24, at which time service awards will be made.

MEMPHIS

Dean Traw, manager of the former Beardsley Chevrolet Drive-In, Bardwell, Ky., states this operation is now known as Bradwell Drive-In. . . . Johnny Gannon, Southern Theatre Service, announces that Capital, Dyersburg, Tenn., has closed; that Funland Drive-In, Dyersburg, Tenn., is now identified as Marbro Drive-In; and that Fulton Drive-In, Fulton, Ky., will be known as Marbro Drive-In also. . . . 65 Drive-In, Conway, Ark., did not reopen as scheduled because of screen damage. . . . B. B. Russell is now operating Belmont, Belmont, Miss. . . . Harry's Drive-In, Calhoun City, Miss., is now Morrow Drive-In. . . . Skylark Drive-In, Newport, Ark., has closed. . . . Mary Drive-In, Cherokee, Ala., Mrs. Mary Ligon, owner, has reopened. . . . Sunset Drive-In, Martin, Tenn., has reopened, as has Carroll Drive-In, Huntingdon, Tenn. . . . Royal Drive-In, West Point, Miss., formerly West Point Drive-In has reopened on a full-time basis. . . . Malco Theatres reports that Hi-Y Drive-In, Henderson, Ky., has opened for the season. . . . Clark Smith has reopened Autoscope Drive-In, La Center, Ky. . . . Arkansas openings include Joiner, Joiner, and the following drive-ins: Poinsett, Marked Tree; Sunset, Hot Springs; Skyway, Forrest City; 67,, Corning; Elias, Osceola; Ark-Air, Clarksville; Zebra, Pine Bluff; Lepanto, Lepanto; Riverside, Little Rock; and Rivervue, Morrilton.

MEMPHIS

Walter Morris, Pike, Knoxville, Tenn., is handling the distribution in the southeast of Kroger Babb's "Kipling's Women." To get the picture off to a fast start special midnight shows were set up in Chattanooga, Tenn.; Oxford, Ala.; Montgomery, Ala.; Athens, Tenn.; Toccoa, Ga.; Grossville, Tenn.; Knoxville, Tenn., and Rogersville, Tenn. Midnight shows were also set in drive-ins during this saturation break. Following this, regular performances are set in many of the towns



Over 700 persons attended a testimonial dinner honoring Joe Swedie, who received the Variety Club of Illinois 1961 Heart of Show Business Award in recognition of a year-round program of showing 16mm films to hospitalized children. Shown on the podium is David B. Wallerstein, president, Balaban and Katz Theatres, who acted as chairman at the dinner.

which will reap the benefit of the high-powered campaign. In Florida, Sam Davis, Riviera Theatre Building, Coral Gables, is handling bookings for the feature.

NEW HAVEN

The Planning and Zoning Commission of Wallingford, midway between Hartford and New Haven, will hand down a decision within a month on Ben Segal's request for a zoning change to permit immediate start on a $10 million cultural center, to include a 750-seat motion picture theatre. Neighbors and interested citizens have both hailed and criticized Oakdale Park Development Corporation's proposed construction plans. . . . Bill Daugherty, Connecticut division manager for Lockwood and Gordon Theatres, has shifted George Caron from managership of the Waterford Drive-In, Waterford, to the Norwal Drive-In, Norwalk, succeeding Robert Duffy, who left the circuit to become manager of Redstone Theatres' Milford Drive-In, Milford. Fred Koontz, Plaza, Windsor, goes to Waterford and Ed Gorman, an L and G trainee, who served on Bill Murphy's house staff at the Cine Webb, Wethersfield, replaces Koontz. . . . Next 70 mm. attractions booked for Connecticut are UA's "Exodus," Mav 17, Stanley Warner Strand, Hartford, and U-I's "Spartacus" June 28, Perakos Theatre Associates' Elm, West Hartford. . . . John P. Lowe, with Western Massachusetts Theatres Inc., since 1942, most recently as manager of the Garden, Greenfield, has been promoted to assistant to Col. Samuel E. Goldstein, president of W-M-T and Theatre Managers Corp., Springfield, Mass. Henry Cummings, Bing, Springfield, will assist him in supervising some of the smaller situations. Richard Smith, son of ex-W-M-T general manager Harry Smith, has been named manager, Victory, Holyoke. Ernest G. Brouilette becomes manager, Suffolk Holyoke. In other changes, Goldstein named Charles Sedgewick and Mrs. Julia Whellehan as assistants to Lowe in operation of the Victoria and Garden, Greenfield. George R. White has returned to the company as manager, Palace, Pittsfield. Francis Faille, Paramount, North Adams, in addition to this managerial duties, will supervise operation of the Palace. . . . The Outdoor Theatre Corporation, which has leased the 750-car capacity Pike Drive-In, Newington, Conn., from the Robert Gloth interests for the past two years, has acquired the 12-acre tract for an undisclosed sum. Outdoor principals are Bernard Menschell, Theodore Poland, and Menschell's younger brother, Sy, the latter serving as resident manager.

NEW ORLEANS

One of the highlights of the joint Mississippi Theatre Owners and Louisiana Theatre Owners convention to be held June 18-20 in the Buena Vista Hotel, Biloxi, Miss., will be a testimonial dinner for C. J. "Jimmy" Briant, who before his recent retirement as beach manager of MGM was recognized as dean of Film Row staffers. He was at the helm of MGM exchange for nearly half a century. . . . Local WOMPI's president Della Jean held a Hawaiian Luau at her home for outgoing officers. . . . The WOMPI's held their annual Boss' luncheon in the Charcoal Room of the Jung Hotel. . . . T. D. "Jack" Walton has been placed in charge of Don Kay Enterprises Dallas branch. . . . George Hennie, former assistant manager, Paramount Gulf's Paramount, Jackson, Miss., was transferred here as assistant to Walt Guarino. . . . Zinn Arthur, executive assistant to director Josh Logan, was in town to talk about "Fanny," upcoming Warners release due at the RKO Orpheum in July. . . . Paramount Gulf Theatres have promoted Dale Greer, former assistant manager, Saenger, Pensacola, Fla., to manager of the Strand, Vicksburg, Miss., succeeding Mrs. Gladys Buckner, who has retired after 20 years of managerial duties with the circuit and its predecessor, Paramount-Richards Theatres. . . . Joy N. Houck and L. D. Powers have a brand new theatre in Texarkana, the Joy. It is situated across the street from the Leo, formerly operated by them. The Leo is being converted as an addition to an adjacent bank building. . . . Charles Lamantia returned as manager of Valiant Pictures exchange, now being operated via franchise holders Bob McClure and Harry Kerr. . . . Harland Leger is the new owner of the Pat, Jennings, La. . . . Sympathy is extended to Roland Hoffman, United Theatres, and family upon the death of their father, aged 82. . . . Gulf States has reopened the Anne Drive-In, Leland, Miss. . . . Mrs. Margaret White is temporarily employed in the MGM office. . . . Mrs. Della Jean Favre was elected president of the New Orleans WOMPI at their monthly dinner-meeting at the Smokehouse restaurant. Other officers elected were Mrs. Bernice Chauvin, first vice-president; Miss Gertrude Davis, second vice-president; Mrs. Lee Nickolaus, recording secretary; Mrs. Marie Berglund, corresponding secretary; and Mrs. Thelma Reineth, treasurer. Elected to the board of directors were Miss JaneElla Moriarty, Mrs. Emily Landry, Miss Paula Trumbuch, Mrs. Fannye Phillips, Miss Audrey Hall and Miss Evelyn McNaulty. Remaining as a member of the board is Mrs. Blanche Gubler. Other actions performed at the meeting was the membership vote to make provisions for a special donation to the Will Rogers Hospital Memorial fund in memory of the deceased members of the New Orleans Club.

PHILADELPHIA

Paul Klieman's Capital, the former Apollo, was set for reopening . . . Zinn Arthur, executive assistant to producer-director Joshua Logan, was in in the interests of Warners' "Fanny"; and publicist Irv Blumberg set up for him a two-day itinerary including a lecture at Temple University's Communication Class and Drama Group; four radio station interviews; two television interviews; and a visit to all three local newspapers. Blumberg also accompanied Arthur on similar trips to Baltimore and Washington . . . Samuel Diamond, branch manager, 20th-Fox, and his wife will hold an open house in honor of the graduation of their son, Arthur, from the

(*Continued on page 18*)

ABSENT MINDED PROFESSOR (BV)
Radio City, New York ($163,100) 7 wk....104%
Music Hall, Seattle ($7,100) 5 " 176%
Memorial, Boston ($17,900) 5 " 115%
State-Lake, Chicago ($25,000) 8 " 117%
Michigan, Detroit ($20,300) 4 " 100%
Fox, San Francisco ($12,300) 2 " 176%
Stanley, Philadelphia ($18,700) 5 " 91%
Brown, Louisville ($8,700) 1 " 207%
Loew's Midcity, St. Louis ($11,300) 2 " 146%

ALAMO (UA)
Rivoli, New York (*$21,100) 21 " 90%
Alexandria, San Francisco (No Ave.) 11 " 91%
Palace, Chicago (*21,000) 11 " 93%
Midtown, Philadelphia (*13,700) 13 " 83%
Gary, Boston ($10,300) 9 " 95%
Roosevelt, Chicago ($21,000) 5 " 111%
Stanton, Philadelphia ($13,400) 5 " 98%
Paramount, Seattle ($12,300) 8 " 79%
Mary Anderson, Louisville ($6,100) 6 " 149%
Fox, St. Louis ($14,300) 4 " 137%
United Artists, San Francisco ($13,500) 5 " 78%
Astor, New York ($25,900) 2 " 71%
Victoria, New York ($19,200) 2 " 83%

ALL HANDS ON DECK (20TH-FOX)
Paramount, New York ($32,700) 5 " 66%
Fox, Detroit ($12,600) 2 " 111%
St. Louis, St. Louis ($12,500) 2 " 97%
Fox, San Francisco ($12,300) 2 " 69%
Omaha, Omaha ($7,700) 1 " 104%
Woods, Chicago ($25,100) 3 " 64%
Paramount, Boston ($16,800) 2 " 61%
Coliseum, Seattle ($8,600) 1 " 82%
Randolph, Philadelphia ($13,000) 2 " 70%

ALL IN A NIGHT'S WORK (PAR)
United Artists, Chicago ($20,800) 4 " 102%
Normandie, New York ($8,000) 4 " 89%
Victoria, New York ($19,000) 6 " 112%
Golden Gate, San Francisco ($19,700) 3 " 70%
Metropolitan, Boston ($11,600) 2 " 151%
Kentucky, Louisville ($7,600) 4 " 70%
Orpheum, Omaha ($8,700) 2 " 100%
Michigan, Detroit ($20,300) 2 " 96%
Paramount, Seattle ($12,300) 3 " 60%
Ambassador, St. Louis ($10,700) 2 " 121%
Midtown, Philadelphia ($10,400) 4 " 108%

ANGEL BABY (AA)
Palms, Detroit ($24,800) 1 " 71%

ATLANTIS, THE LOST CONTINENT (MGM)
Warfield, San Francisco ($10,000) 1 " 174%

BEN-HUR (MGM)
Saxon, Boston (**$10,270) 57 " 131%
Loew's State, New York (**$43,175) 73 " 101%
Boyd, Philadelphia (**$12,300) 60 " 169%
Todd, Chicago (No Ave.) 73 " Ave $23,900
Coronet, San Francisco ($13,200) 72 " 121%
Blue Mouse, Seattle ($6,100) 56 " 150%
United Artists, Detroit ($9,500) 65 " 152%
Cooper, Omaha ($4,500) 47 " 152%
Brown, Louisville ($5,700) 23 " 221%
Loew's Midcity, St. Louis (No. Ave.) 28 Ave. $13,400
Capri, Boston ($8,100) 18 " 99%
Pageant, St. Louis ($4,100) 15 " 74%

BIG SHOW (20TH-FOX)
Palace, New York ($22,500) 1 " 68%
Fox, St. Louis ($14,300) 1 " 69%

BLACK SUNDAY (AIP)
Paramount, San Francisco ($15,200) 1 " 125%
Palms, Detroit ($24,800) 2 " 60%
Goldman, Philadelphia ($12,800) 1 " 110%
Paramount, Boston ($16,800) 1 " 79%

CANADIANS (20TH-FOX)
Fox, Detroit ($12,600) 1 " 74%
Coliseum, Seattle ($8,600) 1 " 61%

CIMARRON (MGM)
Stanton, Philadelphia ($13,400) 7 " 70%
Radio City, New York ($163,100) 4 " 68%
Grand Circus, Detroit ($13,000) 4 " 112%
Roosevelt, Chicago ($21,000) 4 " 86%
Viking, Philadelphia ($7,000) 5 " 99%
Orpheum, Boston ($12,400) 3 " 68%
Dundee, Omaha (No Ave.) 7 " Ave. $3,000
Ohio, Louisville (No Ave.) 5 " Ave. $8,800
Loew's, St. Louis ($13,000) 1 " 70%

DONDI (AA)
Paramount, Boston ($16,800) 1 " 160%

EXODUS (UA)
Warner, New York ($21,900) 22 " 236%
Saxon, Boston ($18,400) 21 " ... 149%
Cine Stage, Chicago (No Ave.) 22 " Ave. $26,000
Boyd, Philadelphia ($21,700) 16 " 124%
Mercury, Detroit ($14,300) 14 " 156%
Alexandria, San Francisco ($12,500) 13 " 147%
Blue Mouse, Seattle ($10,600) 11 " 103%
Esquire, St. Louis ($12,500) 5 " 112%

FIERCEST HEART (20TH-FOX)
Paramount, San Francisco ($15,200) 1 " 61%
Fox, Detroit ($12 600) 1 " 103%
Pilgrim, Boston ($9,500) 1 " 69%

FIVE GOLDEN HOURS (COL.)
Arcadia, Philadelphia ($13,200) 2 " 60%

GREAT IMPOSTOR (U-I)
Memorial, Boston ($17,900) 4 " 138%
Orpheum, Omaha ($8,700) 2 " 100%
Golden Gate, San Francisco ($19,700) 3 " 86%
Fox, St. Louis ($14,300) 3 " 110%
Roosevelt, Chicago ($21,000) 3 " 107%
Midtown, Philadelphia ($10,400) 6 " 118%
Palace, New York ($22,500) 6 " 118%
Orpheum, Seattle (No Ave.) 2 " Ave. $6,000
Kentucky, Louisville ($7,600) 3 " 72%

HAND IN HAND (COL.)
Normandie, New York ($8,000) 6 " 91%
Presidio, San Francisco (No Ave.) 4 " Ave. $2,500
Pageant, St. Louis ($4,100) 1 " 100%

HOODLUM PRIEST (UA)
Loew's, St. Louis ($13,000) 2 " 139%
Loew's Midcity, St. Louis ($11,300) 1 " 71%
Brown, Louisville ($8,700) 1 " 61%
Astor, New York ($25,900) 4 " 100%
Oriental, Chicago ($27,000) 5 " 91%
Michigan, Detroit ($20,300) 2 " 96%
Viking, Philadelphia ($7,000) 3 " 143%
Metropolitan, Boston ($11,600) 4 " 93%
Music Box, Seattle ($5,700) 1 " 70%

LA DOLCE VITA (ASTOR)
Henry Miller, New York (No Ave.) 4 " Ave. $20,000
Gary, Boston ($10,300) 4 " 214%

LOOK IN ANY WINDOW (AA)
Fox, Detroit ($12,600) 2 " 99%
Coliseum, Seattle ($8,600) 1 " 174%
Fox, Philadelphia ($14,800) 1 " 60%
Golden Gate, San Francisco ($19,700) 1 " 60%

MAD DOG COLL (COL.)
Pilgrim, Boston ($9,500) 1 " 85%

MEIN KAMPF (COL.)
Rivoli, New York ($24,800) 4 " 149%
Loop, Chicago ($10,000) 3 " 256%
Grand Circus, Detroit ($13,000) 3 " 118%
Orpheum, Omaha ($8,700) 1 " 207%
Coliseum, Seattle ($8,600) 1 " 128%
Goldman, Philadelphia ($12,800) 1 " 189%
Loew's, St. Louis ($13,000) 1 " 100%
Pilgrim, Boston ($9,500) 1 " 189%
Presidio, San Francisco (No Ave.) 1 " Ave. $9,000

MILLIONAIRESS (20TH FOX)
Paramount, New York ($32,700) 2 " 72%
Fifth Avenue, Seattle ($7,900) 1 " 89%
T-L Krim, Detroit ($5,200) 2 " 100%
Ambassador, St. Louis ($10.700) 1 " 61%
Fox, San Francisco ($12,300) 1 " 84%
Esquire, Chicago ($13,500) 1 " 77%
Orpheum, Omaha ($8,700) 1 " 60%
Metropolitan, Boston ($11,600) 1 " 95%

MISFITS (UA)
Capitol, New York ($45,900) 5 " 112%
Coliseum, Seattle ($8,600) 3 " 147%
Palms, Detroit ($24,800) 4 " 95%
Orpheum, Boston ($12,400) 4 " 138%
Warfield, San Francisco ($10,000) 4 " 167%
Randolph, Philadelphia ($13,000) 5 " 103%
Loew's, St. Louis ($13,000) 4 " 122%
Admiral, Chief, Skyview, Omaha (No Ave) 3 " Ave. $11,000
United Artists, Chicago ($20,800) 6 " 118%
United Artists, Louisville ($9,000) 2 " 106%

ONE EYED JACKS (PAR.)
Capitol, New York ($45,900) 7 " 92%
Astor, Boston ($10,500) 7 " 92%
Fox, Philadelphia ($14,800) 7 " 112%
Chicago, Chicago ($28,100) 4 " 127%

101 DALMATIANS (BV)
Palace, New York ($22,500) 7 " 103%
Metropolitan, Boston ($11,600) 3 " 201%
State-Lake, Chicago ($25,000) 6 " 95%
Stanton, Philadelphia ($13,400) 5 " 128%
Coliseum, Seattle ($8,600) 4 " 150%
Loew's Midcity, St. Louis ($11,300) 5 " 125%
Fox, San Francisco ($12,300) 3 " 138%
State, Omaha ($5,200) 4 " 181%
United Artists, Louisville ($9,000) 3 " 170%

OPERATION EICHMANN (AA)
Paramount, Boston ($16,800) 1 " 74%
Adams, Detroit ($9,800) 2 " 102%
Woods, Chicago ($25,100) 2 " 79%
Golden Gate, San Francisco ($19,700) 1 " 60%

PARRISH (WB)
Radio City, New York ($163,100) 2 " 89%

PEPE (COL.)
Criterion, New York ($27,300) 21 " 111%
Gary, Boston ($10,300) 9 " 118%
Stanley, Philadelphia ($18,700) 9 " 95%
Chicago, Chicago ($28,100) 9 " 121%
St. Francis, San Francisco ($13,200) 8 " 128%
Ambassador, St. Louis ($10,700) 6 " 108%
Madison, Detroit ($16,000) 7 " 107%
Fifth Avenue, Seattle ($7,900) 7 " 97%
Orpheum, Omaha ($8,700) 3 " 115%
United Artists, Louisville ($9,000) 2 " 111%
St. Louis, St. Louis ($12 500) 2 " 74%

PHARAOH'S WOMAN (UI)
St. Louis, St. Louis ($12,500) 1 " 68%

PLEASE TURN OVER (COL.)
Esquire, Chicago (*$9,800) 4 " 98%
Beacon Hill, Boston ($8,300) 7 " 98%
Shady Oak, St. Louis ($1,000) 8 " 168%
T-L Krim, Detroit ($5,200) 3 " 115%
Brown, Louisville ($8,700) 2 " 61%

PORTRAIT OF A MOBSTER (WB)
Pilgrim, Boston ($9,500) 1 " 74%
Paramount, San Francisco ($15,200) 1 " 62%
Omaha, Omaha ($7,700) 1 " 60%
Goldman, Philadelphia ($12,800) 1 " 74%

PORTRAIT OF A SINNER (A.I.P.)
Paramount, San Francisco ($15,200) 1 " 61%
Michigan, Detroit ($20,300) 1 " 76%

RAISIN IN THE SUN (COL.)
Forum, New York ($19,700) 7 " 101%
Adams, Detroit ($9,800) 5 " 119%
St. Francis, San Francisco ($13,200) 2 " 97%

RETURN TO PEYTON PLACE (20TH-FOX)
Randolph, Philadelphia ($13,000) 1 " 138%
Normandie, New York ($8,000) 2 " 99%
Paramount, New York ($32,700) 2 " 122%
Woods, Chicago ($25,100) 2 " 110%
Orpheum, Omaha ($8,700) 1 " 128%
Ambassador, St. Louis ($10,700) 1 " 112%
Fifth Avenue, Seattle ($7,900) 1 " 128%

THE *Tip-off* ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

REVOLT OF THE SLAVES (UA)
Roosevelt, Chicago ($21,000) 1 " 77%

RIGHT APPROACH (20TH-FOX)
Ohio, Louisville (No Ave.) 1 " Ave. $4,500

SANCTUARY (20TH FOX)
Paramount, New York ($32,700) 4 " 64%
Coliseum, Seattle ($8,600) 1 " 74%
Woods, Chicago ($25,100) 2 " 64%
Arcadia, Philadelphia ($13,200) 6 " 70%
Mayflower, Boston (No Ave.) 3 " Ave. $5,400
St. Louis, St. Louis ($12,500) 5 " .. 161%
Fox, Detroit ($12,600) 1 " .. 136%
Mary Anderson, Louisville ($6,100) 1 " 67%
Orpheum, Omaha ($8,200) 1 " ... 60%

SAVAGE INNOCENTS (PAR.)
Palms, Detroit ($24,800) 1 " 60%
Esquire, Chicago ($13,500) 3 " ... 61%
Ambassador, St. Louis ($10,700) 1 " 75%
Fifth Avenue, Seattle ($7,900) 1 " ... 76%
Ohio, Louisville (No Ave.) 1 " Ave. $4000
Paramount, Boston ($16,800) 1 " .. 62%
Omaha, Omaha ($7,700) 1 " 60%

SECRET PARTNERS (MGM)
Music Hall, Seattle ($7,100) 1 " 60%

SECRET WAYS (U-I)
Goldman, Philadelphia ($12,800) 2 " ...102%
Music Box, Seattle ($5,700) 1 " 62%
Golden Gate, San Francisco ($19,700) 1 " 60%

SINS OF RACHEL CADE (WB)
Paramount, Boston ($16,800) 1 " 74%
Randolph, Philadelphia ($13,000) 1 " 61%
Palms, Detroit ($24,800) 2 " 75%
Music Box, Seattle ($5,700) 1 " 61%
Paramount, San Francisco ($15,200) 1 " 82%
Omaha, Omaha ($7,700) 1 " 79%
Mary Anderson, Louisville ($6,100) 1 " 83%
Roosevelt, Chicago ($21,000) 1 " 62%
Ambassador, St. Louis ($10,700) 1 " 119%

SPARTACUS (U-I)
DeMille, New York (*$13,700) 32 " 175%
McVickers, Chicago (*$16,200) 23 " 104%
Astor, Boston (*$8,700) 22 " 125%
Goldman, Philadelphia ($12,800) 22 " 96%
Madison, Detroit ($16,000) 21 " 103%
Music Box, Seattle ($5,700) 15 " 135%
Esquire, St. Louis ($12,500) 16 " ... 101%
United Artists,San Francisco($13,500) 15 " 122%
Brown, Louisville ($8,700) 8 " 98%

TWO LOVES (MGM)
Oriental, Chicago ($27,000) 1 " 79%

TERROR OF THE TONGS (COL.)
Paramount, San Francisco ($15,200) 1 " 74%

TRAPP FAMILY (20TH-FOX)
Loop, Chicago ($5,000) 4 " ... 196%

UNDERWORLD U. S. A. (COL.)
Pilgrim, Boston ($9,500) 1 " 67%
Palms, Detroit ($24,800) 1 " 70%
Coliseum, Seattle ($8,600) 1 " 74%

PHILADELPHIA

(Continued from page 16)

University of Pennsylvania, at the Variety Club on June 7. . . . The Steel Pier, Atlantic City, N. J., will be open four days for the Memorial Day weekend, shortly followed by daily operation for the balance of the summer.

PITTSBURGH

Four Pittsburghers went to Cleveland to attend a meeting conducted by Bernie Kamber, producer's representative for Harold Hecht and Burt Lancaster, to set up saturation area campaigns for the producers' newest United Artists release, "The Young Savages." The four were James Hendel, UA central division sales manager; John Zomnir, Pittsburgh branch manager; field exploiteer Ed Lurie; and Henry Burger, Stanley Warner zone ad manager and district manager. . . . Anna Marie O'Malley, secretary to Bert Stearn and Lou Hanna, of Cooperative, resigned. She was replaced by Clementine DeJerome. . . . Harry Freeman, publicist long stationed in Philadelphia, has been covering the area for Metro's "Ben-Hur." . . . Dave Rosen, Union Films, was a visitor. . . . Mrs. Lily Silver, widow of the late M. A. Silver, former Stanley Warner zone manager and board member, was a visitor. She has been travelling extensively since her husband's death, and recently returned from the foreign theatre tour conducted by Jane Ellen Ball, WJAS commentator. Tour included Moscow, as well as theatres in Greece, France, and other points. . . . Henry Burger, Stanley Warner zone ad manager, set up an extensive tie-up with the Pittsburgh Press and city and county school Safety Patrols. Selected Patrol members from each area school were invited to an advance Saturday morning showing of Walt Disney's "The Absent-Minded Professor." . . . Frank Silverman, Columbia branch manager, and Henry Burger's Stanley Warner ad forces set up a series of publicity screenings for "Hand In Hand" at Squirrel Hill. Clergy turnout and reaction was impressive. . . . Charles Katz, projectionist at the Silver Lake Drive-In, and his sister, Mrs. Blanche Brenner, assistant cashier at Columbia, lost their mother. . . . Pittsburgher John H. Harris has set a two-month tour of Soviet Russia for his big "Ice Capades" show, opening in Moscow. Returning to the show will be the long-time star of the skating follies, the former Mrs. John H. Harris, Donna Atwood. . . . Bernie Hickey, Fulton manager, and first assistant barker, Variety Club Tent 1, was one of the delegates to the national convention in Florida.



WHEN YOU NEED
SPECIAL
TRAILERS
That Are The Fastest And The Very Bestest You Can't Beat Dependable
FILMACK
FILMACK Specializes In Merchant Ad Trailers - Try Us On Your Next Order!
1327 South Wabash Chicago 5, Illinois

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

PORTLAND

"Exodus" was to end its 18 week run on May 21, Katherine Marshall, Music Box manager, reported. . . . Despite public vote to the contrary, the Oregon State Legislature in session in Salem passed a daylight saving time measure which was passed by Gov. Mark Hatfield. Daylight saving time went into effect here at 1 a.m. May 8. Theatres and other groups fought the measure to no avail.

ST. LOUIS

The Bernie, Bernie, Mo., has had its opening postponed. . . . Marcella De Vinney, booker at 20th-Fox, has shifted to the local office of Buena Vista. Her replacement at 20th-Fox is LaDonna Pruitt, formerly of National Screen Service. . . . Mr. and Mrs. Joe Benedict are parents of a son. Benedict is a Paramount salesman. . . . Grace Metalious and her husband were in town recently hosted by 20th-Fox. A special screening of "Return to Peyton Place" was held in the 20th-Fox screening room. . . . Oakland, Oakland, Ill., closed. It had been operated for the past several years by local merchants. . . . Mr. and Mrs. W. Monroe Glenn, owners, Fulton (Mo.) Theatre and Drive-In have announced that their current cooperative drive with the Fulton Senior Class to raise money for a senior trip to Chicago has been successful. The senior class sold tickets to Thursday movies at the drive-in during the month of April and raised $1,520.75 toward their proposed trip. In addition to donating the proceeds from these Thursday showings, the Glenns will act as directors and chaperones for the trip. Mrs. Glenn made all the arrangements and reservations for the 102 seniors who will leave May 22 for two days of fun in Chicago. . . . Legislation before the Missouri and Illinois state legislatures was discussed and plans for the upcoming convention worked on at the monthly meeting of the Missouri-Illinois Theatre Owners. . . . Actor Don Murray and Walter Wood, coproducers of "The Hoodlum Priest," were in town and spent more than four hours conferring with lawyers. The pair are being sued by Irving Shiffrin, public relations man currently working here for Columbia, who claims it was he who interested Murray in the filming of the story. . . . Closings recently included Rex, Sikeston, Mo., and Abby, Abington, Ill., owned by the Pirtles of Jerseyville. . . . On the brighter side the Lions Club at New Athens is planning on reopening the Town; and the Midway Drive-In, Lilborn, Ill., is being reopened by Lindy Mitchem. . . . May marked the ninth issue of the very popular "Platter Chatter" from the Washington, Quincy, Ill., by Charles Lugo and Bill Waters. This latest issue announces a "Grand Opera Film Festival" to be held on four Tuesdays in May.

SALT LAKE CITY

The Gem will be dismantled in June . . . Special half-price admissions are being given to high school students to see "Exodus," Villa, on Saturday and Sunday matinees . . . Zinn Arthur, executive assistant to Josh Logan, producer-director, Warners' "Fanny" due at the Centre, following the long run of "Spartacus", was in . . . Fox Intermountain's Uptown is opening at five p.m. daily during its remodeling job.

SAN ANTONIO

The Dixie Drive-In at Olden, Tex., began its 10th year of operation with its traditional birthday party. I. B. Walker, owner, gave free admission to all those attending as a token of his appreciation for their patronage. . . . Holly Chambers has leased the Texas Drive-In, Bryan, Tex., from Howard Robb. . . . Phil Tidwell, Parkaire, and B. N. Crim, Jr., Cowtown Drive-Ins, Fort Worth Tex., explained to a subcommittee of the Tarrant County Committee for Decent Reading Material, Movies, and Advertising why some motion pictures considered objectionable to some people are being shown in Forth Worth. The theatremen said the motion picture distribution industry is a virtual monopoly and exhibitors have little choice in the pictures that they receive. They also pointed out that some pictures classified as good family entertainment are not patronized while so-called objectional pictures draw large audiences. . . . Damages were heavy when fire swept the National, local Spanish language film house. Actual flames were confined to two rooms, one of which contained air conditioning equipment that serviced the theatre. . . . Actor-producer Don Murray, who has the starring role in "The Hoodlum Priest," was in "beating the drums" for the movie, filmed by United Artists. . . . The Alamo, Mission Twin, Rigsby, and South Loop 13 drive-ins are now on a full time summer schedule. . . . Work has been started on remodeling of the old Olney, Olney, Tex., which has been purchased by the Chamber of Commerce for conversion into that organization's headquarters. . . . M. Mitchell has leased the Plaza, Ennis, Tex., and has placed his son, Lee Roy Mtchell, in charge. Mitchell has operated the Village Drive-In at Ennis for the past four years. . . . Lufkin's Community Playhouse officially received its new home at Lufkin, Tex., when a lease agreement was signed with East Texas Theatres, Inc., and Jefferson Amusement Co. turning over the old Lynn to the young organization as a site for their productions. . . . Jack D. Phillips, a traffic policeman, has opened the Variety in Fort Worth, Tex., which has been closed for four months. He spent his recent vacation cleaning and repairing the Variety which he has leased to fulfill a long desire to enter theatre operations. His entire family assists with his wife Mary as cashier; one son, Jack Jr., in charge of concessions; another son, Pat, doorman; and a third son, Rick, as errand boy.

SEATTLE

Harold (Andy) Anderson, who replaces Jack Lovett, was on the Row buying for Mrs. Joanne Jensen Crawford, owner of Yakima Theatres. He was accompanied by Vince Fassano, Yakima city manager. . . . Edward Morley Briggs, 63, for years a shipper at the Universal exchange, died of a heart ailment. Survivors include a wife, a daughter, a son, and three grandchildren. . . . Willard A. Coghlan, well known in the northwest theatre industry, died of cancer in a Seattle hospital after a long illness. At the time of his death he was assistant Sunday editor of the Post-Intelligencer.

WASHINGTON, D.C.

Josh Logan, producer-director of "Fanny", sent his executive assistant Zinn Arthur in on a publicity tour. Irv Blumberg, publicity representative for Warners in Philadelphia, was touring with Arthur . . . Sid Zins, Columbia publicist, returned from a three weeks trip to Youngstown, Ohio . . . The Academy Awards drive was highly successful in the area due to the outstanding job by Jerry Baker, Academy Awards chairman and his committee, David Polland, Sid Zins, Frank LaFalce, and Jack Fox.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

BUSINESS OPPORTUNITIES

FOR RENT OR SALE: 24 fully equipped Brunswick lanes, well established operating business, choicest location . . . and . . . 50' x 120' steel and concrete theatre in Mission, B.C. "LaSALLE," 945 Granville Street, Vancouver, B.C., Canada.

DRIVE-IN THEATRE EQUIPMENT

DRIVE-IN EQUIPMENT, Time Payments. Rebuilt E-7 Projectors, Heavy Pedestals, RCA Soundheads, Lenses, Enarcs, Generator, new 200W Amplification all for $2995.00. S.O.S., 602 W. 52nd, New York 19.

EQUIPMENT WANTED

WANTED: Two Tubular Rectifiers to pull around 60 amps or more. AMERICAN THEATRE, East Chicago, Indiana.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 317 N. Broad St., Philadelphia 7, Pa.

FILM SLIDES

FILM SLIDES. Copypress. 2236 Fifth Ave., Ft. Worth 10, Texas.

NEW EQUIPMENT

SAVE WITH MASONITE MARQUEE LETTERS, fit Wagner, Adler, Bevelite. Black or red. 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd., New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from $8.45. Send for Chair Bulletin. S.O.S., 602 W. 52nd, New York 19.

THEATRES FOR SALE

FOR SALE: Beautiful 350-car Drive-In Theatre. 12,000 population, college town, county seat, plus 4,000 students. Located in the Blue Grass section, 3 miles north of Richmond, Ky. U.S. 25, Lexington Road. Reason: dissolving partnership. A $1,000,000 investment, fine opportunity for qualified and financially sound theatremen. R.C.A. equipment, modern concession buildings. Theatre built on part of 16 acres, to be appreciated should be seen. For further information write: MOSE REDA, London, Kentucky.

THEATRES AVAILABLE. Chicago, Connecticut, Oklahoma, New Jersey. BOVILSKY, Theatre Agent, 34 Batson Street, Glasgow, Scotland.

THEATRE FOR SALE. Seats over 600. Colored patronage. Bradenton, Florida. Brick building, land, equipment and business. Priced very reasonable. Circuit operation for last twelve years. BAILEY THEATRES, 85 Decatur St., S.E., Atlanta, Georgia.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS, 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

"SHOWMANSHIP IN ADVERTISING"

Price Slashed from $7.50

Now ONLY $4.00

Order your copy, NOW, while they last!



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

FLORIDA: MANAGER, first run deluxe and Art Theatre Specialist available at once. Married, age 50. Desires anywhere in Florida where experience, showmanship and good references in all phases are of the essence. Please state salary and company benefits. **BOX A524, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

TOP SHOWMAN, 41, with 27 years experience; Roxy, NYC, Cinerama; exploitation for film companies and theatres; booking, buying, management, drive-ins and indoor theatres. Decent salary and security wanted. Will relocate. **BOX A510, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

YOUNG BUT MATURELY ACTIVE single assistant manager, clever promoter, experienced in former first-run 3,000 key circuit house, thriving neighborhood and arthouse operations. Desires progressive metropolitan connection —possible southern-Los Angeles relocation. Top references. **BOX A517, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

PROJECTIONIST WANTED year round. Also keep up grounds. Free trailer parking. $150.00 month. Extra money selling home appliances daytime. **NO. 1 DRIVE-IN THEATRE, Apalachicola, Florida.** (517)

POSITION WANTED: Manager, assistant, or projection. Will relocate if offer is good. Over 25 years experience in hardtops or drive-ins. Make me an offer in writing. **WILLARD W. FRAZIER, 423½ Shawnee, Leavenworth, Kansas.** (510)

UNION PROJECTIONIST available. 23 years old, approximately 10 years experience. Married, sober, and completely reliable. Willing to work anywhere. Military obligation completed. Desires permanent work. **WILLIAM B. FITCHER, 817 Ann St., Parkersburg, W. Va.** (510)

PROJECTIONIST, desires permanent employment. 10 years experience. Presently employed. Wishes to relocate in Virginia or elsewhere in the South. Family man, reliable and dependable. **BOX B517, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

SEASONED-TOPFLIGHT theatre executive wishes connection with progressive operation. Outstanding promotion man, circuit trained. Have operated own personal interest. Best of references upon request. **BOX C517, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER WANTED. Permanent position, many benefits. Call KEllogg 1-1600 or write **WALTER READE, INC., Deal Road, Oakhurst, N. J.** (510)

Address all correspondence to— **The A-MAN Corner** { **Motion Picture Exhibitor**
317 North Broad St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR
plus
Showmen's Trade Review

TO:

Name .....

Title .....

Address .....

.....

.....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

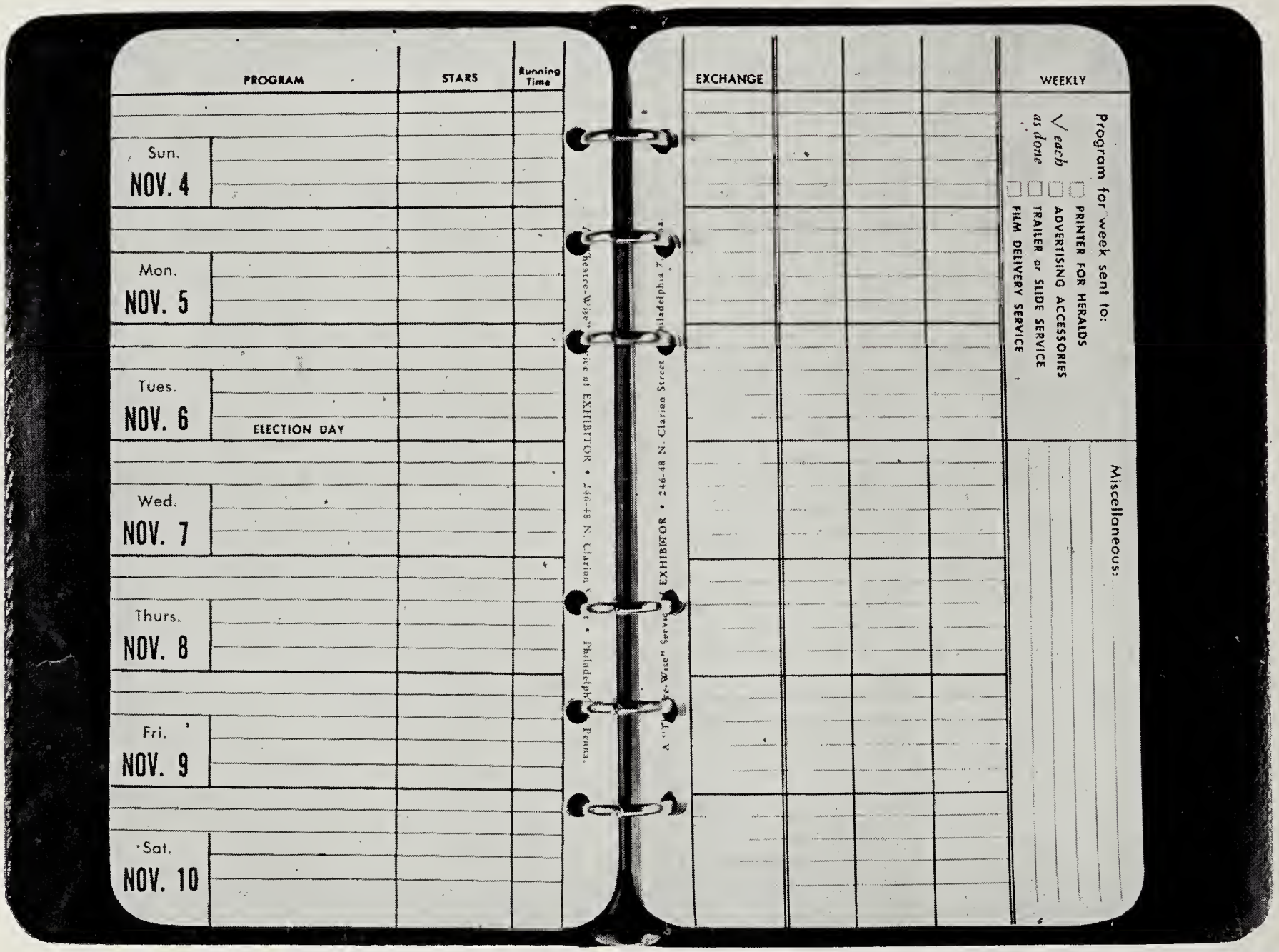
CLIP and MAIL TODAY TO
317 N. Broad St., Phila. 7, Pa.

NOW AVAILABLE!

The *NEW* 12 Month Set of Booking Sheets for the full year starting: *JULY 2, 1961*

"Pocket-Size" DATE BOOK

Compiled into a full yearly set of dated sheets (120 pages) . . . Punched for a standard 6-ring binder . . . All holidays indicated . . . Ample space for clear records.



The above illustration is greatly reduced from the actual sheet size of 3¾x6¾ each. Note the flat working surface.

PRICE: 70c per yearly set of sheets, without binder
(Including Postage)



"Pocket-Size" BINDER →

A black, flexible leatherette binder equipped with 6-rings and thumb-tip closure, designed to hold a one-year supply of "Pocket-Size" DATE BOOK FORMS. Has inside pocket for the safe-keeping of loose papers.

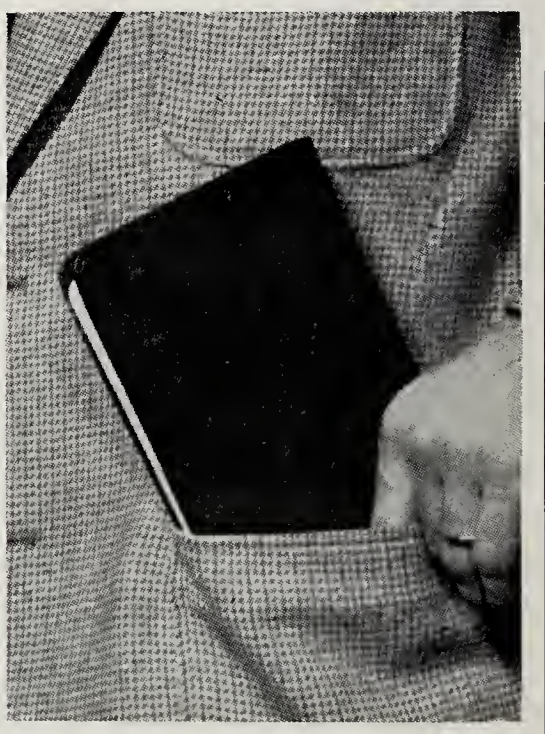
PRICE: $1.30 each

← "Pocket-Size" ZIPPER CASE

A yellow, genuine Pig-skin, zipper enclosed, small briefcase, equipped with 6-rings and thumb-tip closure. All features of the above binder and two inside pockets for the safe-keeping of loose papers.

PRICE: $5.00 each **(Tax included)**

UNEXCELLED QUALITY . . . for the theatre executive who prefers a small, compact DATE BOOK



NOTE TO THEATRE SUBSCRIBERS: ***The above Forms and Binders are designed, prepared and warehoused as a PLUS-SERVICE to you, our friends. They will not be sold to anyone else at any price!***

MOTION PICTURE

REC'D JUN 2 - 1961

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MAY 31, 1961

Volume 65 Number 26

IN THREE SECTIONS • THIS IS SECTION ONE



Redstone Raps Claims Of Pay-TV

(See Page 10)

Kerasotes Asks Aid Vs. Censors

(See Page 11)

Jonas Rosenfield, Jr., Columbia vice-president, outlined a bold new industry promotion program which was approved by the COMPO executive committee for launching by autumn.
(See story on page 10)

ANSWER TO A NAMELESS CRITIC . . . see editorial—page 5

Columbia's "Su

8th
DAZZLING WEEK
in New York—Forum
and Trans-Lux
52nd Street

5
TORRID WEEKS
in Detroit—
Adams Theatre

LOOK

LIFE

"Explosive Power."

"Witty and Provocative. A modern American classic."

Parents' MAGAZINE

Special Merit Award

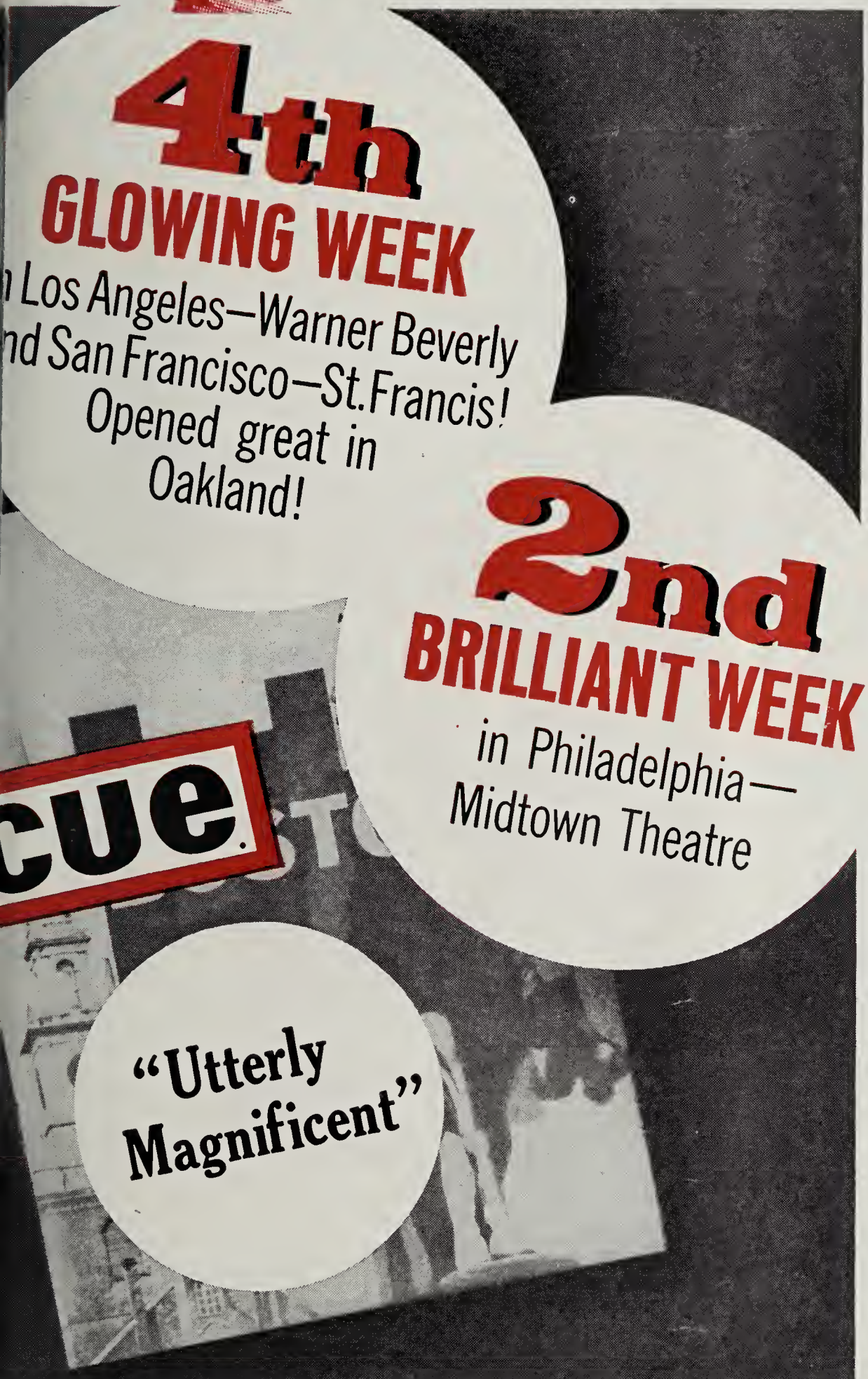
Redbook

"A poignant, outstanding picture!"

N" Is Blazing!

4th GLOWING WEEK
in Los Angeles—Warner Beverly
and San Francisco—St.Francis!
Opened great in
Oakland!

2nd BRILLIANT WEEK
in Philadelphia—
Midtown Theatre



"Utterly Magnificent"

CANNES
FILM FESTIVAL
WINNER
GARY COOPER
MEMORIAL AWARD

now watch
"sun" set a blistering pace
in.....

TOLEDO, Pantheon . . . CINCINNATI,
Grand . . . CHICAGO, Roosevelt . . .
PORTLAND, ORE., Fox . . . MINNEAPOLIS,
Academy . . . ST. PAUL, World Downtown . . .
LOUISVILLE, Crescent . . . STAMFORD,
Plaza . . . FRESNO, Warner . . . CLEVELAND,
Palace . . . BUFFALO, Center . . .
SEATTLE, 5th Avenue . . . DALLAS,
Fine Arts . . . CANTON, Palace . . .
WASHINGTON, Trans-Lux . . . NEWARK,
State . . . NEW BRUNSWICK, State . . .
DENVER, Orpheum . . . OMAHA, Orpheum

Columbia Pictures presents

SIDNEY
POITIER
in
a raisin in the sun
with
CLAUDIA
McNEIL
RUBY DEE



Screenplay by LORRAINE HANSBERRY from her play
Produced on the stage by PHILIP ROSE and DAVID J. COGAN
Produced by DAVID SUSSKIND and PHILIP ROSE
Directed by DANIEL PETRIE



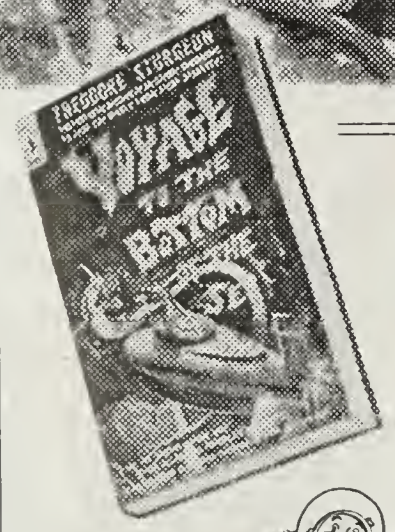
RACE FROM OUTER SPACE TO SEVEN MILES BELOW THE SEA...WITH AMAZING AQUANAUTS OF THE DEEP!

20th Century-Fox presents

IRWIN ALLEN'S

VOYAGE TO THE BOTTOM OF THE SEA

CINEMASCOPE AND BREATHTAKING COLOR by DE LUXE



YOU ARE INVITED

to a special screening, lunch and merchandising seminar conducted by that great showman, Irwin Allen, in person — in Atlanta, Boston, Charlotte, Chicago, Dallas, Detroit, Kansas City, New Orleans, Philadelphia, Los Angeles, Toronto!



Call Your 20th Manager For Your Invitation!

43 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publicatians, Incarporated. Publishing affice: 317 Narth Braad Street, Philadelphia 7, Pennsylvania. New Yark field affice: 8 East 52nd Street, New York 22. West Caast field affice: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. Londan Bureau: Jack MacGregar, 16 Leinster Mews, Landan, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, assaciate editor; George Frees Nanamaker, feature editar; Mel Kanecaff, New York editar; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside af the United States, Canada, and Pan-American cauntries, $5 per year (50 issues). Special rates far twa and three years an applicatian. Secand class pastage paid at Philadelphia, Pennsylvania. Address all official cammunications ta the Philadelphia publishing affice.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 65 • No. 26

MAY 31, 1961



AN ANSWER TO A NAMELESS CRITIC

An honest difference of opinion is a healthy and stimulating experience. For the past few issues, we have been editorializing on the subject of certain booking combines with methods injurious to the industry. We did not expect that everyone would be pleased by these editorials, for to please everyone one must say nothing.

One letter from Boston, Mass., deserves special attention. We are breaking a rule and reprinting it although it is unsigned. Some distributors, apparently, don't want to face the truth. Here then is the letter from a nameless Boston distributor:

Dear Mr. Emanuel–I have been reading your one-sided and generally inane editorials in Exhibitor against all distributors for many years and although I have been sorely tempted many times to write in protest, this is the first time I have given in to this temptation.

Your recent article "Stand Up–Be Counted," attached herewith, was the straw that broke the camel's back. Are you gullible enough to believe that any exchange manager would seriously consider that a booking combine agent would actually stop doing business with his company in every situation the booking combine handles, unless the combine receives a $10 reduction for one of his new accounts. If the booking agent was stupid enough to use this threat (which I don't believe) the branch manager only had to contact each individual account in the combine and relate the story. I can't imagine any exhibitor foregoing the product of any distributor just to be used to secure a $10 reduction for another exhibitor. No booking combine could afford to have any of his accounts advised of such tactics.

I have been a distributor for over 20 years and I honestly believe that there is more collusion and skullduggery between exhibitors than ever dreamed of between distributors. They get together these days in meetings and tell the distributor where he can sell his picture. If you're not satisfied with the theatre, try to sell away. They stick together like flies and just laugh at you.

Furthermore, all of the ills of this industry can be traced back to the misguided efforts of the exhibitor and their Abram Myers and I go back to the Neely anti-block booking bill.

For obvious reasons, I cannot afford to sign this letter, as much as I would dearly like to. However, my opinion of Jay Emanuel would be raised considerably if he prints this letter in the Exhibitor and presents the other side of the picture for a change instead of retreating behind his publisher's immunity.

Very truly yours,
A BOSTON DISTRIBUTOR

Our anonymous critic deserves an answer, even though it escapes us why he chose not to reveal his identity. When we refuse to put our name to our beliefs, either our name or our beliefs are not worth much.

Mr. Anonymous says, *"I have been reading your one-sided and generally inane editorials for many years."* Do you know, my faceless friend, that our circulation has grown consistently over those years in the face of a declining market. It is not because I, Jay Emanuel, am prettier than other publishers but because we know this industry from actual experience and both honest exhibitors and distributors respect the truth.

You choose not to believe the case outlined in the editorial "STAND UP–BE COUNTED". That is your privilege. But if you read our editorials, you will recall that we told the Department of Justice that we are ready to furnish them with names and places should they show interest in wiping out these evils. We repeat that every word in our editorials is 100 per cent factual and the proof is available.

Mr. Anonymous, you state that *"there is more skullduggery between exhibitors than ever dreamed of between distributors."* I, Jay Emanuel, spent 15 years in distribution, more than 50 years in exhibition, and 34 years as a trade press publisher. If I have learned anything in that time it is that skullduggery, as you put it, must be exposed and stamped out wherever it exists. One way, and our way, is to focus the harsh light of public attention on it.

The only thing our New England fan agrees with us on is the mistake the industry made in supporting the Neely anti-block booking bill. We were against it when it was introduced and stated our reasons editorially and in a complaint to the author of the bill (a copy of which we retain).

Frankly, Mr. Anonymous, I, Jay Emanuel, don't give a whoop whether your opinion of me is raised or not if I print your letter. Distributors who have not been afraid to put their names to their beliefs have complimented me many times for speaking out. To their eternal credit, they have never withheld advertising because the publication offered constructive criticism.

If you write us again, please sign your letter. You may even send along a photo which we will gladly use. We promise to keep your identity secret if you desire, and we always keep our promises, even to a rabblerouser.

Oh yes, I am Jay Emanuel, and where the devil can I find this *"publisher's immunity"* that you say I am supposed to retreat behind? For as long as I've been in the business it has been open season on publishers.

In Order to be an Opinion Maker, You've Got to Have Opinions!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From SOUTH MIAMI, FLA.

The attached editorial appeared in our Thomasville paper after a meeting by the P.T.A. group and an ad they took in the newspaper.

This, I believe, is a good editorial, and I would like to pass it on to you if you could use it. Incidentally, Bill Powell, who is the general manager of my theatres up there, called the chairman of the P.T.A. group and told him he was in accord with some of their views regarding labeling of pictures as adult entertainment, but did not agree that they as a body should set themselves up as self-censors as to what everyone else should see. Instead of censoring movies, TV, etc., what he thought should be done is try a little education at home.

GEORGE C. HOOVER, Executive Director
Variety Clubs International

EDITOR'S NOTE: The tendency among thinking persons to stress the role of parent rather than political censor is to be commended. Reprinted here is the editorial from the Thomasville, Ga., Times-Enterprise of May 16, headed "CONTROL STARTS AT HOME."

"The Thomasville Parent-Teachers Assn. has gone on record as opposing the showing of certain types of moving pictures, television shows and literature, and in a strongly worded resolution has called for voluntary curbs on attendance, instituted by industry, and greater selectivity on the part of parents.

"For their interest we think the members of this group are to be commended, and they can do much to clean up a condition which it is claimed is having bad effect in some cases on the morals of young people and is influencing them to a marked degree in a way which the PTA thinks is harmful.

"The question of what is suitable and what isn't suitable for a child to see or read is one which will in large measure have to be answered by the individual through control of the activities of their own children. Parents, like their children, have different ideas about what is good and bad, and if parents want to take their children to see a movie or permit them to sit in their own living room and see TV shows that are considered objectionable there is little anyone can do. And if parents have sex and other objectionable literature in the house to read, the children also will likely read it.

"It is suggested in the resolution that industries involved shall stamp, label and advertise pictures, shows and publications which should be recommended for adults only. Already some pictures are being labeled 'for adults only,' but the very fact this implies keeping the children away often serves as an invitation to come, if parents will permit.

"It is a pretty well established fact that when you attempt to prohibit someone from doing something or tell them they cannot do thus or so, they will very likely try and do just that thing.

"We think the concerted group efforts of parents and teachers to bring about more wholesome conditions and environment in which our children live is fine, but there's no substitute for individual control and direction by parents in matters affecting their children."

From SPRINGHOUSE, PA.

Keep up the fine work in MOTION PICTURE EXHIBITOR. Is more local news possible?

WALTER E. STREEPER, Manager
309 D-I Theatre

EDITOR'S NOTE: Thanks for the kind words. Our local coverage is limited by space requirements, but we try to include as much as is possible.

From TERRE HAUTE, IND.

As booker of films for our school (private school for delinquent boys), I find MOTION PICTURE EXHIBITOR very helpful. The Legion of Decency ratings help assure our boys of seeing a high type of film. Both the yellow and pink supplements offer a lot of useful information, which makes the booker's job relatively simple. Thank you.

Brother John Dobrogowski CSC
Father Gibault School for Boys

From BOSTON, MASS.

I want to thank you once again as warmly as I possibly can for the magnificent job which your publication, MOTION PICTURE EXHIBITOR, did for the Variety Clubs International in connection with our Charity work, especially during the Convention period.

I can't recall any single charity of a similar nature that ever received the whole-hearted and knowing attention which was given by the trade papers.

The all-important thing is this sort of coverage has so spotlighted Variety International that the charity work is now very prominent in the minds of the motion picture industry.

Will you please tell your editors and writers how deeply grateful we of Variety International are.

WILLIAM S. KOSTER
International Charity Chairman

EDITOR'S NOTE: As always, it was a sincere pleasure to cooperate with this fine organization which proves each day just how vast is the "Heart of Show Business."

From BARRINGTON, N.J.

Other than being a small investor in a forthcoming Rex Carlton movie, I must profess to being unaffiliated with any theatre. I am merely an enthusiastic movie-goer who believes that motion pictures are, and will continue to be, a powerful entertainment medium. In my opinion, they are the windows of the world—the mirrors of life—past, present and future. An admission ticket is the only passport necessary to travel far and wide.

Working one time as doorman in a nearby theatre, I had an opportunity to see MOTION PICTURE EXHIBITOR and promised myself I'd someday subscribe to it. A year ago I fulfilled this promise and I'm glad I did.

Through the 'Eyes' of your magazine I'm able to enjoy the many facets of the motion picture business and look forward with keen anticipation to forthcoming productions.

Magazine-wise, price-wise, MOTION PICTURE EXHIBITOR is top value! Each issue is less than the cost of a daily newspaper. You can't beat that!

An enthusiastic subscriber.

PHILIP WARNKE

EDITOR'S NOTE: Letters like this one indicate the great public interest in our business and should spur every real showman on to greater efforts. Thanks, Mr. Warnke. We are glad that MOTION PICTURE EXHIBITOR serves your movie needs so well.

From HOLLYWOOD, FLA.

How is it that MOTION PICTURE EXHIBITOR never has any Miami news?

PAUL HEPNER, Manager
Hollywood Theatre

EDITOR'S NOTE: MOTION PICTURE EXHIBITOR has an excellent Miami correspondent whose column is published regularly, except where space requirements make it impossible. When we miss, please be patient.

From FORKS, WASH.

Just keep it coming, please! MOTION PICTURE EXHIBITOR is tops in trade journals!

ESTENE FLETCHER, Partner & Manager
Olympic Theatre

From MANSFIELD, OHIO

What is the national trend on "live" attractions in the movie houses? Do exhibitors think "live units" would do business for them?

L. STROCK RUPERT
Barnes-Carruthers, Inc.

EDITOR'S NOTE: We are not qualified to speak on this subject in terms of any national trend, but Mr. Rupert has piqued our curiosity. We would welcome hearing from theatremen with regard to their experiences with "live" attractions. Results of such a public airing should prove enlightening.

From LONG ISLAND, N.Y.

In many cases, pictures have already opened in Long Island theatres before your yellow SERVISECTION lists them in release or you have printed a review. I don't seem to find reviews for many foreign productions currently playing.

T. H. WILLERS
Relief Projectionist

EDITOR'S NOTE: The current rash of foreign and independent product which is not screened in advance for the trade press makes advance coverage impossible in many cases. We are, however, trying to remedy this admittedly trying situation.

NEWS CAPSULES

BROADWAY GROSSES

Holiday Boosts Openings

NEW YORK—The holiday boosted the take in the Broadway first runs with some new openings doing very well.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"RETURN TO PEYTON PLACE" (20th-Fox). Paramount claimed the fourth week at $23,000.

"PARRISH" (Warners). Radio City Music Hall reported $80,000 for Thursday through Sunday with the fourth and last week sure of $135,000. Stage show.

"ATLANTIS, THE LOST CONTINENT" (MGM). Capitol announced the opening session would hit $40,000.

"GONE WITH THE WIND" (MGM). Loew's State hit $30,000 for the fifth week.

"EXODUS" (UA). Warner stated the 24th road show week was $45,000.

"SPARTACUS" (U-I). DeMille reported the 34th road show week was $18,000.

"THE LAST TIME I SAW ARCHIE" (UA). Victoria announced $29,000 for the opening week.

"THE YOUNG SAVAGES" (UA). Astor did $27,000 on the first week.

"RAISIN IN THE SUN" (Col.). Forum reported $10,000 for the ninth week.

"PEPE" (Col.). Criterion announced $13,-500 for the 23rd week.

"ON THE DOUBLE" (Paramount). Rivoli had a $24,000 second session.

"THE SECRET WAYS" (U-I). RKO Palace reported $15,000 for the opening week.

UA Spotlights Roadshows

NEW YORK—Mori Krushen, United Artists national director of press and exhibitor relations, will expand his functions to include a nationwide drive to focus the attention of the film public on the top roadshow motion pictures which United Artists has scheduled for fall and winter release. This was announced by Fred Goldberg, UA's executive director of advertising, publicity and exploitation.

Krushen will shortly make a series of swings around the country to meet with newspaper editors, film critics, and columnists, and theatre executives to spotlight UA's "West Side Story" and "Judgment At Nuremberg," which are slated for hard ticket release later this year.

These two pictures, representing a combined negative cost of close to $10,000,000, will be backed by one of the most extensive advertising-promotional campaigns in UA history.

"Oscar" '62 Date Set

HOLLYWOOD—The 1962 "Oscar" show will be held next April 9, a Monday night, Valentine Davies, president, Academy of Motion Picture Arts and Sciences, announced.

Neither the site nor commercial sponsorship has yet been determined.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MAY 29

Mrs. Twyman Warns WOMPI of Do-Gooders

DALLAS—The Dallas chapter of WOMPI celebrating their ninth anniversary at the Hotel Adolphus was addressed at a luncheon meeting by Margaret G. Twyman, MPAA director of community relations.

Some 200 women of the motion picture industry and their bosses heard Mrs. Twyman warn against certain well-intentioned pressure groups and "do gooders" who sound the clarion call for more censorship and classification legislation. In referring to these groups, Mrs. Twyman commented:

"What do the alarmists, the uninformed, usually self-appointed, reformers, say? Well, as has been the case throughout history, they take the easy road to cope with what appears to be a problem of juvenile behavior. They say, 'pass a law.' They say, 'Let Joe do it.' They say, 'We don't want to take responsibility for our own kids . . . we want someone else to control 'em!' What folly! More than folly, my friends, this is downright dangerous! Why? Because it indicates an absolute rejection of responsibility . . . by parents, by teachers, by the clergy and by young people themselves who recommend such laws."

Mrs. Twyman further stated that "we must be willing to recognize the real causes. We must not refuse to accept what practically every sociologist, criminologist, juvenile court judge, and psychiatrist tells us about the known motivations of juvenile misbehavior. Without exception, their studies have revealed that the causes of delinquency are deeply rooted in the child's home and close environmental relationships and influences . . . not stemming from movies, books or television."

Mrs. Twyman emphasized that "it is impossible . . . to devise objective criteria for determining the acceptability of a film for certain age groups. Chronological age is not a valid basis on which to judge everyone's readiness for certain type of film subject matter or treatment. This is an individual matter, best decided by individuals."

FILM FAMILY ALBUM

Gold Bands

Robert Evans and **Sharon Hugueny,** film stars, were married in a private ceremony at the bridegroom's Beverly Hills' home. Evans is under contract to Darryl F. Zanuck Productions and the actress is under contract to Warner Brothers.

Obituaries

Joan Davis, 53, comedienne, died in Desert Hospital, Palm Springs. She appeared in many films, vaudeville, radio and TV.

Robert W. Friedheim, 52, administrative vice-president, Ziv-United Artists, died of a heart ailment in Fort Lauderdale, Fla. He formerly was vice-president of Ziv and vice-president and general manager, World Broadcasting System.

Pauline Iveson, 63, for many years in charge of the switchboard in the Fabian Theatres division offices at Albany, died of pneumonia in a local hospital.

John G. Koletis, 75, Rock Island, Ill., president, Independent Amusements, Inc., operators, Memri and Semri Drive-In Theatres, died in St. Anthony's Hospital after a short illness. He had been in the business 51 years. He was a member of Variety Clubs International and a past officer of the United Theatre Owners of Illinois, TOA. Surviving are a daughter and three grandchildren.

Benjamin L. Kulick, 61, died in Millard Fillmore Hospital. Formerly associated with the Wurlitzer Company, he was president of Faysan Distributors, Inc., and was a member of Buffalo Variety Club.

W. W. Lucas, 76, retired stage manager, SW Garde, New London, Conn., died recently.

Maurice Van Praag, 79, for the past 10 years general manager of the Miami office of Van Praag Productions, died at Jamaica Hospital, New York City, after a long illness. He was a past president of Local B51, IATSE. He was formerly associated with Universal Pictures in New York and was once head of the poster department of National Screen Service. He is survived by his widow and five sons.



The industry was well represented at the 75th anniversary diamond jubilee of the Theatrical Stage Employees Local One, IATSE, at the Waldorf-Astoria, New York City. Seen, left to right, are Solly Pernick, president, Local One; Herman Robbins, head, National Screen Service; Joseph R. Vogel, president, MGM; Dick Walsh, International president, IATSE; Alan E. Freedman, Deluxe Laboratories; and Max A. Cohen, ITOA board member.

BIG MOVIEGOING SEASON...BIG

...NOW BOTH COMING UP A

MARLON BRANDO
KARL MALDEN

The motion picture that starts its own tradition of greatness!

One eyed JACKS



CO-STARRING KATY JURADO · BEN JOHNSON · AND INTRODUCING PINA PELLICER · PRODUCED BY FRANK P. ROSENBERG · DIRECTED BY MARLON BRANDO
EXECUTIVE PRODUCERS GEORGE GLASS, WALTER SELTZER · GUY TROSPER & SCREENPLAY BY CALDER WILLINGHAM · BASED ON THE NOVEL "THE AUTHENTIC DEATH OF HENDRY JONES" BY CHARLES NEIDER
A PENNEBAKER PRODUCTION · VISTAVISION · TECHNICOLOR®

It's a romp! It's a joy!

FRED ASTAIRE
DEBBIE REYNOLDS
LILLI PALMER
TAB HUNTER

in The Perlberg-Seaton Production of



THE PLEASURE OF HIS COMPANY

co-starring GARY MERRILL · CHARLIE RUGGLES
TECHNICOLOR®
Produced by WILLIAM PERLBERG · Directed by GEORGE SEATON · Screenplay by SAMUEL TAYLOR
BASED ON THE BROADWAY PLAY BY SAMUEL TAYLOR WITH CORNELIA OTIS SKINNER

This is no double-ta
IT'S THE FUN-FUI MOVIE OF THE YEAR

DANNY KAYE
DANA WYNTER



ON THE DOUBLE

co-starring WILFRID HYDE WHITE · MARGARET RUTHERFORD and MISS DIANA DORS
Produced by JACK ROSE · Directed by MELVILLE SHAVELSON · Written by JACK ROSE and MELVILLE SHAVELSON · New Songs by SYLVIA FINE
A DENA-CAPRI Production · TECHNICOLOR® and PANAVISION®

BOXOFFICE HITS FROM PARAMOUNT

THE SAME TIME...NOW!



HIS BIGGEST, ROADEST, FUNNIEST!

Jerry Lewis

as The

Ladies Man ??



EN TRAUBEL | KATHLEEN FREEMAN HOPE HOLIDAY · LYNN ROSS | AND INTRODUCING PAT STANLEY | GUEST STARS BUDDY LESTER GEORGE RAFT

RY JAMES his band

Produced and Directed by JERRY LEWIS · Written by Jerry Lewis and Bill Richmond · Associate Producer Ernest D. Glucksman

New Songs by Harry Warren and Jack Brooks

Technicolor®



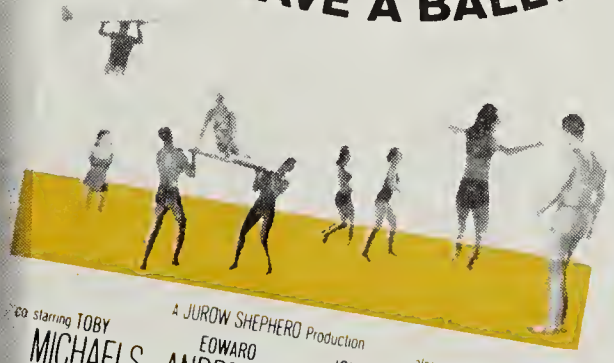
EVERYONE'S **LOOKIN'...** EVERYONE'S **LAUGHIN'!**

TOMMY **SANDS** ☆ **FABIAN**



Love IN A Goldfish Bowl

THEY'LL LOOK RIGHT IN AND HAVE A BALL!



co-starring TOBY MICHAELS · EDWARD ANDREWS · JOHN McGIVER · also starring JAN STERLING

A JUROW SHEPHERD Production

Screenplay by Jack Sher · Directed by Jack Sher

Produced by Martin Jurow and Richard Shepherd

TECHNICOLOR® and PANAVISION®

...and NOW is the time for every exhibitor to make it big with PARAMOUNT!

COMPO Okays New Promotion Project

Rosenfield Details Plan By Which All Distribs Would Present Promotion Ideas To Nation's Exhibs

NEW YORK—At a meeting of the Council Of Motion Picture Organizations executive committee in the Hotel Astor, Jonas Rosenfield, Jr., Columbia Pictures vice-president in charge of advertising and publicity, outlined his concept for a COMPO promotion program which contemplates a united presentation by distributors to include the best thinking and best plans for promoting upcoming pictures, taken to the greatest number of exhibitors via slide presentation backed by appearance of the company's top promotion experts, who would talk on the plans of all companies.

Rosenfield, who was introduced by A. Montague, Columbia's executive vice-president and MPAA representative on the COMPO governing committee, envisions new ad campaigns, merchandising ideas, unusual methods of utilizing media, and long-range campaigns to be outlined to exhibitors in a grass roots program. Some 15 to 20 company spokesmen would visit U.S. cities to outline the presentation and utilize the theme that there is a future in the motion picture industry.

The project, for which $10,000 has been appropriated, will be started in August-September, and in addition to theatremen and employees, attendance by the press, broadcasting, and other media will be encouraged. The public, however, will not be involved, except as the results are channeled back by promotion media.

Rosenfield contemplates the development of a single program that could be left at each meeting. In addition, the company representatives would offer to take part in extra workshop sessions on promotion campaigns with any exhibitors who want them, and the national project would be used to survey needs of the press for motion picture material.

The program would highlight merchandising concepts rather than a lineup of particular pictures, although the material offered would be tied to pictures released in the September-December period. The drive is expected to take about three months and cover up to 50 cities.

Montague said the idea stemmed from a presentation made by Robert S. Ferguson, Columbia director of advertising, publicity, and exploitation at a Famous Players Canadian Corporation convention in Toronto, and evolved into the concept outlined by Rosenfield.

Charles E. McCarthy, executive vice-president, COMPO, said in his report that the industry "has great hidden resources that can and should be used in fighting its battles." He noted the fact that in the successful fight to exempt motion picture theatres from the new federal minimum wage act, individual industryites across the nation had played a heroic part in influencing thinking on the matter. "I dare say," McCarthy re "that for every public or legislative problem that faces the industry we have people within our ranks who enjoy friendships that would be helpful to us. We should be smart enough to seek out and enlist the help of

(*Continued on page 15*)

Court Test Of Pay-TV Seen Coming By Late Oct.

WASHINGTON—It was indicated by the U.S. Court of Appeals for the District of Columbia that the suit by motion picture exhibitors against the FCC in an effort to block the experimental pay TV license granted to Hartford Phonevision would be tried in late October or early November.

The brief of the appellant, the Connecticut Committee Against Pay TV, is to be filed by July 17; those of the defendant, the FCC, and the intervener, Hartford Phonevision, by Sept. 18; the appellant's reply brief by Oct. 9; and the joint appendix by Oct. 20.

Customarily, the trial is ordered to begin within a few days after the filing of the joint appendix.

Para. Schedules 11 For Shooting To Sept.

NEW YORK—With three features currently filming and eight more scheduled to start before the end of September, Paramount will maintain a summer and early fall production schedule averaging better than two a month.

Beginning the middle of this month, the company will launch Robert Pirosh's "Hell Is For Heroes," starring Steve McQueen, Bobby Darin, and Bob Newhart, and Ronald Neame's "Zahrain," starring Yul Brynner.

In June, Jerry Lewis will begin filming "The Kid Councilor" (tentative title) in which he will star and direct. July and August will see the start of John Ford's "The Man Who Shot Liberty Valance," starring John Wayne and James Stewart, and "The Easter Dinner," to be produced and directed by Mel Shavelson.

Hal Wallis will start "A Girl Named Tamiko," starring Laurence Harvey, in late September, when Martin Poll's "The Iron Men," with Sidney Poitier heading the cast, is also set to go before the cameras.

Currently in production are Hal Wallis' "Blue Hawaii," starring Elvis Presley and Joan Blackman; Howard Hawks' "Hatari!," with John Wayne, Red Buttons, Elsa Martinelli, and Hardy Kruger in top roles; and John Cassavetes' "Too Late Blues," starring Bobby Darin and Stella Stevens. Perlberg-Seaton's "The Counterfeit Traitor," starring William Holden and Lilli Palmer, will resume shooting in Europe early in June.

Industry Aids UJA

NEW YORK—More than 400 veterans of the Motion Picture and Amusement Industry contributed over $500,000 to the United Jewish Appeal of Greater New York in support of the humanitarian organization's 1961 rescue and resettlement campaign and new "Adopt-a-Project" program.

The occasion for the record crowd was the annual luncheon of UJA's Motion Picture and Amusement Division, held at the Essex House in honor of Irving H. Greenfield, counsel for Metro-Goldwyn-Mayer. Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc., and chairman of the industry's 1961 world-wide humanitarian drive, presided.

Redstone Challenges Claims Of Pay-TV

HARTFORD, CONN.—Sumner R. Redstone, executive vice-president, Northeast Drive-In Theatre Corporation, and assistant president, Theatre Owners of America, told the Lions Club of Hartford that security analysts who recommend securities of companies with pay tv interests are victims of the pay tv barrage "and unable to guide their clients accurately with the degree of care and responsibility which is ordinarily expected" of them.

He also denied the assertion that pay tv is inevitable, pointing to polls and protest petitions heavily opposed to it, to proposed legislation that would prohibit it, and to arguments that it is contrary to the public interest because of use of the public's free air waves.

Redstone conceded that motion picture exhibitors serve a self interest in opposing pay tv, but charged that it was "hypocrisy" to suggest that "we are trying to deprive the public of some great right that the proponents of pay tv want to bestow upon it."

"I doubt," he said, "that we would be depriving the American public of any great and substantial right if we took from it only the right to pay for what it now has free."

He scored RKO General for stating at FCC hearings on its experimental Hartford licensing that "it intended to make available to the public first-run motion pictures of the calibre and quality of 'Ben-Hur.' . . . The proponents of pay tv know with certainty that a picture of this quality can never be offered to the public via pay-tv. Aside from the economic side of the matter, how can you visualize a spectacle like this, incorporating as it does all the latest audio and visual technology developed in recent years by the motion picture industry, would appear on a 21-inch screen?"

Viking Suit Continues

PHILADELPHIA—Jay Wren, general manager, Harry Sley's Viking, was last week's witness in the independent theatre's antitrust suit against the major distributors, Stanley Warner Management Corporation, William Goldman Theatres, and Fox Philadelphia Building, Inc., before U.S. District Court Judge John W. Lord and a jury.

Wren testified that in a long list of pictures, while the Viking's bids were higher, the distributors rejected them for various reasons and awarded the product to the lower bidding SW, Goldman, and Fox theatres.

Defense counsel were successful in limiting Wren's testimony to his own bids and the reasons given for their rejection. He was not permitted to testify about anything he might know concerning the bids of others. This testimony will come up later in what it is estimated will be a lengthy trial.

Corman Signs New AIP Pact

HOLLYWOOD—Signing of a new, three-feature deal with producer-director Roger Corman was announced by James H. Nicholson and Samuel Z. Arkoff, American International Pictures toppers.

All three properties will be selected by AIP and assigned to Corman who will produce and direct, with "The Haunted Village" the first of the features to go into production.

Pathe's First Feature To Debut In Tucson

TUCSON, ARIZ.—The biggest excitement here since Geronimo's last raid will burst forth in western pandemonium at the Fox June 6 when Pathe-America world premieres "The Deadly Companions," its first production.

The spotlights will center on Maureen O'Hara, Brian Keith, Steve Cochran, and Chill Wills, co-stars of the action drama which was filmed in its entirety in the Arizona big country in Panavision and Pathe Color under the banner of Charles B. Fitz-Simons' Carousel Production.

Arizona's Governor Paul Fannin weeks ago gave enthusiastic approval to a statewide premiere celebration which will bring together an unprecedented mob of Hollywood stars, government brass, cowboys and cowgirls, mining tycoons, dude ranchers, desert beauties, and tourists. A two-mile parade with four bands, Navajo, Apache and Hopi Indians, stage coaches, and 1200 men and women riders in pioneer array will lead to the theatre.

Prominent guests from six states will attend the premiere and later will be seen at scores of traveling after-the-show parties. The outstanding colorful post-premiere gaiety will be the supper dance for the picture's cast and crew, and state, civic and show business dignitaries which will be hosted by the Press Club of Tucson. This will mark the first time in the Press Club's history that a motion picture company has been accorded this honor.

Tucson merchants are joining in taking ads in a 12-page insert in the Tucson Citizen and the Arizona Daily Star saluting "The Deadly Companions" and its makers.

In addition to the film stars, some of the biggest names in motion picture production, distribution and exhibition will be in attendance. Budd Rogers, president of Pathe-America Distributing Co., Inc., has invited many circuit heads to take part in the event.

"The Deadly Companions" was made by Pathe-America Distributing Co., Inc., under the sponsorship of the Theatre Owners of America which set up a special committee of leading exhibitors from all parts of the United States to review all production packages submitted to Pathe-America. It was co-financed by Pathe-America and Motion Picture Investors, Inc., comprising a group of exhibitors.

Davies Heads Academy

HOLLYWOOD—Valentine Davies has been elected president of the Academy of Motion Picture Arts and Sciences for the 1961-62 year. Davies moved up to the presidency of the Academy last year from his position as first vice-president following the death of B. B. Kahane.

All other officers were reelected by the Board. They are Wendell R. Corey, first vice-president; Jacob H. Karp, second vice-president; Hal Elias, secretary; Hal Mohr, assistant secretary; Fred L. Metzler, treasurer; and John O. Aalberg, assistant treasurer.

Billitteri Joins AIP

NEW YORK—James H. Nicholson, president of American International Pictures, has announced the appointment of Salvatore Billitteri as east coast production head of AIP, effective immediately.

Billitteri will supervise dubbing and editing of films which AIP imports and also will be supervisor in charge of European co-productions.

Kerasotes Asks Better Films Council Aid In Censor-Classification Fight

ST. LOUIS—George G. Kerasotes, chairman of the board, Theatre Owners of America, appeared at a membership meeting of the Better Films Council of Greater St. Louis and solicited the support of the group in order "to do battle with the advocates of censorship and classification for motion pictures."

The president of Kerasotes Theatres told the council members that "the proper way to attack the problem" is "not by censorship or arbitrarily classifying pictures but by utilizing the industry's own self-regulatory Production Code machinery and by giving the public the means of judging for itself whether or not it wants to see any individual film."

Kerasotes said the program is one meriting the "consideration and support" of the council. He maintained that the group's "interest in better screen entertainment" makes it "important" for it "to join in this wider dissemination of the content of new films." He was referring specifically to the TOA program of providing exhibitors with all possible information on new films to be passed along to the public.

"If you, with your interest in promoting better films, and we, as theatre owners, cooperating with you, work together," said Kerasotes, "we can certainly prevent undemocratic censorship from strangling our creativeness and restricting our operation."

The film industry was pictured by Kerasotes as wanting "freedom to produce any subject matter so long as the resultant film is in good taste and under the provisions of our motion picture Production Code authority."

"Our industry," he assured, "does not ask license to make pictures solely for the purpose of exploiting sex, sensationalism or extreme violence. There are pressure groups which profess to be shocked by the recent wave of bold motion pictures and are urging censorship on the grounds they must protect our youth and children from these new films. What, I would ask, do we expect the medium of motion pictures to convey? Films that express only the good and the pleasant side of life? Or freedom to express life as it is with its unpleasantries such as crime, violence, and treachery, as well as humanity, love and courage? In a democracy such as ours, the answer should be self-evident."

Film Societies Back MPAA In Fight On Censorship

NEW YORK—The American Federation of Film Societies announced that it would join the Motion Pictures Association of America and the Independent Film Distributors of America in their fight against increasing censorship.

The Federation said, "It has become obvious that those involved in the non-theatrical field of film exhibition can not remain aloof from the organized protests that are being made by other organizations. Film societies, being non-profit, culturally-oriented groups, can lend much support to eradicate the threat of pre-censorship which has been raised by the recent Supreme Court decision."

The Federation will give support by requesting its members to fight censorship on all levels.

Church Council Urges Positive Film Approach

DALLAS—In a letter to a hundred pastor members of the Greater Dallas Council of Churches, Mrs. Wesley Goyer of the Council executive committee enclosed the latest ratings recommended for film viewing by the Texas Motion Picture Board of Review and distributed by Texas COMPO.

She stated, "In an attempt to encourage proper viewing of the proper films by the proper age persons—emphasizing the value of family films—the executive committee of the Greater Council of Churches asks your cooperation in a 90 day (experimental) project. It is well known that the most effective way to discourage production of low-grade films is to reduce their boxoffice receipts. The desire for positive support of family type films must also be registered."

She continued by asking the pastors in the organization to bring the movie evaluations to the attention of their church members, stressing that certain films are more desirable than others.

Mrs. Goyer stated, "This is an effort to discover if, and in what ways, a church group can work to discourage production and showing of low standard films."



Mrs. Danny Kaye (Sylvia Fine) is greeted by Martin Davis, center, Paramount Pictures director of advertising, publicity, and exploitation, and Jerome Pickman, vice-president and general sales manager, at the world premiere of "On The Double" at New York's Rivoli. She was standing in for her famous husband, who is in Japan on a U.N.I.C.E.F. good-will tour.

Va. Meet Plans Set

STAUNTON, VA.—William Dalke, Jr., Woodstock, Virginia, general chairman of the Virginia Motion Picture Theatre Association's annual convention which will be held at the Ingleside Resort here July 17-19, at a meeting with Denver F. Aleshire, Luray; Ellison Loth; Waynesboro, and Carlton Duffus, Richmond, announced the following committees of assignments: honorary chairman, President Roy Richardson; executive director, Carlton Duffus; banquet committee, Ellison Loth and Jerome Gordon; drawing committee, Nate Glasser; finance and registration, Denver Aleshire and William Jasper; golf tournament, Leonard Gordon and Seymour Hoffman; president's reception, Syd Gates; program ads, John Broumas; business meetings, Dave Kamsky and Seymour Hoffman; decorations, Paul Kersher; food, Harry Roth; hospitality, Jeff Hofheimer; prizes and donations, Paul Roth; publicity, Nate Glasser, Carlton Duffus, Paul Kersher; Tuesday evening party, Julian Gordon.

RKO Theatres Earnings Hold Steady As Mandel Sees Top Films In Future

NEW YORK—At the annual stockholders' meeting of the Glen Alden Corporation, of which RKO Theatres is a division, it was stated by Harry Mandel, RKO Theatres' president, that the theatre division made "approximately $2,000,000" last year and is considering strengthening its financial position through diversification.

Mandel reported that last year's earnings of the circuit were "about the same" as those for 1959 and said, "We hope to do equally well or even a little better in 1961," indicating that the circuit based its hope on the strength of "the pictures coming up." He said he had "a lot of confidence" that they "will do a lot of business."

The stockholders were informed by Mandel that "we are screening our theatre properties very carefully and we have disposed of those that at present do not have any growth potential. We are considering several propositions regarding theatres in shopping centers and we have on the drawing boards a new theatre in a new development."

He said that the reason RKO does not show more foreign pictures is due to the fact that some of the product from abroad is C-rated on moral grounds and that "we don't play pictures that get a 'C' rating."

President Albert A. List, of Glen Alden, told the stockholders at the Park Sheraton Hotel session that he was "bullish" about the company's prospects, and assured them his block of Glen Alden stock "is not for sale."

The stockholders voted for a management proposal to fix the number of directors at 13 instead of 12. The newcomer to the board was M. Lester Mendell, vice-president, Bankers Trust Company. All the other directors were reelected. They are Harry W. Bradbury, Frank Burnside, Ralph E. Case, T. R. Colborn, Milton Hubschman, Wentworth P. Johnson, Dudley G. Layman, List, Vera G. List, Mandel, A. H. Parker Jr., and Leslie G. Taylor.

The board reelected List chairman of the board and president; Bradbury, Hubschman, Mandel, Robert B. Starnes, Layman, Austin List and Thomas J. Rowe, vice-presidents; Taylor, vice-president for manufacturing; William F. Whitman, secretary; and Fred E. Squire, comptroller.

Atlanta Filmgoers Flock To "Never On Sunday"

ATLANTA—To nobody's great surprise "Never on Sunday," the Greek-made picture starring Melina Mercouri and Jules Dassin at the Peachtree Art, is racking up a dollar-and-cents tally that could well set a record for the house.

In five days, the film took in $6,5000 at the 570-seat house, and with a full day left to round out its first week, it could well exceed the money mark set by "Lady Chatterley's Lover," which played at the same theatre after it was given a permit to show in Atlanta by City Censor Mrs. Christine Gilliam by ruling of the United States Supreme Court. This was in August, 1959.

"Never on Sunday," distributed by Lopert Pictures Corp., a United Artists subsidiary, got the Peachtree Art screen following a court hassle and attendant publicity following Mrs. Gilliam's refusal to permit showing because of its glorification of prostitution theme.

Superior Court Judge Luther Alverson enjoined the city of Atlanta from interfering with the showing of the film, and it opened at the Peachtree Art to a sensational $1,200 take in the first day.

Col. Sets Big Week

NEW YORK—More than 14,915 bookings covering 300 features have been set by Columbia branches outside the United States and Canada for the week of June 9-15 for the International company's part of the global sales drive, it was revealed by Mo Rothman, executive vice-president of Columbia Pictures International. This special week, designated as "Columbia On The World Screen Week," has been set aside with the goal of placing a Columbia program on every motion picture screen in the world. The week coincides with a similar highlight week of a domestic Columbia three-month sales drive, thus making this seven-day period a completely integrated and coordinated international sales event.



Executives of New York's Cinema Lodge of B'nai B'rith and committee members at the Briar Hall Golf and Country Club, Briarcliff Manor, New York, are seen as the prize awarding ceremonies got underway. Left to right are Cy Seymour, Herb Berg, Milt Livingston, Leo Jaffee, Bob Shapiro, Martin Levine, Marvin Kirsch, Abe Dickstein, S. Arthur Glixon, and Alan Robbins.

Unique Suspense Bally Launches "Naked Edge"

NEW YORK—Suspense will be the keynote of United Artists' promotion campaign for the thriller "The Naked Edge" and the flashing red light will be the symbol that signals this suspense.

Details of the precedent-shattering campaign designed by UA to dramatize the impact-laden motion picture were revealed by Fred Goldberg, UA's executive director of advertising, publicity, and exploitation. Participating in the conference were William J. Heineman, UA vice-president; James R. Velde, vice-president in charge of domestic sales; and David Chasman, advertising manager.

UA is asking the exhibitors, Heineman said, to refrain from screening the film for the press, other communications outlets or general audiences before local openings. The picture will be shown, Heineman emphasized, only in the theatre beginning with opening day and there will be no previews permitted under any circumstances. He also reported that no one will be seated in theatres once the climactic final 13 minutes have begun.

Fred Goldberg detailed the significance of the flashing red light, predicting it would be "one of the most valuable selling tools in recent years."

The flashing red light will be used on theatre marquees and in lobbies to signal the start of the final 13 spine-tingling minutes of "The Naked Edge."

The practical applications of the flashing red light in advertising materials was discussed by David Chasman. He demonstrated models of lobby and marquee lights bearing eye-catching message like, "Stop! When the red light flashes absolutely no one will be seated during the final suspense-packed 13 minutes of 'The Naked Edge.'"

Chasman also described how the light and related copy would be utilized in teaser trailers, regular trailers and television and radio spot announcements.

Goldberg also described an unusual "living press book" plan created jointly by the UA advertising, publicity and exploitation departments and the company's sales department.

UA promotion and sales forces, Goldberg said, would travel to key areas, take over a theatre during the morning and demonstrate all promotional materials for the film. All advertising, publicity and exploitation materials to be used will be on display and UA personnel will provide information on maximum effectiveness in mobilizing the campaign. Exhibitors from outlying areas will be invited to attend the "living press book" sessions as a guide for the promotion of "The Naked Edge" in their own theatres.

SW Booker Feted

NEW YORK—Close to a hundred industryites attended a farewell luncheon in honor of Arnold Michaelson at Del Somma's Restaurant. Michaelson, who was booker for Stanley Warner in Newark, was transferred to the organization's offices in Los Angeles and promoted to the position of buyer-booker for the area. He was presented with a watch by well-wishers.

Etta Segall was in charge of the arrangements committee aided by Arnold J. Lewis, Michaelson's successor, and David Bass of United Artists.



All the Jazz Crazed excitement of the Roaring Twenties ...All the fabulous days and nights of the Guys and Dolls who thrilled their way down Broadway...All the escapades of Arnold Rothstein ...The King of Gamblers! All of it...from the Red-Hot, Best-Seller, "The BIG BANKROLL!"







starring DAVID **JANSSEN** / DIANNE **FOSTER** / JACK **CARSON** / DIANA **DORS**

DAN **O'HERLIHY** / MICKEY **SHAUGHNESSY** / KEENAN **WYNN**

WILLIAM **DEMAREST** / Guest Star JOSEPH **SCHILDKRAUT** / and MICKEY **ROONEY** as Johnny Burke

with REGIS TOOMEY • Produced by SAMUEL BISCHOFF and DAVID DIAMOND • Directed by JOSEPH M. NEWMAN

Screenplay by JO SWERLING • Music Composed and Conducted by FRANZ WAXMAN • AN ALLIED ARTISTS PICTURE

Contact your ALLIED ARTISTS Branch...*TODAY!*



The NEW YORK Scene

By Mel Konecoff

PRODUCER SPEAKS: William Perlberg was in town to promote his forthcoming "The Pleasure of His Company" which has been invited to show at the Berlin Film Festival and which opens at the Radio City Music Hall.

He lashed out at the industry for not opening its production doors to trained newcomers or seeking "new blood." As a faculty member of the motion picture department of the University of Southern California, he revealed that only recently have several top students been placed in production spots after much pleading and manipulating. All of the others, he opined, seem likely to turn into angry young men. He was also disappointed at a lack of union recognition and cooperation on the problem.

He compared our industry to others where top corporations anxiously await technicians and others to be graduated from schools so that they can be integrated in their organizations. He was pleased that MPA head Eric Johnston realized the merit of the idea and has promised to seek studio cooperation. The State Department, too, has expressed interest in a broadening of the program of employment so that foreign students can receive proper training and experience and then return to their own countries as friends of America.

As for our films abroad, he was of the opinion that all of them carried propaganda in them of one sort or another, with most of it being of the unconscious brand which included showing new appliances, smart clothing, modern transportation, etc. He exhorted other film-makers to be careful of what we send abroad and not send abroad just anything to make a "fast buck."

Said he, "We hope to always have something to say and we aim to entertain without any attempt to propagandize."

The negative cost of "Pleasure" came to $2,750,000 which he called extraordinarily high, and about $300,000 of this was attributed to the actors' strike of last year which caught them in mid-production and which meant restoring sets, backgrounds, etc.

Future plans call for him to shoot a week abroad on "The Counterfeit Traitor" with William Holden, which was interrupted last year by weather, and in the fall, he and partner George Seaton will work on "Night Without End" and "The Hook," also to be released by Paramount. "Traitor" will probably be released in the spring or summer of 1962.

SIGN OF THE RED LION: Mark Robson, producer-director, also had some words of wisdom regarding the industry and its practices. He mused across the luncheon table, why can't most film-makers use some of the new people and good actors that are around? Answered he, it was because of objections from home office press departments, from exhibitors, and from some of the people who are putting up the money. Ergo, there are some great people around who aren't being used properly.

Further, pondered Robson, we must let it be known that we will not make films at the whim of a dozen top actors but rather will make films at the will of the motion picture industry. Good stories will aid in getting this across. The elevation of certain directors and producers to positions of honor just because their films make money is a great disaster for Hollywood. Instead, a film should be honored because it is great and not because of the financial returns. The money will follow.

Why is it, he wondered, that we give the younger and newer directors the cheapest actors, etc., when they need a helping hand via the best? Also why is it that the most imaginative film generally gets the smaller advertising expenditure and the bigger films that don't need it get the big campaigns?

We might help ourselves abroad as well as qualitywise if we were to bring in from all over the world qualified film-makers, actors from abroad who have an international following, etc. He stated that we cannot be complacent about our films the world over, and the only way we can overcome competition from other countries is to make better films.

Robson has his own independent production set-up within the 20th Century-Fox organization and a contract for Red Lion Productions which calls for a minimum of three features to be directed by him over the next three years. As many films as he can find to produce during that period will be financed by Fox. He will be seeking subjects that carry excitement. The first will be "The Inspector," starring Stephen Boyd and Dolores Hart, to be made in Amsterdam, Tangiers, and London at budget just under two millions in color and CinemaScope, with Philip Dunne directing. On tap for the future will be "The Wingate Story," "The Greatest Raid of All," a hush-hush drama being prepared in secret, and "Tower of Fire."

THE METROPOLITAN SCENE: Cinema Lodge Golf tourney was one of the best in a long time with everyone having lots of fun and the working committee headed by Abe Dickstein and Martin Levine performing wonderfully (Aside To Alan Robbins: We made the train with 30 seconds to spare). . . . Cute promotion piece out of Universal on "Tammy Tell Me True."

$4,000,000 To Sell "Sodom"

ROME—Joseph E. Levine announced that he will spend more than $4,000,000—a record sum—on the global merchandising campaign for "The Last Days of Sodom and Gomorrah."

The Embassy Pictures president, who will personally supervise the global drive, told J. Arthur Rank and Titanus executives gathered for Embassy's first international promotion conferences that "when 'Sodom and Gomorrah' is distributed next year, it will be the most advertised, publicized, exploited and merchandised picture ever released."

He said the $4,000,000-plus promotion budget is equal to the cost of the Biblical spectacle and that more money will be allocated, if necessary, to insure the most extensive and comprehensive promotion program ever accorded a motion picture on a world-wide scale.

Top Newsmen Invited To WB Film Jubilee

NEW YORK—A Warner Bros. Jubilee of Films, drawing more than 200 top-flight newsmen from the 50 states and Canada, as well as the foreign and Hollywood press, will be held at the Warner Bros. Studio in Burbank, Calif., on June 6 and 7 at a news-making coast-to-coast project, designed to show the company's latest screen products, as well as to give the visitors a first-hand look at current studio activity.

The two-day festival was announced by president Jack L. Warner. Warner, William T. Orr, vice-president in charge of production, and the entire Warner Bros. player roster will act as hosts to the visiting journalists.

The event will spotlight the screening of three important pictures soon to be released. Preview sequences of outstanding films now in production also will be screened for the guests. Press visitors will be flown from their home cities for the Jubilee and will be treated to a continuous round of entertainment entirely on the Warner Bros. studio lot. Luncheons will be held in the Green Room and on Stage 8, where a complete Japanese home and gardens have been constructed for the production of "A Majority of One." A gala dinner party on Stage 11 will climax the two-day Jubilee.

Scheduled for showing are "Fanny," the Joshua Logan production starring Leslie Caron, Maurice Chevalier, Charles Boyer and Horst Buchholz; Elia Kazan's "Splendor in the Grass," starring Natalie Wood, Warren Beatty, Pat Hingle, and Audrey Christie; and "Susan Slade," starring Troy Donahue, Connie Stevens, Dorothy McGuire, and Lloyd Nolan and produced and directed by Delmer Daves.

In addition, key completed scenes from "The Music Man" and "A Majority of One," which are currently being filmed, and from other forthcoming productions will be shown, as well as many TV shows currently before the cameras.

"In arranging this first Jubilee of Films," Warner said, "our studio is meeting what we long have felt was a need on the part of the industry to bring the motion picture press to the center where films are created for a screening festival. With films of such exceptional quality as 'Fanny,' 'Splendor in the Grass' and 'Susan Slade' ready for release and with productions of such eminence as 'The Music Man' and 'A Majority of One' before the cameras, we felt Warner Bros. is now in an ideal position to hold such a Jubilee as the studio's own venture.

"We are confident that our press visitors will get a fine view of motion picture making and will carry back to their homes a better understanding of industry operation. For our part, we expect to gain immeasurably from this close association with the people who project the motion picture image to the newspaper and magazine reading public of the United States, Canada, and the world."

Technicolor Acquires Four

NEW YORK—Patrick J. Frawley, Jr., chairman of the board and chief executive officer, Technicolor Corporation, announced the acquisition of four west coast firms for an undisclosed number of shares.

The acquisitions are California Color Corporation, processor of amateur color film in San Francisco with branch plants in Oakland and Sacramento; Tru-Color Laboratories, Inc.; Metropolitan Photo Service; and Talls Camera Supply in Seattle.

COMPO (*Continued from page 10*)
such industry people whenever it is necessary."

In connection with censorship, McCarthy said, "The industry has won in some spots, lost in others."

He stated that Morton Sunshine, who wrote "The Eric Johnston Story" for the Eric Johnston 15th anniversary dinner had been cited by the COMPO governing committee for his work, and extended his "warmest respects" to COMPO treasurer Herman Robbins, secretary Sidney Schreiber, and the three COMPO governors, Ben Marcus, A. Montague, and Sam Pinanaki.
of publicized film classifications.

Manning Clagett, government relations reuntary classification in the hope of forestalling censorship merely open the entrance to a death trap. He pointed to Abilene, Tex., resentative of MPAA, warned that moves by some industry branches to support volas a current example of the ineffectiveness of publicized film classifications.

The MPAA executive said he is not opposed to rating systems, such as the Green Sheet or the Legion of Decency, but declared that in the instance of the Green Sheet publicity for the symbol given a picture without reference to the review of the film could lead to misunderstandings. Such ratings, Clagett emphasized, are designed to guide parents in selecting films for their children, rather than as a symbol of approval or disapproval of a picture.

Clagett reported that three trends are discernible in the industry's censorship problem. He pointed to the growing number of court tests, in which the industry lost in the U.S. Supreme Court, but gained ground in Atlanta. He noted in this connection that classification has not been tested in the courts.

Milton H. London, president, Allied Theatres of Michigan, and executive director of Allied States Association; and George Stearn, president, Allied Motion Picture Theatre Owners of Western Pennsylvania, cited the successful use of the Marcus Plan in Detroit and Pittsburgh and advocated expansion of the project in other areas.

London emphasized that even a few exhibitors by using the plan may lift themselves out of the doldrums through a cooperative merchandising effort. The plan, he said, may be used in small or large areas with immediate results for the exhibitors involved.

Stearn sought to have the COMPO executive committee give stronger backing to the Marcus-type projects and said the plan had been a success in Pittsburgh with distributors showing increasing interest and making more pictures available to it.

The COMPO executive committee revealed that the IATSE will be asked to join the organization.

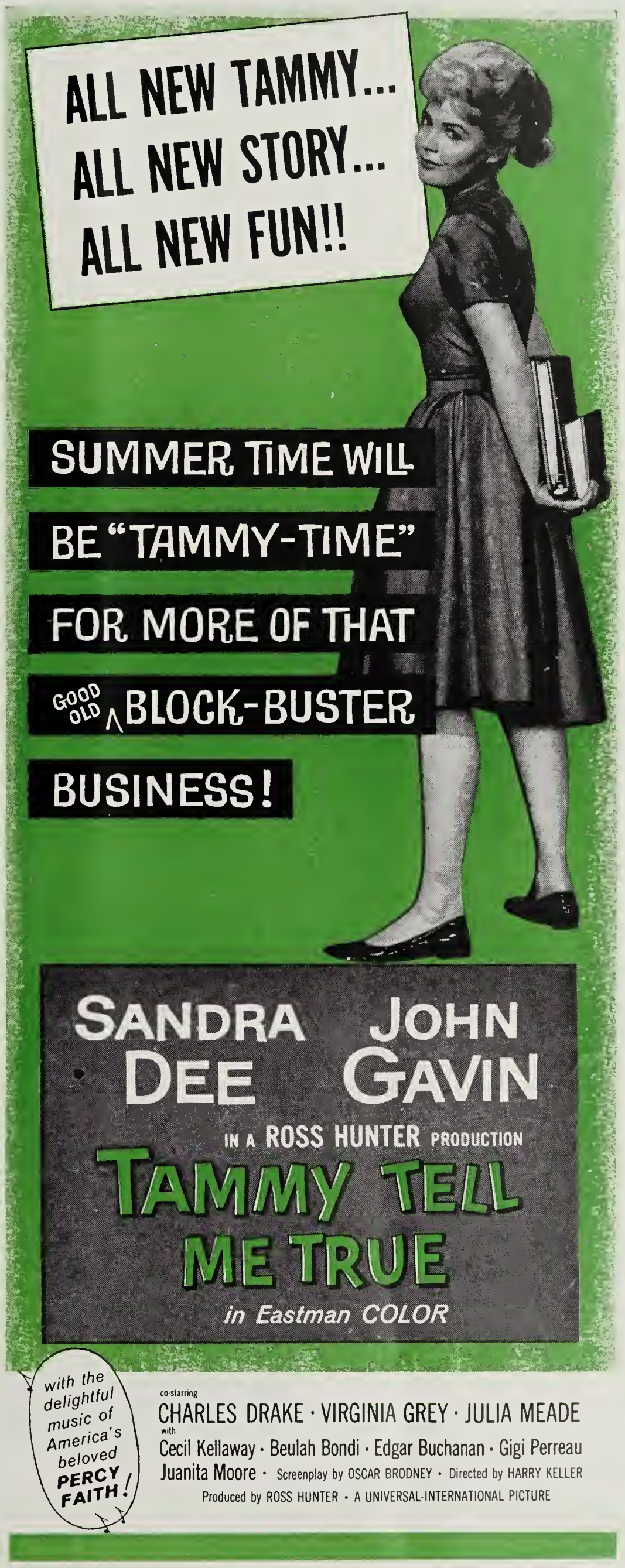
At the same time, COMPO announced the losing of a founding member as it accepted the resignation of the Society of Independent Motion Picture Producers, which had been inactive for some time.

The COMPO governing committee announced an annual budget of $130,000 for COMPO, the same amount as in the past year.

The next annual meeting and election of officers was scheduled for Oct. 23 in New York.

Fabian Hospitalized

NEW YORK—Si Fabian, president, Stanley Warner Management Corporation, was reported in Lennox Hospital for a check-up.





LONDON Observations

by Jock MacGregor

BEFORE THE INAUGURATION of the London conference on "King of Kings," Morton A. Spring and Samuel Bronston met the press and were faced with quite a few loaded questions. These mainly concerned the casting of Jeffrey Hunter as Christ. To many the thought of an American star in the role was debatable. Indeed, the star system as a whole and consequent star billing in such a picture were criticised. The blame was placed wholly on the agents who demand such treatment of their artists irrespective of the subject concerned.

A fully representative gathering of all sides of the industry attended the reception. Among those on the celebrity front were the Mayor of Westminster, The Earl of Kimberley, millionaire N. S. Gulbenkian, John Trevelyan, the censor, and Reg Willis, editor of the Evening News, who produced a special "King of Kings" slip edition covering the conference. Exhibition and distribution were well represented, and among those I spotted were Ken Hargreaves, Theo Fligelstone, Peter King, Fred Hutchinson, Fred Thomas, David Jones, and Douglas Granville. On the artist front were Sidney Poitier, Finlay Currie, Anna Neagle, Anne Heywood, and Diane Clare. Another distinguished guest was Griff Johnson of the MPA who was brought along by Roland Thornton.

Morton Spring has already held a similar conference in Buenos Aires and called to London MGM representatives from all over Europe and the Far and Near East. He has now moved on to Hong Kong to meet the representatives from Australia and the Far East. In all, he and the New York delegation which is accompanying him and includes Maurice R. Silverstein, Seymour Mayer, Bert N. Obrentz, Arthur Pincus, Morris Frantz, and Charles Pati will fly 30,000 miles.

Broadly speaking, "King of Kings" will follow the pattern of the "Ben-Hur" release. It will be shown throughout the world as an exclusive roadshow attraction and will open in London before Christmas at the Coliseum which has been the home of big scale American musicals for many years. It will be the first movie to play there since before the war. I gather that saturation openings are not planned and that the reverse rather is the case so that individual advertising campaigns can be most carefully studied before the main one is finalised.

THE STAFFS OF many Irish theatres and cinemas are on strike as a result of a pay dispute and it is an unhappy sight to see them picketing the premises. Some independents have paid up and provincial districts are not all affected. In consequence, booking chaos is at hand as distributors cannot afford to lose their first runs in this market and clearances still must be maintained. . . . Not waiting for co-productions to be recognised so that the benefits of producing in two countries can be fully exploited, Jon Pennington has gone ahead with "The Valiant" making it as a British picture but receiving great assistance from Italian sources. The Italian Navy has provided ships and facilities for filming at the Taranto naval base. The unit has now returned to the Shepperton studios. John Mills stars with the Italian actors Ettore Manni and Roberto Risso. Roy Baker directs this black and white CinemaScope production which is for UA world release. . . . Now I have heard everything! They've been holding auditions for camels at Ma'an, Jordon, for Sam Spiegel's "Lawrence of Arabia"! Bedouin within a radius of more than 200 miles brought their prized beasts along for what proved to be the biggest concentration of camels in 40 years. 5000 turned up and the 80 most photogenic—and that went for the owners too—were cast. Most chosen, I am told, were females between seven and 10 years old as they had the best overall conformation, length, sturdiness of leg, general health, and tractability, combined with the greatest speed and endurance. Now the elected 80 may not consider themselves so lucky. They are on a 250 mile overland trek to Jebel Tubeiq, where the picture is to be shot during the next three months. Here every drop of water, grain of food, and tranquilizer—oh yes camels who "act up" are to be tranquilized or relegated to the background, and it is doubtful if even a troublesome camel would like that—has to be trucked in for them.

U-I Names Fieldmen

NEW YORK—Universal International has made its initial assignment of field exploitation representatives to cover its succession of summer releases starting with the combination of "The Curse of the Werewolf" and "The Shadow of the Cat" to be followed by "The Last Sunset," "Tammy Tell Me True," and "Come September," with 18 different field representatives being assigned to cover 37 key situations, it was announced by Herman Kass, executive in charge of national exploitation.

Field exploitation representatives involved are Ken Smith, David Polland, Max Michaels, Earl Hubbard, Harold Perlman, Bernie Korban, Sy Schechter, David Kane, George Bannan, Julian Bowes, Jack Wodell, Al Palladino, Robert Zanger, Morrie Steinnman, Jim Gordon, Amike Vogel, Alan Foshko, and a studio representative to cover the Los Angeles multiple-run openings.



The Three Stooges, Joe deRita, Moe Howard, and Larry Fine, are seen taking orders from Ralph Evinrude, partner in Chanford Productions, and Charles Wick, producer of 20th-Fox's "Snow White and The Three Stooges," while 20th-Fox publicity manager Nat Weiss looks on at a trade press luncheon at Trader Vic's in New York City.

Quality Films Boost Foreign Film Earnings

WASHINGTON—The U.S. Department of Commerce reported that foreign earnings on U.S. films eligible for remittance boomed to $225 million in 1960 with the market continuing strong.

This was said by the Department to be slightly above 1959, with the high foreign earnings attributed chiefly to higher quality films that commanded good audiences despite the increasing competition in Europe from television. A general relaxation of exchange controls and import restrictions in Europe and Latin America also boosted U.S. film earnings.

Department experts said the full effects of the Common Market agreements on the U.S. film industry are still to be determined. The agreements give priority treatment throughout the entire area to films produced in any of the member countries.

A strong trend in Asia to restrict foreign film imports in order to protect domestic production was reported. The Latin American market continues strong with U.S. films in good demand and few restraints applied to imports or transfer of earnings. The African market was termed promising.

A steady increase in motion picture theatres throughout the world was held a factor that would offset the growing popularity of TV.

Youngstein Addresses WOMPIs

NEW YORK—Max E. Youngstein, United Artists vice-president, has called upon the New York chapter of the Women of the Motion Picture Industry to be "truly a public relations arm of the industry" and to defend it against unwarranted attacks.

Youngstein's appeal was made at the first installation dinner of New York WOMPI at the Brass Rail.

Officers installed to serve for one year were Dorothy Reeves, United Artists, president; Clarice Housman, Paramount, and Hilda Frishman, UA, vice-presidents; Theresa Muraco, MGM, recording secretary; Phyllis, Zimmerman, United Artists, corresponding secretary; and Rea Fischel, MGM, treasurer.

Frank Murphy, assistant general manager, Loew's Theatres, described the work of the Will Rogers Hospital and urged the WOMPI members to give it their support.

The installation was conducted by WOMPI national president Florence Long, of Toronto. Margaret Twyman, Motion Picture Association of America, read the invocation. Mrs. Johnnie Barnes, extension secretary, presented the new WOMPI group with its charter.

Para. Salutes Summer Fete

NEW YORK—Saluting New York's Summer Festival, Paramount Pictures will release four major Technicolor comedy attractions during June, July, and August.

Current at the Rivoli is "On the Double." Perlberg-Seaton's "The Pleasure of His Company," based on the Broadway comedy hit by Samuel Taylor, will have its world premiere as the next attraction at Radio City Music Hall.

Jerry Lewis' newest comedy, "The Ladies Man," will open in New York at the beginning of the school vacation period. Rounding out Paramount's summer fare of comedy entertainment is Jurow-Shepherd's "Love in a Goldfish Bowl."

"How I Would Sell . . .

PARRISH

All of us managers are salesmen, and it is our job to sell each attraction as a new project. We are in the position of a salesman who gets a new "line" every one or two weeks. We have to make the right pitch to our customers to sell them our product. We don't always guess right; but, nothing ventured, nothing gained. I would rather be criticized for a sin of commission rather than omission. There has never been a motion picture made which didn't have to be sold.

There are many things that a manager can do on a local level. When MOTION PICTURE EXHIBITOR asked me to do a showmanalysis on "PARRISH," the first thing I did was screen the picture, at 12 midnight if you please, and I say to you we have in "PARRISH" one of the hottest properties to come out of Hollywood in years. It has just about everything, the women's angle, teenage angle, and plenty of sex; but all in good taste. I had one thought in mind when I looked at "PARRISH," and that was to reach the various segments of our audience.



Forceful WB Saga Of Love, Violence In Conn. Tobaccoland

An Exclusive **SHOWMANALYSIS** Prepared by—

SOL L. SORKIN, City Manager,
RKO Keith's Theatre, Syracuse, N. Y.



ABOUT THE AUTHOR • Sol L. Sorkin was born in New York City and is a veteran of the New York City theatres. While going to New York University he worked at night, working his way up from chief of service to house manager at the Fox, Brooklyn, N. Y. He went to work for RKO Theatres in 1930 transferring for them to Washington, D.C., where he remained for 15 years. He has been in his present spot for the past 12 years. He was among the five winners of MOTION PICTURE EXHIBITOR's 1960 EXPLOITATION contest and was a runner-up in the 1959 contest. In fact, the walls of his office are filled with numerous citations and awards. He was married in 1932 and has two daughters, two sons, and two grandchildren. Sorkin is convinced that the tools of merchandising are all available to the exhibitor who is willing to go to the trouble of finding and using them properly.

Thanks to all the film companies and their staff; they equip us with plenty of ammunition. Their pressWORKbooks, their printed paper, radio ET's, TV trailers, accessories, stills, music themes, etc., all make it easier to sell their (and OURS, too) product.

It's foolish to dissipate the expensively produced pressWORKbooks. USE it—don't ABUSE it! It's loaded with good, saleable merchandising ideas. Even if you use only one idea from "PARRISH" pressWORKbook and it "clicks," it is well worth using. As a matter of fact, each pressbook is on par with any other good book. For me, it is a best-seller; especially when it helps me to sell my product in the best possible manner. Add it to your showmanship library; what's more, you don't have to worry about being fined three cents a day, if you keep it overtime!

After I had seen the picture, and before the galley proofs arrived, I thought of certain things that we could do on "PARRISH" that are fairly simple because the title of the picture is just a single word.

THIS AD, created specially for this section by the author, takes advantage of all the saleable elements for maximum impact and is designed for use either the day before opening or opening day. Note the critical acclaim and attractive placement of photographic elements.



SEND CIGARS, urges the author, and this is a card that could accompany such a gift to press representatives and opinion makers. It's a novel exploitation approach keyed to tobacco.

1. A tie-up with a radio station; if possible, the one that has the highest rating. Meet with the station manager, and convince him that you have an idea that is a little different than usual, and one that would not cut into any normal advertising spots. "PARRISH" would be the secret word for the day. Whenever there was a slight break for time announcements or any openings of 10 seconds or less, probably 50 times in a twenty-four hour period, the announcer will say, "*The secret word for today is 'PARRISH'.*" That is all, no reference is made to theatre, playdate, etc. This should be done at least one or two days before opening. By that time, your newspaper ads plus your other material will have penetrated. A slight variation could be to ask the station to announce in advance that a contest will be held on a certain day with a certain word and the listener who guesses closest the number of times "PARRISH" is repeated over the air during any 24 hour period (this, of course, will include any paid "PARRISH" announcements) would win either a $25 Savings Bond, a small table radio, or anything not too expensive plus, of course, guest tickets to the runners-up.

Before I go any further, please understand that "PARRISH" in itself is difficult for a customer to understand; and from here on in, we will try to refer to "PARRISH" as, "*A boy named 'PARRISH',*" or "*All the girls love* a boy *named* 'PARRISH'." This will help to identify the title and have more meaning.

Newspaper—We should, if money is available, or even if we have to save on the big ads, use run-of-the-paper ads at least six days in advance of playdate—possibly even a Sunday or two before playdate. The copy should be very simple. "*A boy named 'PARRISH'*"; "*His name in 'PARRISH', you will see him soon.*" I have noticed a number of teaser ads in the pressbooks, approximately one column by three inches with a big black "P," and this could be changed day by day with copies from the pressbook, "*Lucy loves a boy named 'PARRISH',*" "*Paige loves a boy named 'PARRISH',*" "*Allison loves a boy named 'PARRISH'.*" This fits in perfectly with what I had in mind before I had even seen the galley proofs.

Sneak Preview—This should be held on a Friday, at least two weeks in advance of playdate. The customers should be given comment cards. You can then use the patrons' comments in special stories or for "hold-over ads." I think each one who will see this picture at the sneak preview will go out and "beat the drum" for "PARRISH." Specially prepared newspaper ad can be used either before or after opening with the New York Music Hall quotes. Please note that this ad can also be used second week as a hold-over with local drama critics' quotes or patron comments substituted in the place of the New York quotes. Newspapers can set the type without any trouble.

Since "PARRISH" is probably the best Technicolor production of Connecticut's Tobaccoland, a local tie-in with special printed cigar-bands, and distributed among drama editors, radio-TV personnel, would be a unique stunt. The same could be done with specially-printed cigarette bands, to go around the cover of the cigarette packs, themselves. Copy could read: "*PARRISH*"—"*Right from the heart of Tobaccoland*"; *Try it. You'll Recommend it!*" *Courtesy of (Name of Theatre-Playdate)*

Give these out to first 100 customers or promote some packs from local dealers in return for some reciprocal arrangement.

Deliver either a box of cigars or some cigars to male critics. If you have a female critic as we have, I am sure that she can give them to her husband, boyfriend, father, etc. Send cigars to VA hospitals as a courtesy of "PARRISH."

Special displays could be set up on top of cigarette dispensing machines, and those machines are practically everywhere today.

Hold a special screening for a teenage Board of Review. This teenage group would be chosen by those boys and girls who write for the Saturday Teenage Section of our Syracuse papers, and I believe most cities have the same setup. If not, schools could be contacted.

The best example of a "FIRST-AID Advertising KIT" is Warner Bros. informative and well-planned pressWORKbook and Merchandising Manual on "PARRISH."

Newspapers, radio, television, magazines, lobby displays, and every conceivable advertising and exploitation medium are discussed and a blueprint for its adaptability is shown. Some of the tie-ups are so obvious that often they might seem juvenile. However, it might be a constant reminder that it might be what you are looking for. What may work for one manager may not work for another. Each situation is an individual selling job—hence the variety of ideas, sizes of ads, etc.

I have looked over the "PARRISH" galley proofs of the pressWORKbook from one end to the other. Warner Bros. has developed a great contest. Do you know anyone who doesn't want to be a movie star? Warner Bros. has come up with a great promotion. "*You can win a Hollywood Contract —even if you've never acted before!*" Yes, this ad runs in LIFE, newspapers, and is being circularized among thousands of camera dealers in America. Surely, it will be evident in your community as well as mine. Let's take advantage of this national tie-up. Repros of the ads can be obtained from Warner Bros. for local posting, or blow-ups in the lobby 40 x 60, etc. It is a tie-in with Fairchild's Cinephonic 8 mm movie camera. The rules are simple and self-explanatory. The

contestant doesn't need to buy a camera. He can rent one for his own "screen test." Since the contest is open to ANYONE, the winner could be from your theatre. After all, Hollywood is crying for new faces. Use the National Screen Service trailer weeks in advance.

A lobby display of photos of those who enter the contest according to the rules could be a "plus" and "attention-getter." We could even set up a special contest studio in our own lobby with the cooperation of the local Fairchild Camera Dealer. I urge everyone who will play "PARRISH" not to neglect this well-thought-out contest. I am sure it will pay off.

A special teaser trailer is available at the Warner Bros. exchange. Use it, and use it at least three to four weeks in advance.

Baby Photo Contest—Very simple. It has been done before but so has most everything. What might be old in one spot is new in another, and it never hurts to try. This is sure to attract attention.

Door panels—These new panels are the best ever. They are available from National Screen. I am sure you will write immediately after just one look.

Cigar band collectors—Sounds like nothing much but you'd be surprised how much free mileage you can get from radio and newspapers who will help you look and locate cigar band collectors. You can award passes or other suitable prizes for the person presenting the largest collection.

Connie Stevens Records—Play the Connie Stevens records and the "PARRISH" sound track album in your lobby and over your public address system at least two weeks in advance of picture.

Teenage fashions—The one thing that impressed me very much after I saw "PARRISH" was the beautiful young teenage stars and the dresses they wore. With the emphasis on "PARRISH," local dress shops who deal with teenagers would be interested in window displays emphasizing teenage fashions. They could be illustrated with scene stills.

Warner Bros. "PARRISH" records, with music from the sound track could be sold in our theatre concession stands—also played in our lobbies. Not only would you profit by extra commission income but it most certainly will help "PARRISH" itself. I am sure that Warner Bros. can give you the name and address of distributors in your area.

The book—Local bookstore tie-ups are mandatory since the pocketbook with proper credits is on sale at most book dealers. We can have small stickers made and affixed on books, and also window card along side all book displays, with the cooperation of the local dealers.

Newspaper Ads—I have looked over all the ads. They are excellent. When you get your pressbook, you will then see for yourself what I mean. I won't try to select any particular ones because every situation is different. However, I am certain that the pressbook contains ads that will fit every situation.

Warner Bros. will supply us with a radio interview record featuring all the stars in "PARRISH": Troy Donahue, Connie Stevens, and Diane McBaine. I have listened to them, and honestly, the radio stations would jump at permission to use this star interview record. It is a natural and makes it appear as if the star is right there at the station being interviewed by a local personality.

Just a few more thoughts: Look-Alike Contest; tie-ups in discount houses and supermarkets using the free Hollywood screen tests; compare "PARRISH" with some of the great love stories in areas where it will do some good, such as a beauty parlor and other places where women gather. A unique radio or newspaper contest for guest tickets or prizes would be to match REAL names against REEL names such as: Tulle Elice Finklea (Cyd Charisse), Alfred Morris (Tony Martin), Marion Morrison (John Wayne)—they'd never get that! Doris Kappelhoff (Doris Day), Ira Grossell (Jeff Chandler), Bernie Schwartz (Tony Curtis)——(Troy Donahue), Claudette Chaunson (Claudette Colbert) Etc., Etc.

Warner Bros. is to be congratulated on giving us a picture like "PARRISH," one that I believe is built-in profit. Use your "PARRISH" pressWORKbook just as a lawyer refers to his volumes of legal books on his shelf, as the druggist looks to his Pharmacopoeia, as the doctor looks to his medical references.

COMING . . . in the issue of June 7
FRED HERKOWITZ, Advertising-Publicity Director
RKO Theatres, New York, N.Y.
tells how he would sell . . .
U-I's
"CURSE OF THE WEREWOLF" & "SHADOW OF THE CAT"

WIN GUEST TICKETS to the RKO Keith's Theatre

for your comment on: "PARRISH"

HERE IS MY COMMENT: Starting

.....

.....

.....

NAME.....

ADDRESS.....

.....

Drop your comments in box or mail this self-addressed card.
Permission is hereby granted to use my comment in the
RKO Keith's Theatre Advertising.

ABOVE, a contest whereby word of mouth early in the run can result in quotes from viewers that can be used in the lobby or newspaper to build audiences. BELOW, the four young stars.



Allen Tours For "Voyage"

NEW YORK—20th Century-Fox will invite the nation's exhibitors to take part in a unique brand of local level showmanship when producer-director Irwin Allen embarks June 12 on two week promotional tour in behalf of "Voyage To The Bottom Of The Sea," on which he will screen the picture and hold meetings for exhibitors from over 30 key cities and surrounding towns at least three weeks prior to its opening July dates.

The coast-to-coast tour will be centered in 11 major regional cities to which exhibitors from nearby cities and towns will be invited to attend the full day sessions.

Film Exchange and Dealer Listing for the PHILADELPHIA FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALAN, New Broadway Theatre Bldg., 109 W. York St.—GArfield 6-0550
Vice Pres.: Stanley Squaresky.

ALLIED ARTISTS, 1241 Vine St.—LOcust 3-8342
Br. Mgr.: Maxwell Gillis. Office Mgr. and Booker: Harold Coltun. Sales: Bert Frese, Max Bernstein. Cashier: Margaret Carlies. Emerg. Phone: c/o Clark Film, LOcust 4-3450.

AMERICAN FILM, 1329 Vine St.—WAlnut 2-1800
Mgr.: Ben Harris.

AMERICAN-INT'L., 3 Penn Center Plaza, Room 722—LOcust 8-6684
Br. Mgr.: Charles Beilan. Booker: Joe Quinlivan. Cashier: Mrs. Ruth McNelly. Emerg. Phone: c/o Clark Film, LOcust 4-3450. *(Eastern Div. Sls. Mgr. in residence: Edward Heiber.)*

ARROW, 1313 Vine St.—MArket 7-3368, LOcust 7-5287
Pres.: Charles Zagrans.

BUENA VISTA (Disney), 1225 Vine St.—LOcust 7-3681
Br. Mgr.: Leonard Mintz. Office Mgr.: R. M. Doherty. Head Booker: Martha Clark. Emerg. Phone: c/o Clark Film, LOcust 4-3450. *(Dist. Mgr. in residence: Mort Magill.)*

CAPITAL FILM, 309 N. 13th St.—LOcust 7-2698
Mgr.: Edw. Gabriel. Sls. and Office Mgr.: Bob Gabriel. Booker: Marion Spinelli. Emerg. Phone: WA 4-1240.

COLUMBIA, 1225 Vine St.—LOcust 8-3889
Br. Mgr.: Lester Wurtele. Office Mgr.: A. C. Gottshalk. Sales: Jerry Levy, Ed Feinblatt, Robert Shisler. Bookers: Joe Flood, Ben Rosenthal, Ralph Cohen. Field Exp.: Milt Young. Emerg. Phone: c/o Clark Film, LOcust 4-3450. *(Dist. Mgr. in residence: Harry Weiner.)*

CONTINENTAL, 1034 Stanley Warner Bldg., 13th and E Sts., N.W., Wash., D. C.—DIstrict 7-6058
Rep.: Sheldon Tromberg. Emerg. Phone: DUpont 7-7200.

FAN FARE, 1239 Vine St.—LOcust 7-2242
Pres.: Joe Solomon. Booker: Wayne Lavin. Cashier: Clare Frazer. Emerg. Phone: c/o Clark Film, LOcust 4-3450.

JACK JASLOW, 1329 Vine St.—WAlnut 5-4313

LOPERT, 1322 Vine St.—LOcust 3-9500
Dist. Mgr.: Norman Weitman. Secty.: Florence Weiner.

METRO-GOLDWYN-MAYER, 250 N. 13th St.—LOcust 7-5150
Br. Mgr.: Sid Eckman. Asst. Br. Mgr.: Frank Sculli. Office Mgr.: Charles Kaselman. Sales: Harry Bache, William Hopkins, F. Jelenko. Head Booker: Jim Coyne. Bookers: Max Bronow, Jack Smith. Cashier: Marie Connell. Field Exp.: Ed Gallner. Emerg. Phone: None.

PARAMOUNT, 248 N. 12th St.—LOcust 7-3672
Br. Mgr.: Ulrik F. Smith. Office Mgr. and Head Booker: Anthony LaMonaco. Sales: Ralph Garman, Harry Dressler, John Kane. Bookers: James Winters, Matthew Judge, Stanley Smithers. Cashier: Robert Thompson. Field Exp.: Mike Weiss. Emerg. Phone: LaMonaco, TIlden 8-2874.

DAVID ROSEN (Mutual Film), 307 N. 13th St.—LOcust 4-4429

20TH CENTURY-FOX, 314 N. 13th St.—WAlnut 2-2828
Br. Mgr.: Samuel Diamond. Sls. Mgr.: Allen Strulson. Office Mgr.: Mario DeStanislao. Sales: Joe Engel, Eli Lagose. Bookers: Lil Rosentoor, Mae Greenus, Don Suplee. Cashier: Anne Dunn. Field Exp.: Hal Marshall. Emerg. Phone: Joe Vanis, Hd. Shipper, NE 4-5332.

UNITED ARTISTS, 1322 Vine St.—LOcust 3-9500
Br. Mgr.: Albert Glaubinger. Office Mgr.: Elizabeth V. Ziegler. Sales: Stanley Kositsky, Jack Zamsky, Sam Oshry. Bookers: Elizabeth Marrandino, Janet Lewis, Sam Sciulli. Cashier: Mary Monohan. Field Exp.: Max Miller. Emerg. Phone: c/o Clark Film, LOcust 4-3450. *(Eastern Dist. Mgr. in residence: Eugene Tunick.)*

UNIVERSAL-INTERNATIONAL, 251 N. 13th St.—LOcust 4-3980
Sls. Mgr.: Carl Reardon. Office Mgr.: James Davidson. Sales: Richard Melvin, Bernard Golden. Bookers: Pete Ciccotta, Norman Falk. Cashier: Joseph Azzarano. Emerg. Phone: None.

WARNER BROS., 1225 Vine St.—LOcust 3-9530
Br. Mgr.: William G. Mansell. Asst. Br. Mgr.: Dave Cooper. Office Mgr.: David Law. Sales: Ed O'Donnell, T. N. Noble. Bookers: L. J. Hannon, E. Carlin, Anthony Blase, John Daly. Cashier: Ed Larson. Emerg. Phone: Law, PIlgrim 5-5477.

• *Screening Room*

VINE STREET SCREENING ROOM, 251 N. 13th St.—LOcust 4-3980
Owner: Leon Cohen.

• *Supply Dealers*

BLUMBERG BROS., 1305 Vine St.—LOmbard 5-7240. Emerg. Phone: Welsh Valley 4-4920.

NATIONAL THEATRE SUPPLY, 1310 Vine St.—LOcust 7-6156. Emerg. Phone: GR 3-7678.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1201 Vine St.—LOcust 3-9580
Br. Mgr.: Stanley Goldberg. Office Mgr.: Moe Koppelman. Sales: Maurice Levin.

• *Signs, Advertising and Printing*

INDEPENDENT POSTER EXCH., 1323 Vine 5t.—WAlnut 2-3233

KEYSTONE POSTER CO., 1909 N. 5th St.—GA 5-0120

NATIONAL-PENN PRINTING, 1233 Vine St.—LOcust 7-0538

NATIONAL SCREEN SERVICE, 1201 Vine St.—LOcust 3-9580

QUALITY LITHO., 241 N. 12th St.—MArket 7-4550

RICH-ART SIGN & DISPLAY, 1309 Vine St.—WAlnut 2-1539

TRIANGLE 5TUDIO, 1331 Vine St.—MArket 7-6530

• *Film Delivery Services*

CLARK TRANSFER, INC., 829 N. 29th St.—LOcust 4-3450
Pres.: James P. Clark. Emerg. Phone: same.

NEW JERSEY MESSENGER SERV., 1018-26 Wood St.—WAlnut 5-3944; Camden, N. J.—WOodlawn 4-7380
Pres.: Meyer Adelman. Emerg. Phone: Haddonfield (N.J.) HAzel 9-6857; Camden, N. J. EMerson 5-6327.

• *Service Companies*

ALTEC SERVICE CO., 1505 Race St.—LOcust 7-7110

PROGRESSIVE ELECT. CO., 240 N. 13th St.—RIttenhouse 6-3996

RCA 5ERVICE CO., 121 N. Broad St.—RIttenhouse 6-7568

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

New Orleans Picked For "Tammy" Premiere

NEW ORLEANS—Following a request by Mayor DeLesseps S. Morrison that Universal-International hold the world premiere of "Tammy Tell Me True" here, a July 12 world premiere has been set at the Joy, it was announced by Henry H. "Hi" Martin, vice-president of Universal Pictures Company, and L. C. Montgomery, president of the Joy.

The setting of the New Orleans world premiere followed an interchange of telegrams between Mayor Morrison and Universal president Milton R. Rackmil.

In his wire to Rackmil, Mayor Morrison reminded him that the world premiere of "Tammy and the Bachelor" had been held in his city because it "so typified the spirit and the locale depicted in the film. Our people feel a particular kinship with Tammy," he declared.

Replying to Mayor Morrison's wire, Rackmil said, "We heartily agree that New Orleans would be the ideal city for this premiere since your great city typifies the warm spirit of neighborliness expressed by Tammy and New Orleans is Tammy country.

"We will make every effort to have the stars of 'Tammy Tell Me True,' Sandra Dee, John Gavin, and other members of the cast as well as Ross Hunter, the producer, available to participate in the world premiere activities in New Orleans."

Poster Firms Back In Court

PHILADELPHIA—Mitchell Pantzer, Independent Poster Exchange, Philadelphia, Harry Vogelstein, Theatre Advertising Company, Baltimore, Md.; and Murray Lipp Midwest Poster Service, Chicago, sought an injunction against National Screen Service, who, pursuant to winning an anti-trust suit against them, sought to curtail furnishing them with poster accessories, and thus allegedly "forcing them out of business."

Following a verbal hearing before U.S. District Court Judge Kraft, briefs were ordered filed, with decision to be made on the injunction proceedings today (May 31).

Pantzer, meanwhile, has filed a new anti-trust suit against National Screen, MGM, 20th-Fox, RKO General Inc. (formerly RKO Radio), Columbia, United Artists, Warners, Paramount, and Universal in District Court.

Skouras Manager Honored

NEW YORK—Thracy Stamatis, manager, Skouras Theatres' Manhasset, Manhasset, L.I., recently received a special prize of $100 from the president of the corporation in recognition of his outstanding work as manager of the theatre. He will be honored in the near future with a plaque for what he has been doing for the children and adults in the community of Manhasset.

Watch for them!

NEXT!
Boston Territory
Issue of June 7
Atlanta Territory
Issue of June 14

Save Them!

Para. Cartoon Studio In Ambitious Program

NEW YORK—Paramount Cartoon Studio, the only major-studio animation center with headquarters in New York, is currently embarked on the most important theatrical and commercial production program in its history, it was announced by Howard Minsky, executive in charge of the cartoon studio and Paramount Pictures assistant general sales manager.

"Our current production program is a far cry from the years when we turned out only 20 theatrical cartoons annually," Minsky stated. "We are not only increasing our theatrical output with the introduction of new series and 'special,' but also producing a wide variety of subjects for television, commercial sponsors, and the government.

"To facilitate this greatly augmented program, we have completely updated our plant with the most modern cameras and machines. Under the direction of manager Abe Goodman, a staff headed by director Seymour Kneitel and music director Winston Sharples is responsible for the creative planning that is a hallmark of Paramount's activities in the animation field."

Currently being prepared by Paramount Cartoon Studio for theatrical release are new series featuring Cliff Arquette's "Charlie Weaver" and other "Mt. Idy" characters; the popular comic strips, "Barney Google," "Krazy Kat" and "Beetle Bailey"; and Jackie Gleason's famous television characters, including "Reggie Van Gleason" and "The Poor Soul." Just completed for theatrical release is a special two-reel color cartoon, "Abner the Baseball," with music and narration by Eddie ("The Old Philosopher") Lawrence.

Barkerettes Aid Tent 35

NEW YORK—A fund raising project to supplement the activities of the New York Variety Club, Tent 35, has been formulated by the newly formed women's auxiliary to be known as Variety Barkerettes, Tent 35. At its first business luncheon meeting held at the home of Mrs. Michael Hyams, the group agreed that they would support all of the projects of the tent and voted to have one of their own in the form of a "Las Vegas Night," a gala affair patterned on the nightly events of the Nevada resort. The format was not determined, but it will enable the tent to realize revenue for its charities, and at the same time, allow participants to cash in on the festivities, according to Mrs. Al Steen, chief barkerette.

The Barkerettes voted to aid the tent further by selling raffle tickets for the juvenile delinquency project of the American Guild of Variety Artists in which Tent 35 is participating. Mrs. David Horne, the first new member of the auxiliary, was named chairman of the raffles committee.

A drive for membership will be undertaken under the chairmanship of Mrs. Harold J. Klein.

Writers Guild Names Schnee

HOLLYWOOD—The Writers Guild of America, West, recently elected Charles Schnee as president. James Webb was chosen first vice-president.

Webb was also reelected president of the screen writers branch, and Nate Monaster and Barry Trivers tied for president of the tv writers branch. The one who becomes president will also be made second vice-president of WGA.

Inflight Motion Pictures Names Tamarin PR Firm

NEW YORK—David Flexer, president of Inflight Motion Pictures, Inc., announces the appointment of Alfred H. Tamarin Associates to handle public relations, merchandising and promotion for the new jet travel service, which will be launched this summer.

Inflight Motion Pictures recently demonstrated its special equipment which will show new, first-run motion pictures in airplanes.

Inauguration of the service is scheduled for July of this year, when TWA begins it on its domestic New York to Los Angeles and New York to San Francisco nonstop jet flights. International service will begin later in the summer. Negotiations are already under way with other major airlines all over the world to include Inflight Motion Pictures on deluxe, non-stop service.

Calif. Exhib Sues Censor

HOLLYWOOD—Harold Wenzler, operator, Oaks, Pasadena, Calif., filed suit in Los Angeles County Superior Court for injunctive relief from interference by Pasadena Police Chief and the three-member Pasadena censor board in his exhibition of certain pictures deemed by them to violate a city ordinance. He asserted the ordinance is unconstitutional and its enforcement illegal and "an abuse of discretion."

The plaintiff set forth that the censors in banning "Naughty Nudists" and "Boudoir Beauties" had banned precisely the same footage it had okayed last February when he exhibited it under the title of "Adam And His Eves."

Paper Backs Ad Code

DETROIT—The Detroit News in a recent publication, Advertising Acceptability Standards, covering all advertising categories covered in their paper, points out that "advertisements of motion pictures must conform to the Advertising Code adopted by the board of directors of the Motion Picture Association of America, Inc."



WHEN YOU NEED SPECIAL TRAILERS

That Are The Fastest And The Very Bestest You Can't Beat Dependable

FILMACK Specializes In Merchant Ad Trailers - Try Us On Your Next Order!

FILMACK

1327 South Wabash Chicago 5, Illinois

David E.

BRODSKY

Associates

THEATRICAL INTERIOR DECORATORS

242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.

PAINTING • DRAPERIES • MURALS

STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.

240 N. 13th STREET • PHILADELPHIA 7, PA.

Theatre Installations and Maintenance

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

Service Is Our Job . . . Please Help Us To Serve You.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

Glett Heads NTA

NEW YORK—Charles Glett was elected chairman of the board, president, and chief executive officer of National Telefilm Associates, Inc., at a special meeting of the NTA board.

A prominent figure in the broadcast and motion picture industry, Glett was, until recently, an officer and a director in National Theatres and Television, Inc., and a director in NTA. NT&T has a 38 per cent interest in NTA.

Glett was president and director of the Williamsport Cable Company, operators of one of the largest community antenna television systems in the United States and president and director of National-Missouri TV Inc., owners of television and radio stations WDAF in Kansas City.

Plan NOW to Back
OLD NEWSBOY'S DAY
Friday June 23

Proceeds for VARIETY CLUB CAMP for HANDICAPPED CHILDREN

★

NEW JERSEY MESSENGER SERVICE

1018-26 WOOD STREET
PHILADELPHIA

WAlnut 5-3944, WOodlawn 4-7380
MEMBERS NATIONAL FILM CARRIERS, INC.



CANADIAN Highlights

By Harry Allen, Jr.

EDUCATION toward fire prevention in Canadian theatres seems to be paying off. In 1959, there were only three theatres with fires where damage was over $50,000, according to the annual submission of the Dominion Fire Commissioner. The Commissioner reported to the Minister of Public Works that there were 19 theatre fires and the total loss was $113,381. The figures are late because it is a 15 to 18-month task to compile them. The 10-year average is 31 fires annually and damage amounted to $234,658 yearly. Only 1953 showed less theatre damage but had more blazes in movie houses. Again in 1959, as for over the past three decades, there were no fatalities in theatres due to fires nor were there any injuries reported to patrons. Of the three theatre fires in the $50,000-and-over class in 1959, one in the Palace in Hamilton, Ont., which caused a loss of $66,339, was believed to be of incendiary origin set to cover a robbery. The other two took place in Rosedale, Alta., where the Midway and an apartment were destroyed for a loss of $51,869, and in Fredericton, N.B., where the $160,941 in damages included, along with the theatre stores and stock, offices, apartments, and dwellings. Of the 16 minor blazes reported in theatres in 1959, most were in the under-$1,000 category. The first blaze of any note to take place in a drive-in in Canada happened in February of this year. Scene was John Dydzak's 682-car Windsor Drive-In in Sandwich, a Windsor, Ont. suburb, and damage was estimated at $40,000 to the main building and screen.

Mention of fire brings to attention—the proposed changes in the Province of Quebec where children under 16 may be able to see films, according to the Attorney General. Children have been prohibited from seeing films there because of a disastrous fire which took the lives of many during the 1920's. The plan to be implemented "before long" would allow children from six to 13 to see matinees with adults and those from 13 to 18 would be admitted to more mature films either alone or accompanied by an adult.

OSCAR HAS its rewards. A check of theatres in the Toronto area indicated that Oscar is the biggest moneymaker in films. Canadian film exhibitors are finding that return engagements of Academy-Award films are pulling in more than 50 per cent more revenue than the first runs did. The grosses from "The Apartment," now running in 23 different Canadian theatres, are way up. One booker commented: "There must be a tremendous 'lost audience' which can only be brought to the movies by an Oscar winner." Drawing more customers in repeat runs are "The Apartment," "Elmer Gantry," and "Butterfield 8." It may be no coincidence that all of the big winners feature "sex in the raw" which the Ontario film censor attacked in his annual report. But it's that shapely Oscar rather than the sex in the ads which attracts the customers. . . . Still in the censorship vein, motion picture industry figures and United States film censors will join with Canada's Provincial Censors of Motion Pictures for the next meeting of the latter body in Regina next fall. This was revealed in the annual report of O. J. Silverthorne, chairman, Ontario Board of Censors. The Provincial Censors of Motion Pictures, organized with the help of the Ontario Board, held its first meeting in Toronto in 1950, electing M.V.B. Newton, chief censor of Manitoba, as chairman. Its current president is William E. Murray, chief censor of Saskatchewan Theatres and Cinematographs Branch." Telemeter is losing money, according to a newspaper story quoting Eugene Fitzgibbons, president of Trans-Canada Telemeter. It's proved itself a success with the subscribers, but it's losing money. Although the company has not yet achieved the break-even point of $100-per-subscriber-annual income, it is encouraged by the response in Etobicoke, and still believes the system will be financially successful in the long run. A survey by Elliott-Haynes, Ltd., among a sampling of Telemeter subscribers last October, showed they spent an average of $1 per week on pay-TV. Meantime Telemeter has lost its general manager, W. O. Crampton. He has gone to Toronto's private TV station, CFTO. He has become general manager, according to an announcement by John Bassett, chairman of Baton Aldred Rogers, Ltd., station owners.

16mm Competition Hit

NEW YORK—At the regular board meeting of the Allied Theatre Owners of New Jersey the subject of 16mm competition, long an irritant in the area, was again discussed. The consensus, according to president Sidney Stern, was that the situation was unchanged and a serious problem to theatre men.

The board heard a report on the defeat of an air conditioning bill in New Jersey which would have required an engineer to be employed where a unit of over 50 tons was used.

A resolution was passed citing COMPO for the part played in getting theatre exemption from the provisions of the new federal minimum wage law.

A nominating committee consisting of chairman Louis Martin, Wilbur Snaper, and Irving Dollinger, was appointed to draft a slate of officers for the ATONJ convention to be held late in July and early August at the Concord Hotel, Kiamesha Lake, N.Y.

Exhib Loses Tax Suit

CHARLOTTE—Herman B. Meiselman, Charlotte theatre operator, and his wife must pay personal income taxes of $22,454.98, plus a penalty of $1,964.01 for failing to file a declaration of estimated income tax for 1953, according to a ruling by Judge Russell Train of the U.S. Tax Court.

The decision was announced here by Paul J. Weiss, Jr., assistant regional counsel for the Internal Revenue Service, who also announced Tax Court rulings involving three corporations in which Meiselman also holds major interests. These rulings included General Realty and Management Co., Inc., overpayment of $486.71; Brash Realty Company, Inc., tax deficiency of $4,680; and Deluxe Theatres Inc., tax deficiency of $3,352.75.

The issue in the corporation cases was whether theatre equipment had been leased or sold to another corporation, Stellings-Gossett Theatres, Inc., of Charlotte, in 1953.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO
VOL. 65, NO. 26
MAY 31, 1961

COLUMBIA

Gidget Goes Hawaiian

COMEDY
102M.

Columbia
(Eastman Color)

ESTIMATE: Cute entry for program.

CAST: James Darren, Michael Callan, Deborah Walley, Carl Reiner, Peggy Cass, Eddie Foy, Jr., Jeff Donnell, Vicki Trickett, Joby Baker, Don Edmonds, Bart Patton, Jan Conaway, Robin Lory, Arnold Merritt. Produced by Jerry Bresler; directed by Paul Wendkos.

STORY: When Deborah Walley is told by parents Carl Reiner and Jeff Donnell that the family is going to Hawaii for a vacation, she is most unhappy because it means leaving James Darren, whose fraternity pin she has just gotten. When she informs him she has to go, he wishes her well. This precipitates a quarrel and she is anxious to go. On the plane, she meets another teen trick, Vicki Trickett, and her parents, Eddie Foy, Jr., and Peggy Cass. The girls meet entertainer Michael Callan enroute to play a date and other boys on their way to attend college. Since Walley is moping over Darren, Reiner sends for him. Trickett is furious when Walley comes out of her shell and Callan and the others are attracted to her. Darren arrives to find Callan kissing her. Rather than wait for an explanation, he makes a play for Trickett. The latter becomes infuriated when his attention wanders towards Walley again, and spreads a false story about Walley being a girl of easy virtue. In a mixed-up finale, everything is straightened out, and Darren and Walley are reunited. Everybody is happy except Trickett, who is forced to ride a surfboard which is punishment indeed, since she is afraid of the water.

X-RAY: This sequel to "Gidget" doesn't come off quite as strong as the original, still there is quite a bit to attract the teen set as well as mother and dad, with humorous bits provided for adults by Carl Reiner, Peggy Cass, Eddie Foy, Jr., and Jeff Donnell. The varn has a tendency to wander while performances are adequate, and direction and production are okay. The surrounding of the lightweight entry in color is helpful as well. Some of the teens in the film are bright and cute and more will undoubtedly be seen of a few. Tunes heard include "Gidget Goes Hawaiian" and "Wild About That Girl." The screenplay is by Ruth Brooks Flippen based on characters created by Frederick Kohner. It should do well as part of the program.

TIPS ON BIDDING: Program rates.

AD LINES: "Fun For All The Family"; "Gidget Had Quite A Way With The Boys."

The Guns of Navarone

MELODRAMA
157M

Columbia
(Eastman Color)
(CinemaScope)
(Filmed abroad)

ESTIMATE: High rating adventure yarn.

CAST: Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle, Irene Papas, Gia Scala, James Darren, James Robertson Justice, Richard Harris, Bryan Forbes. Produced by Carl Foreman, directed by J. Lee Thompson.

STORY: James Robertson Justice, head of British Intelligence for the Middle East, is forced to send six men on an impossible mission. They are Captain Gregory Peck; David Niven, an explosives expert; Greek resistance fighter Anthony Quinn; commando Stanley Baker; Greek American James Darren; and veteran security officer Anthony Quayle. They are to go to the island of Navarone off the Greek coast held by the Germans during World War II. There they are to destroy two huge guns which threaten the annihilation of an isolated Allied Force and which can't be destroyed from air or sea. They overcome a German patrol boat, get through spy-set traps and a storm, and are close to their target when they are held up by the fall of Quayle who breaks a leg. They are aided by Greek underground workers Irene Papas and Gia Scala, the latter supposedly struck dumb by German torture. Knowing that Quayle will have to be left behind, Peck tells him that the mission has been called off because an invasion of Navarone is planned instead. In case the Germans use drugs on him, the information he will be forced to give them will be false. They are captured by the Germans but manage to escape in their captor's uniforms. They realize they have a traitor in their midst. It turns out to be Scala who was not tortured because she agreed to cooperate, and Papas kills her. While the others create a diversion and with the main German forces expecting an invasion, Peck and Niven get to the guns, set various explosives, and try to escape. They get to a stolen boat waiting for them and set off to meet British destroyers. Quinn too gets away and on board. As Peck and Niven reach the vessels, the guns are blown up. Quinn and Papas, attracted to each other, head back to shore to continue the fight against the Germans.

X-RAY: This adventure thriller rates high in all departments. Acting is fine with Peck, Quinn, and Niven outstanding, and the others just great in their support. The direction and production are superior, while the values attained in the filming abroad are excellent, contributing much to the overall value of the film. The story is a bit strong in the coincidence department, but this is all right too as there are plenty of thrills and much suspense in just the right places so that the time passes quickly and most interestingly. A preview audience was enthralled by the on-screen proceedings and the applause was spontaneous in many places as the excellence of the scenes and the technical and directorial accomplishments were appreciated. Audiences everywhere should get a full measure of entertainment from this film, and they'll come away talking about what they've seen. Carl Foreman wrote the screenplay based on the novel by Alistair MacLean.

TIPS ON BIDDING: Higher rates.

AD LINES: "One Of The Best Adventure Thrillers In Many A Year"; "Action And Suspense Of A Quality Rarely Seen As Six Men Set Out On An 'Impossible' Mission."

20th-FOX

Snow White And The Three Stooges

COMEDY
107M

20th-Fox
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Attractive entry for families and youngsters in particular.

CAST: Carol Heiss, The Three Stooges, Edson Stroll, Patricia Medina, Guy Rolfe, Michael David. Buddy Baer, Edgar Barrier, Peter Coe, Lisa Mitchell. Produced by Charles Wick; directed by Walter Lang.

STORY: When Princess Carol Heiss is born, her mother the Queen dies and her father, King Edgar Barrier, marries again. The new queen, Patricia Medina, is as cold and evil as she is beautiful and she keeps consulting the magic mirror to make sure she is the fairest in the land. Heiss incurs the enmity of Medina when she is seventeen for the mirror labels her the fairest of all. Barrier is taken gravely ill and before he dies he asks Medina to swear that she will take care of Heiss. Medina gets rid of the prince of a neighboring country, Edson Stroll, who was to have wed Heiss some day. She thinks he is dead but the youngster was actually saved by The Three Stooges, who bring him up as part of their traveling medicine show. Medina has her chamberlain, count Guy Rolfe, imprison Heiss in a dungeon. Medina orders her killed but executioner Buddy Baer can't go through with the cold blooded murder. She comes upon the cottage of the seven dwarfs where she takes refuge, and it is here that she is found by Stroll and the Stooges. Stroll and Heiss fall in love. Medina's soldiers capture Stroll and jail him but can't find Heiss, and it is then that he learns he is the rightful king of the neighboring kingdom. The Three Stooges help him get out but in the battle that follows, he is wounded and presumed dead. He is secretly nursed back to health by a friendly guard. The queen turns herself into a witch with some evil magic and finds Heiss alone at the cottage. She is able to put her into a deathlike trance via a poisoned apple. When she flies away, a wish upon a magic sword by Curly sends her to her doom, but since the wishes of the sword are exhausted, they can't bring Heiss back to life. Stroll as king tries to locate her to no avail until the magic mirror helps him. He shows up, kisses her, and she comes back to life. The future looks bright for all.

X-RAY: This entry seems like a natural for the family and juvenile trade, what with a tried and true classic of Snow White, the addition of the Stooges, color, lavish production sequences, etc. The story takes time to tell, but interest is well enough maintained. The cast is okay, and direction and production are competent. Songs heard include "A Place Called Happiness," "I Said It Then, I Say It Now," "Because I'm In Love," and "Once In A Million Years." The screenplay is by Noel Langley and Elwood Ullman

(*Continued on page 4827*)

FOREIGN and SPECIALTY PICTURE SOURCES

A semi-annual (May and November) service, to those theatremen who wish to locate distribution outlets and sources of supply, for imported and off-beat features and shorts, that may prove attractive to particular cultural levels or nationality groups. Every effort will be made to re-edit and re-check all data in the following lists, each time used. As many are fringe enterprises, not too closely identified with the domestic motion picture industry, however, MOTION PICTURE EXHIBITOR cannot accept responsibility for accuracy or completeness.

The name and address of the company itself, the name of at least one executive to whom inquiries can be directed, and a rough idea of the number and type of product available is as follows:—

ACADEMY PRODUCTIONS, INC. Exec: Ursula Lewis—1501 Broadway, New York 36, N. Y. (11 features—mainly of French, German and Spanish origin)

AJAY FILM CO. Exec: Arnold Jacobs—270 Park Ave., New York 17, N. Y. (numerous features, varied origin)

ALAN TRADING CO. Exec: Stanley Squaresky, Gen. Mgr.—109 W. York St., Philadelphia 33, Penna. (57 features, foreign and U.S. origin)

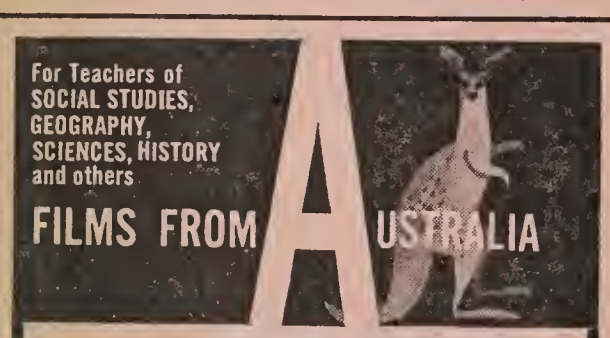
AMERICAN NEWSREEL Exec: E. M. Gluckman, Pres.—Box 831 Grand Central Station—New York, N. Y. (4 features, mainly all-negro casts, origin USA)

GEORGE K. ARTHUR—GO PICTURES, INC. Exec: Geo. K. Arthur, Pres.—37 W. 57 St.—New York, N. Y. (5 features, English and Dutch origin, 101 foreign short subjects)

ARTKINO PICTURES, INC. Exec: N. Napoli—Mrs. Rosa Madell, V.P.—723 Seventh Avenue—New York 19, N. Y. (19 features,—all of U.S.S.R. origin)

ATLANTIC PICTURES CORP. Exec: George Roth—37 W. 57 St.—New York, 19, N. Y.

ATLANTIS FILMS, INC. Nissie N. Milco, President; Louis Milkowitz, Vice-President; George Morris, Sec.-Treasurer; Harold L. Spero, General Sales Manager—200 W. 57 Street, New York, N. Y. (10 features—varied foreign & American origins)



FOR RENTAL OR PURCHASE
A wide choice of sound films in color and black & white, about the fascinating land "Down Under." Free illustrated catalog
AUSTRALIAN NEWS & INFORMATION BUREAU
636 Fifth Avenue • New York 20, N. Y.
Illustrated pamphlets and brochures also available

U.S. 35mm distribution by
LESTER A. SCHOENFELD FILMS
358 W. 44th St., New York 36, N. Y.

AUSTRALIAN NEWS AND INFORMATION BUREAU Exec: Mel Pratt—Frank Long, Film Officer. 630 Fifth Avenue—New York 20, N. Y. (Numerous short subjects on life, travel and scenic features of Australia)

SAM BAKER ASSOCIATES, 1501 Broadway, New York 36, N. Y. (16 features—German origin)

B. C. G. FILMS Exec: Nat Gassman, 405 Lexington Ave., New York 17, N. Y. (6 features, U. S. & foreign origin)

BALSAM, JEROME FILMS, INC. Exec: Jerome Balsam, Pres.—1501 Broadway, New York 36, N. Y. (2 features—English and French origin)

BEAUTIFUL PRODUCTIONS, INC. Exec: Irving Klaw, Pres.—P. Kramer, Secty. 212 East 14th St.—New York 3, N. Y. (3 burlesque show features—all of U.S. origin)

BEAVER-CHAMPION ATTRACTIONS, INC. Exec: James A. Mulvey, Pres., N. A. Taylor, David Griesdorf, Meyer M. Hutner, V.P.'s, Harry S. Mandell, Treas., Stephen W. Mulvey, Secy.—1270 Ave. of Americas, New York 20, N. Y. (3 features—varied origin)

BENTLEY FILMS, INC. Exec: George Roth 37 West 57 St.—New York 19, N. Y.

BRANDON FILMS, INC. Exec: Thomas J. Brandon—200 West 57th Street—New York 19, N. Y. (40 foreign features—mainly French, several Japanese, some silent)

BRENNER, JOSEPH ASSOCIATES Exec: Joseph Brenner—251 West 42nd Street—New York, N. Y. (24 features—varied foreign origins)

BURSTYN, JOSEPH, INC. Exec: Fae R. Miske, Pres.—1674 Broadway—New York 19, N. Y. (17 features — varied foreign origins, plus 7 short subjects)

CARILLON PICTURES, Exec: Irving Lesser, Gen. Mgr.—Leo Abrams, Sales Mgr.—527 Madison Ave., New York 22, N. Y. (6 features—action and documentary, 6 shorts)

For the Largest Selection of
GERMAN FILMS
New color releases:
ARMS AND THE MAN
(Academy Award Nominee)
THE GIRL OF THE MOORS
THE SPESSART INN
Casino
FILM EXCHANGE
1546 Broadway, New York 36, N. Y.
JUdson 6-1442

CASINO FILM EXCHANGE, INC. Exec: Munio Podhorzer, Pres.—Nathan Podhorzer, Vice Pres.—1546 Broadway—New York 36, N. Y. (39 features mainly of German and Austrian origin with English subtitles. Numerous short subjects)

CASOLARO GIGLIO FILM DISTR. CORP. Exec: Salvatore Casolaro, G.M.—277 Canal St.—New York 13, N. Y. (250 features, mainly of Italian origin)

CAVALCADE PICTURES, INC. Exec: Harvey Pergament—7904 Santa Monica Blvd.—Hollywood 46, Calif. (30 features, featurettes, shorts, varied foreign origin)

CINEMA CORPORATION OF AMERICA Exec: Alan F. Martin, V.P.—55 Valhalla Way—Wayne, N. J. (1 religious feature)

CINERAMA PRODUCTIONS CORP. Exec: Milo J. Sutliff, Pres.—Theodore R. Kupferman, V.P. Secty., Irving N. Margolin, V.P. Treas., Wm. J. Michels, Jr Asst Treas., Regina Ilan, Asst. Secy.—575 Lexington Ave.—New York 17, N. Y. (5 Cinerama productions)

CITATION FILMS, INC. Exec: A. W. Schwalberg, Pres.—Sal Di Gennaro, Gen. Sales Mgr.—15 East 58 Street, New York 22, N. Y. (14 features—foreign & U. S. origin)

CONTEMPORARY FILMS, INC. Exec: James W. Britton, Pres.—Leo R. Dratfield, Dir. of Distr., 267 West 25th Street—New York 1, N. Y. (3 features—French and Japanese origin)

CONTINENTAL DISTRIBUTING, INC. Exec: Walter Reade, Jr., Ch. of Bd. — Irving Wormser, Pres.—Carl Peppercorn, VP Chg. of Sls.—Sheldon Gunsberg, VP Chg. Adv. & Pub.—1776 Broadway—New York 19, N. Y. (31 features—French and English origin)

CORY FILM CORP. Exec.: Newton P. Jacobs, Pres.—9145 Sunset Blvd.—Hollywood, Calif.

CROWN PICTURES Exec: John Zummo—34-60 110th St.—Corona 68, L. I., N. Y. (6 features—Italian origin)

DOGU TRADING COMPANY Exec: M. S. Dogu—162 Water Street—New York 38, N. Y. (1 feature, Turkish origin)

ELLIS FILMS, INC. Exec: Jack Ellis, Pres.—1501 Broadway, New York 36, N. Y. (15 features—French and Italian origin)

EUREKA PRODUCTIONS, INC. Exec: Samuel Cummins, Gen. Mgr.—1560 Broadway—New York 36, N. Y. (4 features—French and other origin)

EXCELSIOR PICTURES CORP. Exec: Walter Bibo, Pres.—1564 Broadway, New York 36, N. Y. (4 features—miscellaneous origin)

FILM REPRESENTATIONS, INC. 251 West 42 Street, New York 36, N. Y. (8 features—English, French & Italian origin)

FILMS AROUND THE WORLD, INC. Exec: Irving Shapiro — 745 Fifth Avenue — New York 22, N. Y. (numerous features—European origin)

FINE ARTS FILMS, INC. Exec: Arthur M. Epstein, Pres.; Rita C. Eagle, Sec.-Treas.—1501 Broadway—New York 36, N. Y. (10 features—varied foreign origin)

FRENCH FILM OFFICE—654 Madison Ave., New York, N. Y. (French films)

GOTHAM RELEASING CORP. Exec: Sam Lake, Pres.—630 Ninth Ave.—New York, 36, N. Y. (10 features—varied foreign origin)

GOVERNOR FILMS Exec: Dave Emanuel.—509 Madison Ave.— New York, N. Y. (numerous features, various foreign origin)

GRAND PRIZE FILMS, INC. Exec: Sidney Kaufman, Pres.—George Hirchfeld, Sec.—565 Fifth Ave., New York 17, N. Y. (36 features—varied foreign origin)

GRESHLER, ABNER J. PRODUCTIONS, INC. Exec: Abner —. Greshler, Pres.—Fred Harris, N. Y. Exec.—1270 Ave. of Americas, New York 20, N. Y. (5 features—English origin)

HARRISON, EDW. MOTION PICTURES Exec: Edward Harrison—William Davidson 1501 Broadway, New York 36, N. Y. (14 features—varied foreign origin—5 U. S. shorts)

HOFFBERG PRODUCTS, INC., 362 West 44 Street, New York 18, N. Y. (34 features—varied foreign origin)

INTER CONTINENT RELEASING ORGANIZATION, 1456 Bronson Ave., Hollywood 28, Calif.

INTERNATIONAL FILM ASSOCIATES CORP. Exec: B. B. Kreisler, Pres.—Edw. Kreisler, VP—550 Fifth Avenue—New York 36, N. Y. (5 features and 16 shorts—varied foreign origin)

INTERNATIONAL FILM UNIT Exec: Paul Street, Executive Producer—103 Park Ave., New York 17, N. Y. (2 features, 5 shorts. 26 half-hour shorts, U. S. and foreign origin)

JANUS FILMS, INC. Exec: Bryant Haliday, Pres. Ira Michaels, Vice-Pres.—Cyrus I. Harvey, Jr., Treas., 100 West 55th St.—New York 19, N. Y. (10 features—varied foreign origin)

JEWEL PRODUCTIONS, INC. Exec: Samuel Cummins, Gen. Mgr.—165 West 46th Street—New York 36, N. Y. (6 features—varied foreign origin)

KINGSLEY INTERNATIONAL PICTURES CORP. Exec: Edward L. Kingsley, Pres.—37 West 57th Street—New York 19, N. Y.



EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative Index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

MAY 31, 1961 SECTION THREE VOL. 65, NO. 26

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER B13
Kids' Shows and Opera Festivals
THEATRE: **SW Majestic,**
ADDRESS: **Gettysburg, Pa.**
MANAGER: **Bill Lewis**

A recent kids' show attraction was the appearance of Stu Kerr as Bozo, the Clown. He is well known in the area on WMAR-TV. Fifteen merchants cooperated in the expenses plus another donating a p.a. system. One of the local banks donated two 4-speed record players as giveaways. One of the local banks paid for three newspaper ads announcing the program; and all merchants gave out discount coupons worth 55 cents towards the children's admission. With the discount coupon they were admitted for 10 cents. The theme of the merchant sponsored program was "Support Your Local Merchants—Shop In Gettysburg."

Like many other theatres we recently held on one night a week a series of Opera films; and are now having a series of musical comedies. Notices were sent to our local community concert group, music stores, etc., and both series went over very well.

Other recent stunts were a tie-up with W. T. Grant and Company on Walt Disney's "101 Dalmatians." They gave us a big window display and a counter display plus giving away free tickets to the show for purchases of Dalmatian merchandise. We also had a Lobby display on same.

For "Carry On Nurse" we promoted $100 worth of free radio announcements in connection with a special screening on a disc jockey show. They plugged the attraction two weeks in advance of the screening. We had a wheel chair in the lobby with a sign "For those who rip their stitches laughing at Carry On Nurse." We also gave daffodils to women on the streets and in stores saying, "I'm the star of Carry On Nurse" starts (date) etc".

On "Sunrise At Campobello" we gave all the schools in the county special discount tickets and the tieup worked very well.

G | STUNTS-BALLY

NUMBER G19
Ghoul Contest For Horror Pic
THEATRE: **State,**
ADDRESS: **Sioux Falls, S. D.**
MANAGER: **Cliff Knoll**

For American-International's "Black Sunday" we held one of the best and most effective contests that we've ever held. This was a search for the "Five Best Ghouls" in the Sioux Falls area. To get the most mileage out of this, we approached the KELO television station with the idea of tieing it in with their late night "Shock Theatre," They liked the idea and agreed to cooperate with us. This contest was launched on a Friday night, one week before our opening.



Here are the "five best ghouls in the Sioux Falls, S.D., area" who entered the contest Cliff Knoll, State, staged in connection with the showing of American International's "Black Sunday."

Arrangements were made with a former employee, a young lady who is a member of the Community Playhouse, to make herself up as a ghoul. This girl was used to announce and explain the contest and pitch the picture. This was filmed in an eerie fashion by the TV station so it could be used each day during the life of our contest. Our regular paid TV spots were also tagged with this special ghoul contest trailer.

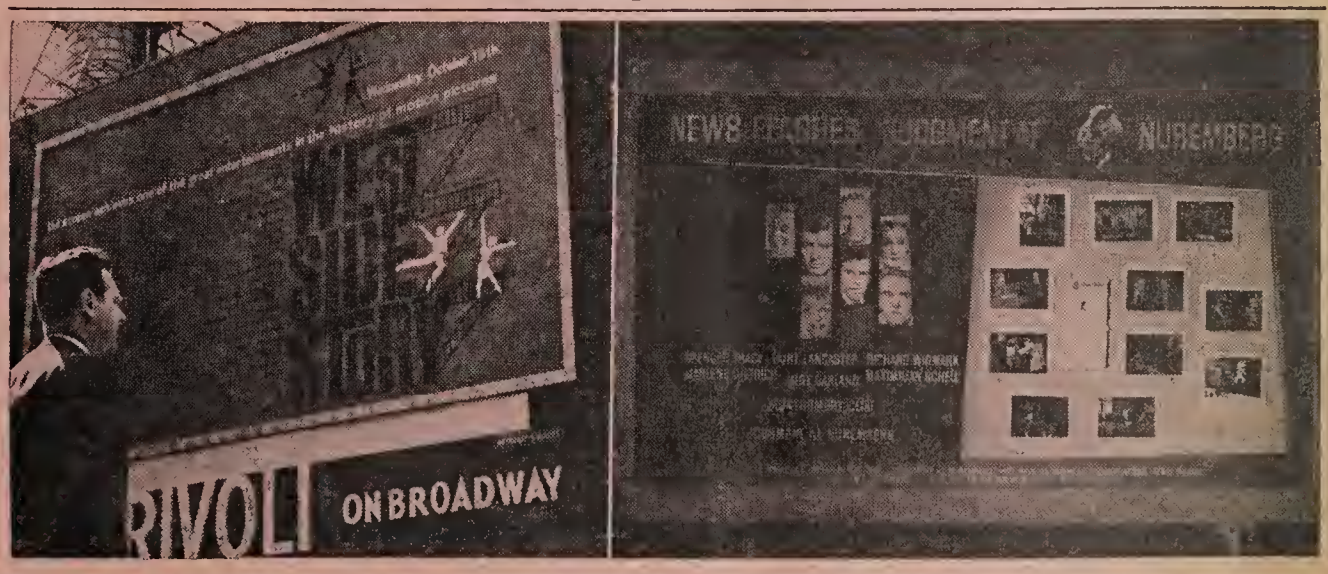
To start the contest off, we placed an ad on the radio and TV page of our daily newspaper: "Who are the best ghouls in the Sioux Falls Area? Answer this intriguing question will come from the results of a contest to find the unholy ghouls in connection with the opening of the new horror movie, "Black Sunday" (dates) at the State Theatre. For details and list of prizes watch Shock Theatre tonight at 12 Midnight. KELO-TV. A lovely girl is transformed into a ghoul in "Black Sunday".

The second day of the contest resulted in a news story in the newspaper, explaining how the $25 savings bond or passes to the theatre might be won. We under-lined our regular newspaper ads with copy such as "The best ghouls in Sioux Falls are entering the "Black Sunday" Ghoul Contest" and "We're looking for the best ghouls in Sioux Falls . . . See "Black Sunday" coming to the State." and a special one column by seven and three-quarter inches ad reading: "Attention! The unusual response to the KELO-TV- State Theatre "Black Sunday" Ghoul Contest makes additional details necessary . . . Many who wish to get in on the prizes — a tour of a local cemetery in a chauffeur-driven hearse; a certificate for a withdrawal at the blood bank; and those who enter the serious side of the contest are aiming for one of these prizes: $25 Savings Bond, three months passes; two $5 prizes are afraid of being arrested when they walk to the State Theatre Friday to preview "Black Sunday" and to KELO-TV Studios where the winning ghoul will be announced over Shock Theatre at 12 Midnight. For these ghouls — dressing rooms will be available at the theatre and KELO. After all we like our police department and don't want to scare the yell out of them. "Black Sunday" is the most frightening picture you have ever seen."

On the opening night of the picture, the finalists in the contest appeared in the lobby of the theatre in full costumes. After viewing the film, they were taken to KELO-TV studio, where they appeared live on "Shock Theatre", at which time winners were announced and each ghoul was interviewed about the picture. . . . . .

We located an old fashioned coffin and placed a mannequin properly aged and horrified with the use of makeup putty and wig on it. This was placed on saw horses in our lobby directly in front of our double windows with signs and a green spot light playing upon it. Inside the coffin we inserted a borrowed transistor receiving set. A portable transmitter was placed at the candy counter and messages were transmitted to viewers by our attendant. Interest was so great it became necessary for us to cover our mummy

(*Continued on page EX-322*)



Big ones are coming. On the left, James Bradley, managing director, Rivoli, New York City, examines the king size display board erected a full seven months ahead of the world premiere of United Artists' "West Side Story." This is typical of the long-range promotion heralding reserved-seat engagements of the Mirisch Company musical. On the right is the six foot by 10 foot lobby display erected in the RKO Palace, New York City, heralding the Stanley Kramer-UA release, "Judgment At Nuremberg," having its American premiere there Dec. 19.

SHOWMAN With Two Hats

By ROBERT L. LIPPERT



AS A HOLLYWOOD denizen who wears two hats—as producer and theatre operator—I've discovered that showmanship is a tangible that must extend from picture to manager if a film is to be properly exploited.

It's axiomatic, of course, that every movie requires a different selling technique, but there are certain basic bits of business that invariably attract added patronage.

Beauty contests on stage, for example, always provide an exciting fillip and never fail to reap before and after free newspaper publicity (with a photo of the winner receiving her trophy from the manager.) Local Junior Chamber of Commerce groups are always eager to cooperate in such activities and usually will provide the trophies and take care of other details. And you can also leave it to those eager beavers to come up with the girls!

Any tie-in with your local Boy Scout organization is sure to attract attention, whether it be a pie-eating contest on stage or a camping exhibit in the lobby. And speaking of exhibits, your local library and museum will be more than happy to cooperate in setting up lobby displays with professional finesse. Call the curator or head librarian whenever you sense the possibility of a tie-in (a jungle film, for example, or the filmization of a popular book like "Butterfield 8" or "Peyton Place"), and you'll be delighted with the aid they can offer.

An always effective showmanship gimmick is to have a popular disk jockey originate his program from your theatre lobby. The station will usually lend its facilities to plug such a program and the d.j. can plug your picture via passes for as many contests as you can dream up. You'll get plenty of foot traffic, too, from people who enjoy watching a radio program from the point of origin.

The sneak preview is an old Hollywood device that never fails to stimulate business, especially if you hand out audience opinion cards and conduct the show with authentic trappings, including giant searchlights, local celebrities in the audience, etc. And try to get your television station to interview members of the audience as they leave the theatre.

RESTAURANT tie-ins are frequently productive and, if managed smoothly, can be effected without cost. Ad copy usually runs something like this: "Before you see 'Ben Hur' at the Bijou Theatre tonight, enjoy a sumptuous dinner at the Colony Restaurant. Special theatre dinners served between 6:00 and 8:00 p.m. include soup, salad, entree, and coffee for just $1.65."

An old standby that never fails to work is advertising in high school publications and offering a special student discount between the hours of 3:00 and 6:00 p.m. The ad itself is the discount coupon.

Because everybody likes something for nothing, give-aways have no equal in getting patrons into your theatre. But don't confine yourself to free distribution of comic books to the kids on your Saturday morning shows (and if you don't have them, you're missing a good bet). Free orchids for the ladies will bring them back time and time again. And, while you might consider it old hat, don't underestimate the appeal of dishes or hosiery on the house. Work out a deal with your local distributors or merchants and you'll be able to come up with any number of giveaway items that will boost your feminine patronage.

All of the above are tried and true methods of stimulating business and injecting showmanship into the selling end of theatre operation. The list, of course, is almost endless. There are literally thousands of trade stimulents as good as or better than those I've described, and the alert and imaginative manager can improvise many of his own.

Train your mind to think in terms of showmanship—which is merely a synonym for creative imagination—and you'll be amazed at the results you reap in terms of increased patronage and the heightened esteem in which your fellow associates and businessmen will regard you.

SAVE... these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for $1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR
BOOK SHOP

317 N. Broad Street
Philadelphia 7, Penna.

Castle-Teen Meeting Proves Mutual Shock

HARRISBURG, Pa.—William Castle, producer of horror movies, met with area teen school editors on a recent visit to Harrisburg and "each got a shock", reports the Harrisburg Evening News.

Castle was shocked to learn many of the teen-agers present preferred movies other than horror or shock productions. The teen-agers, in turn, were shocked to learn that horror movies were better sellers than musicals or light comedy.

The teen-Castle meeting resulted from an invitation extended by E. G. Wollaston, manager of the Fabian Theaters here, to teen editors of Harrisburg area school newspapers to meet a "real movie producer".

Castle, visiting Harrisburg in connection with exploitation of his latest, "Homicidal", questioned teen-agers on their tastes in movies. Several replied to the effect that "if movies were better, we would go oftener."

The teeners, in turn, questioned Castle on the production of shock movies and the trend in motion pictures. In the latter category, the public's appreciation of horror movies was debated. Several students questioned whether "horror movies have any value at all." Castle countered by saying that "horror movies were good entertainment and helped take housewives, among other people, away from the drudgery of everyday living."

The teen-agers in general deplored the increase of sex and violence in movies. They expressed the belief that "more censorship of the movie medium should be employed, expecially by parents." Castle said censorship always should be an individual thing and that parents were the best judge of what movies to "let their children see, and what not to see."

A number of teen-agers could not express opinions about horror movies, never having seen one. One student pointed out that he attended movies only "when the crowd goes".

Castle said he was impressed with the ability, intelligent and forthright talk presented by the teen-agers. The teen-agers, on the other hand, said they were impressed at having met a real movie producer with more than 75 films to his credit.

GHOUL CONTEST

(*Continued from page EX-321*)

with plastic so that adults as well as teen-agers and kids could not disfigure her. This stunt proved sensational and should be tried wherever the picture is booked.

Imprinted napkins were given out at drive-in restaurants. It was suggested that you "Keep this to wipe the sweat from your brow when you see "Black Sunday" etc.

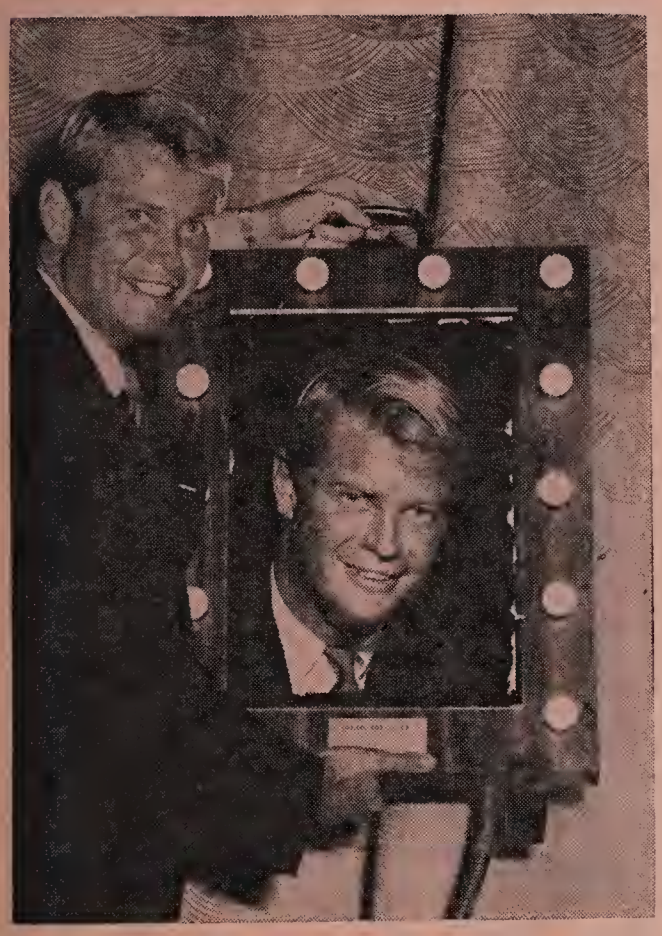
Through the cooperation of dime stores, drug stores, and cafes arrangements were made for them to serve a "Black Sunday Sundae" and tents were placed on counters, tables and in booths to stimulate the sale and to advertise our movie.

In addition, 1,000 incantation envelopes and cards were distributed where we felt we could get the most mileage out of them. This included the high schools, colleges and the downtown stores. Likewise, we had small cards printed up with tiny figures of either a witch, skeleton or devil attached to them by string. Distributed to high school and college students this proved to be a pretty good voodoo gimmick with a number of students stopping around at the theatre and requesting if they could have a charm, too.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.



Woody Praught, president, United Detroit Theatres, and Donahue.



Donahue with the make-up mirror trophy he received from the newspaper.



Fans lined up early at the Michigan to see Troy Donahue receive his award from the Detroit Free Press, which has been running the series of "New Faces . . . Going Places" biographies on newcomers of promise for 11 years.

TROY WINS DETROIT

Troy Donahue, the nation's new number-one favorite of the teenagers, paid a triumphal visit to Detroit recently in connection with the forthcoming release by Warner Bros. of his new starring motion picture, "Parrish," in which he plays the title role.

The handsome young actor, who first achieved stardom in Warner Bros.' "A Summer Place," received a special award from the Detroit Free Press and was the headliner for the city's "New Faces Going Places" Festival. Troy's fans flocked to meet him at the Michigan Theatre and he was the object of considerable press, radio, and television attention.



An autograph session back stage after Donahue received the award.



The line-up to meet Donahue at the Michigan stage door.



Donahue talks with some high school news editors.

COMPANY ASSISTS

UNITED ARTISTS on Otto Preminger's "Exodus" and El Al Israel Airlines' new intercontinental jet service are being co-starred in a travel attraction that marks a new "first" for both films and the travel industry. Beginning June 11, El Al Israel Airlines will offer a 16-day package tour of Cyprus and Israel to the places used as location sites for the film production. Supporting the tour promotion, El Al is running full-page ads in newspapers throughout the country featuring scenes from the film, and is offering travel agents a complete promotional kit, including theatre ticket envelopes, mailing stickers and specially designed easels and "Exodus" travel folders. Those taking El Al's "Exodus Tour" will travel the same paths followed by those in the film. Those taking the tour will receive souvenir copies of "Otto Preminger Films Exodus," a book about how the motion picture was made on location; and a stereophonic RCA Victor recording of the music from the film.

COLUMBIA will back "Mad-Dog Coll" with an intensive promotional campaign designed to insure its success at the boxoffice. A special trailer employing "frozen-frame" technique has been prepared and will be used in all situations. The trailer boasts a specially-composed jazz score by Stu Phillips, musical director, Colpix Records. In addition, a 45 RPM single is being released with an instrumental version of "Mad-Dog Coll" composed and arranged by Phillips on one side and a vocal version performed by Hal Waters on the flip side. A paperback motion picture edition of "Mad-Dog Coll," published by Monarch Books is set for simultaneous release with the film. The book features front and back cover art from the picture as well as full credits for the film. A two and one-half minute television featurette has been prepared containing material on two of the film's young stars and this will be made available at no charge to local TV stations across the country.



Author Grace Metalious was interviewed by Beulah Schacht, columnist, St. Louis Globe-Democrat, during an autographing session at Stix, Baer, and Fuller Department Store in a promotion for 20th-Fox's "Return To Peyton Place," Ambassador.

AMERICAN INTERNATIONAL and Dell Publishing Company have entered into a national comic book tieup on Jules Verne's "Master Of The World." The Dell book will go on sale this month backed by a heavy promotional effort by both companies.

UNITED ARTISTS is distributing a unique campaign prospectus—in the form of a military field manual—for "The Last Time I Saw Archie" to 10,000 exhibitors, fieldmen and salesmen throughout the country. The booklet was created to tie-in with the World War II comedy theme of the film. Titled, "The Care and Maintenance of 'The Last Time I Saw Archie,'" the manual is designed to outline "What every showman should know to make 'The Last Time I Saw Archie' a rip-snorting local success—and have a lot of fun doing it!" An almost exact replica of a military "tech" manual in design, size and layout, the booklet treats such subjects as "Who Is This Archie?" "National Gold Brick Week," "Archie Is A Tease!" "Archie Is 'General Issue'" "Archie Is the Arch Gold Brick" and "And There's More To Archie." In addition to its novelty value, the booklet provides sound information for exhibitors and sales and exploitation personnel on the promotion of the film making use of its inherent selling points.

THE NEW 1961 "Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

1961 EXPLOITATION INDEX

(For Index to 1960 Exploitation please refer to page EX-284, Dec. 21, 1960)

B KIDS' MATINEES

B1. Special Kid's Shows, Etc. EX-285
B2. Ties In With Newspaper's Kids Club EX-285
B3. Special Children's Features EX-293
B4. Dinny Goes To Work EX-297
B5. Create A 'Character' Your Kids Will Like .. EX-297
B6. Children's Movie Club Works Again EX-297
B7. Does Something About Children's Films EX-298
B8. Civic Clubs Childrens Matinee EX-301
B9. Tie-Ins With Boy Scouts, Others, Pay Off ... EX-301
B10. Kid's Favorite TV Stars In Person EX-305
B11. Kids' Club Anniversary EX-305
B12. Extra Children's Holiday Matinees EX-313
B13. Kids' Shows and Opera Festivals EX-321

D MERCHANTS

D1. Two-For-One Merchant Gifts EX-286
D2. Ties In With Dairy Festival EX-286
D3. "Name The Island" TV Contest EX-286
D4. RCA and Radio Help Sell Presley EX-286
D5. The Merchants Help Again EX-289
D6. Sells The Music In "Song Without End" EX-289
D7. A Night On The Town EX-293
D8. A Natural Tie-In EX-301
D9. Tetley Tea Co-Ops On "Suzie Wong" EX-301
D10. Mink Contest For "Make Mine Mink" EX-305
D11. "Suzie Wong" Contest EX-305

F ARMED SERVICES

F1. The Navy Helps Again EX-288
F2. The U.S.A.F. Cooperates EX-293
F3. When Sunk Call The Navy EX-313
F4. The "Old Regiment" Helps Out EX-317

G STUNTS-BALLY

G1. Giant Rock-Athon EX-290
G2. Gag War Started For "North To Alaska" EX-290
G3. Pot Pourri EX-294
G4. Long And Short Street Bally EX-294
G5. Bonny Baby Contest EX-298
G6. The Can Can Helps "Can Can" EX-230
G7. Jalopy Give-away EX-230
G8. "Hercules" Contests EX-302
G9. "Gigi" Still Goes Strong EX-302
G10. There's Gold in "North To Alaska" EX-309
G11. Trip To The Moon, Anyone? EX-309
G12. Comprehensive "Alamo" Campaign EX-313
G13. Joins In Boy Scout Rally EX-317
G14. Ideas On Selling "Dentist In The Chair" .. EX-317
G15. The Old Stunts Still Good EX-318
G16. Muscle Men and Miss Pulchritude Contests . EX-318
G17. Safety Matches Sell "Pepe" EX-318
G18. Biscuits, Anyone EX-319
G19. Ghoul Contest For Horror Pic EX-321

H LOBBY DISPLAYS

H1. A Front Display Natural EX-291
H2. Motorcycle Escort and Lobby Displays EX-291
H3. Japanese Atmosphere A Help EX-309
H4. Goes Oriental For "Suzie Wong" EX-314

I INSTITUTIONAL

I-1. Plugging Gift Ticket Books EX-291
I-2. Ties-In With Community Events EX-294
I-3. Vaccination Is Entertainment? EX-294
I-4. Climbs On Board Welcome Wagon EX-302
I-5. Never Too Late To Sell EX-306
I-6. Fraternity Benefit Show EX-310
I-7. Makes Theatre Part Of Community EX-310
I-8. Easter Community Activity EX-315
I-9. Tie-In With Farm-City Winter Fair EX-315
I-10. Extra Money From Midnight Benefits EX-324

I INSTITUTIONAL

NUMBER I-10

Extra Money From Midnight Benefits

THEATRE: **Amity,**
ADDRESS: **Amityville, L.I., N.Y.**
MANAGER: **Terence McPhillips**

This concerns how to make some extra profits when the theatre is generally closed.

We sold a midnight show to a Boy Scout Committee. We supplied them with a full theatre staff; two posters; and newspaper readers. They paid for the theatre rental, film costs, and their own tickets.

Tickets were sold in advance and also from the boxoffice one half hour before show time.

They were so happy with the results that we made contact with another organization, who plan a benefit show every two months.

We now have quite a few organizations wanting on the "extra money band-wagon."

The best thing about this is that we would ordinarily be closed at this time, so we gain all around.

MAC DONALD PICTURES Exec: B. R. Schrift, Pres.—Daniel McDonald Treas., 200 West 57th St.—New York 19, N. Y. (7 features—varied foreign origin)

MANHATTAN FILMS INTERNATIONAL, INC. Exec: Robert I. Kronenberg, Pres.—1920 S. Vermont Ave., Los Angeles 7, Calif. 10 features, French, Swedish, Danish)

MEADOW, NOEL. Exec: Noel Meadow, Owner—229 West 42nd Street—New York 36, N. Y. (5 features—varied foreign origin) Also 4 short subjects)

MEDALLION PICTURES. Pres. — B. R. Schrift, Daniel McDonald, Treas.—200 West 57 Street, New York, N. Y. (86 features, foreign and U. S. origin)

MISHKIN, WILLIAM Exec: William Mishkin, Owner — 1564 Broadway — New York 36, N. Y. (10 features, American, French and Italian origin)

MOTION PICTURE DISTRIBUTORS, INC. Exec: Irving M. Lesser, Pres.—527 Madison Ave.—New York 22, N. Y. (4 features, 14 shorts—varied foreign origin)

PACEMAKER PICTURES, INC., 1790 Broadway, New York 19, N. Y. (4 features—English and French origin)

PARALLEL FILM DISTRIBUTORS, INC. Exec: James J. Cassity, Pres., Sam Nathanson, Sales Mgr.— 1150 S. Beverly Drive, Los Angeles 35, Calif.

PREMIER PICTURES CO. Exec: Sam Lake, Pres.—630 Ninth Ave.—New York 36, N. Y. (5 features—varied foreign origin)

PRESIDENT FILMS, INC. Exec: Joseph Green, Pres.—Harold L. Spero, V.P.—1501 Broadway, New York 36, N. Y. (16 features—varied foreign origin and Yiddish)

SCHOENFELD, LESTER A., FILMS Exec: Lester A. Schoenfeld, Owner—Sadie Nash, Booker—247 W. 42 St.—New York 36, N. Y. (500 short subjects—varied foreign origin)

SCREEN ART SALES COMPANY, 723 Seventh Avenue, New York 19, N. Y. (3 features—Italian and Spanish origin)

SEVEN ARTS ASSOCIATED CORP., 270 Park Ave., N. Y. 17, N. Y. Exec: Arnold Jacobs, Gen. Sls. Mgr. (numerous features, varied origin)

SHOCHIKU FILMS OF AMERICA Exec: Mitsugu Mizuno—2320 S. Hill St., Los Angeles, Calif. N. Y. office, 551 5th Ave., N. Y. 17, N. Y. Exec: Samuel Ishikawa. (Numerous features, Japanese origin)

SHOW CORPORATION OF AMERICA Exec: C. R. Manby, Pres.—Fred Schneier, Vice Pres.—120 East 56 St., New York 22, N. Y. (6 features—British, Irish and German origin)

SONNEY AMUSEMENT ENTER., INC. Exec: Dan Sonney, Pres.—Edward Sonney, VP. 1664 Cordova St., Los Angeles 7, Calif. (Exploitation features and foreign films)

TIMES FILM CORP. Exec: Felix J. Bilgrey, VP, Sec. & Counsel—Jean Goldwurm, Pres. 144 West 57th St.—New York 19, N. Y. (19 features—varied foreign origin)

TOHO INTERNATIONAL, INC. Exec: G. Uzaki, Gen. Mgr.—1501 Broadway—New York 36, N. Y.—West Coast Office, T. Mizufa, Mgr.—369 E. First St.—Los Angeles 12, Calif. (52 features—Japanese origin)

TRANS-LUX DISTRIBUTING CORPORATION Exec: Richard P. Brandt, President Ed. R. Svigals, General Sales Manager, 625 Madison Avenue, New York 22, New York (9 features—varied foreign origin)

TUDOR PICTURES Exec: Arthur Kerman—375 Park Ave.—New York 22, N. Y. (several films—English origin)

UNION FILM DISTRIBUTORS, INC. Exec: Peter P. Horner, Pres.—Phil Levine, V.P.—37 West 57th St.—New York 19, N. Y.

UPA PICTURES Exec: Henry G. Saperstein, Pres.—Hal Elias, Vice Pres. & Studio Mgr.—4440 Lakeside Dr.—Burbank, Calif.—527 Madison Ave., New York, N. Y. (animated cartoons and live action films, theatrical, commercial, industrial)

VALIANT FILMS CORP. Exec: Fred Schwartz, Pres.—165 W. 46th St., New York 36, N. Y. (50 features—foreign and American)

WORLD TRAVEL FILMS Exec: Harry Dugan, Pres. & Producer—Wynnewood, Pa. (1 feature, Irish origin)

YUGOSLAVIA FILMS Exec: Miss Karla Duhar—816 Fifth Ave.—New York, N. Y. (6 features, Yugoslav origin)

ZENITH INTERNATIONAL FILM CORP. Exec: D. Frankel, Pres.—1501 Broadway, New York 36, N. Y. (4 features—3 French—1 German)

SNOW WHITE AND THE 3 STOOGES

(*Continued from page 4825*)

based on a story by Charles Wick. Miss Heiss is attractive in the lead and she is well supported. Particularly lovely are the ice skating sequences in which Miss Heiss is poetry in motion.

TIPS ON BIDDING: Higher bracket in many situations.

AD LINES: "The Best Known Fairy Tale Of Them All And The Three Stooges As Well;" "Fun For All The Family."

UNITED ARTISTS

The Last Time I Saw Archie

COMEDY 98M.

UA

(Mark VII, Ltd.)

ESTIMATE: Humorous and entertaining tale of GI's in training.

CAST: Robert Mitchum, Jack Webb, Martha Hyer, France Nuyen, Joe Flynn, James Lydon, Del Moore, Louis Nye, Richard Arlen, Don Knotts, Robert Strauss, Harvey Lembeck, Claudia Barrett. Produced and directed by Jack Webb.

STORY: Early in World War II, civilian pilots, who were over-age, overweight, and patriotic were taken into the Air Force to fill a gap until experienced pilots began returning from tours in combat areas, after which the pilots were made a part of the Air Force with the rank of private. Sergeants Robert Strauss and Harvey Lembeck had little sympathy for the aged patriots, with the exception of Robert Mitchum and his friend, ex-Hollywood writer Jack Webb. Mitchum, armed with an official-looking clipboard, was able to get away with goldbricking on a grand scale with everyone thinking he was somebody important and with the two sergeants thinking he was a general in intelligence working under cover. Mitchum and Webb become friendly with Martha Hyer and Japanese American France Nuyen. Webb becomes serious about Hyer. Mitchum lets some of the others in his outfit share in his good fortune. The boys begin to suspect that Nuyen is a spy for the Japs. Strauss decides to help out by moving in when he thinks the time is ripe, only to find that she is a ward of camp commander Richard Arlen and that she was being used to lead on Japs who would have her act as a spy. When Mitchum and Webb are discharged, Webb goes back to Hollywood and Mitchum tags along. He gets a job in Hollywood and winds up boss of the studio which employs Webb. From here, it's a short hop to the political arena, and before you know it, Governor Mitchum has his eye on the President's chair. Meanwhile, Webb marries Hyer.

X-RAY: At the last count there must be millions of ex-GI's and it's almost a certainty that each and every one should appreciate Archie and his antics. Add to this, the millions presently in the armed forces, and throw in their relations, and you've got a pretty hefty number of people, all of whom should enjoy the mis-adventures of Archie. Robert Mitchum makes a fine expert at the art of goldbricking and is ably backed by Webb and the others in the cast, including Louis Nye, Don Knotts, and Harvey Lemback of TV fame; and fun as well as Robert Strauss. The story is slight; the humour is quiet in its design and execution; the direction and production are good. It should provide most viewers with amusement if they react as did a sneak preview audience where this was shown. The screenplay is by William Bowers.

TIP ON BIDDING: Higher program rates or better.

AD LINES: "The Story Of The Air Force's Best Goldbrick"; "Every G.I. Unit Had Its Archie, But Robert Mitchum Is The Best And Funniest Of All."

UNIVERSAL

The Last Sunset

DRAMA 112M

U-I

(Eastman Color)

ESTIMATE: Western has angles to put it across in fine fashion.

CAST: Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten, Carol Lynley, Neville Brand, Regis Toomey, Rad Fulton, Adam Williams, Jack Elam, John Shay. Produced by Eugene Frencke and Edward Lewis; directed by Robert Aldrich.

STORY: Joseph Cotten, a veteran of the Confederacy, plans on moving his family from their run-down ranch in Mexico to California after selling their herd of cattle. His wife is Dorothy Malone and his teenage daughter is Carole Lynley. Kirk Douglas, a former sweetheart of Malone's of earlier years, arrives and she pretends she doesn't know him. On his trail is peace officer Rock Hudson from Texas, who has come to serve him with a warrant for murder. Cotten hires Douglas to help run the cattle to Texas despite Douglas' proposition of one/fifth the herd and his wife at the conclusion of the drive. When Hudson shows up, he and Douglas agree to postpone their showdown until they reach Texas where Hudson's warrant will be valid. Hudson signs on to aid in the drive as trail boss. Lynley is enchanted by Douglas and he is not unmindful of her presence. Cotten gets into a fight in a saloon and is killed despite attempts by Douglas and Hudson to help him. They continue on their way. Douglas resents Hudson's growing friendship with Malone. Three riders, Neville Brand, Jack Elam, and Rad Fulton, previously hired by Cotten, join the group. They are followed by Indians until Douglas kills one. Hudson takes the brave back to his people and returns with the tribe which takes part of the cattle. They were hungry, not hostile. In a dust storm, Brand and his friends try to kidnap Malone and Lynley but are killed by Hudson, Douglas, and Malone. Douglas also rescues Hudson from quicksand. The night before they reach Texas, they have a fiesta and Douglas and Lynley seem to fall in love. Malone is disturbed by their growing intimacy as she is attracted by Hudson. The next day, Douglas and Hudson set sundown as showdown time. Douglas makes plans to go away with Lynley and Malone informs him she is his daughter. Hudson kills him at the showdown. It turns out Douglas' gun was empty. It's evident Malone and Hudson will spend the future together.

X-RAY: A star-studded cast is much in the film's favor with the proven names of Hudson, Douglas, and the others definite assets. To this add plenty of action, colorful settings, situations fraught with the promise of excitement, competent direction and production, and you have the potential of a sizeable hit. Impressive advertising and promotion campaigns will also beef up the box-office returns. It should be noted that there are several soft spots scattered throughout the film. A song, "Pretty Little Girl in the Yellow Dress," is heard. The screenplay is by Dalton Trumbo based on the novel, "Sundown at Crazy Horse," by Howard Rigsby.

TIPS ON BIDDING: Higher bracket.

AD LINES: "Two Guns Blaze In The Sunset In a Climax That Will Long Be Remembered."

ALPHABETICAL GUIDE TO 263 Features Reviewed

This index covers features reviewed thus far during the 1960-61 season in addition to features of the 1959-60 season, reviewed after the issue of Sept. 14, 1959.—Ed.

A

Absent Minded Professor, The—97m.—Misc. 4794
Adventure, The—145m.—For. 4806
Alamo, The—16m.—UA 4762
All Hands On Desk—98m.—Fox 4809
All In A Night's Work—94m.—Par. ..4805
All The Young Men—87m.—Col. 4749
Amazing Transparent Man, The—60m.—A-I 4749
Angel Baby—97.—AA 4813
Anna's Sin—86m.—For. 4806
Angel Wore Red, The—99m.—MGM ..4750
Angry Silence, The—95m.—For. 4782
As The Sea Rages—74m.—Col. 4749
Atlantis, The Lost Continent—90m.—MGM 4809
Atlas—84m.—Misc. 4820

B

Ballad Of A Soldier—92m.—For 4795
Barefoot Mailman, The—83m.—Col.—RE 4753
Belles And Ballets—92m.—For. 4778
Big Deal On Madonna Street, The—91m.—For. 4778
Big Show, The—113m.—Fox 4819
Bimbo The Great—93.—WB 4815
Black Sunday—84m.—A-I 4793
Blast Of Silence—77m.—U-I 4810
Bluebeard's Ten Honeymoons—93m.—AA 4749
Blueprint For Robbery—88m.—Par. ..4786
Born Yesterday—103m.—RE.—Col. ...4797
Boy Who Stole A Million, The—64m.—Par. 4753
Breath Of Scandal, A—98m.—Par. ..4761
Breathless—89m.—For 4795
Bridge, The—102m.—AA 4817
Butterfield 8—109m.—MGM 4761

C

Canadians, The—85m.—Fox 4802
Carthage In Flames—95m.—Col. 4785
Caltiki, The Immortal Monster—75m.—AA 4773
Career Girls On A Naked Holiday—65m.—Misc. 4798
Cimarron—147m.—MGM 4774
CinderFella—91m.—Par. 4769
Circle Of Deception—100m.—Fox 4787
Code Of Silence—75m.—Misc. 4775
Cold Wind In August, A—80m.—Misc. 4782
Come Dance With Me—91m.—For. ..4772
Confess, Dr. Corda—101m.—For. 4766
Crowded Sky, The—105m.—WB 4752
Crowning Experience, The—102m.—Misc. 4775
Cry Freedom—93m.—For. 4815
Cry For Happy—110m.—Col. 4785
Curse Of The Werewolf, The—91m.—U-I 4820

D

Dark At The Top Of The Stotes, The—123m.—WB 4754
David And Goliath—96m.—AA 4817
Doys Of Thrills And Laughter—93m.—Fox 4802
Deod One, The—70m.—Misc. 4795
Desert Attack—76m.—Fox 4789
Desire In The Dust—102m.—Fox 4753
Devil's Commandment, The—73m.—For. 4778
Dog, A Mouse And A Sputnick, A—85m.—For. 4766
Don Quixote—106m.—MGM 4793

E

Elephont Walk—103m.—Par.—RE. 4781
Enemy General, The—74m.—Col. 4749
End Of Innocence—76m.—For 4756
Entertainer, The—97m. For. 4759
Escape From Terror—70m.—Misc. 4822
Esther And The King—109m.—Fox ...4769
Exodus—213m.—UA 4778

F

Fabulous World Of Jules Verne, The—84m.—WB. 4815
Facts Of Life, The—103m.—UA 4771
Fast And Sexy—98m.—Col. 4749
Fast Set, The—84.—For. 4810
Ferry To Hong Kong—103m.—Fox ...4789
Fever In The Blood, A—117m.—WB ...4787
Fiercest Heart, The—91m.—Fox 4805
Five Golden Hours—90m.—Col. 4818
Five Guns To Tombstone—71m.—UA .4790
Flaming Star—101m.—Fox. 4781
Follow A Star—98m.—For. 4822
For Members Only—87m. For. 4759
Foxhole In Cairo—79m.—Par. 4787
Freckles—84m.—Fox 4754
French Mistress, A—98m.—For. 4782
Frontier Uprising—68m.—UA 4790

G

Gambler Wore A Gun, The—66m.—UA 4810
General Della Rovere—139m.—For. ..4783
13 Ghosts—88m.—Col. 4750
G. I. Blues—104m.—Par. 4762
Gidget Goes Hawaiion—102m.—Col. 4825
Girl In Room 13—79m.—Misc. 4803
Girl of the Night—93m. WB 4759
Goddess Of Love, The—68m.—Fox ..4765
Gold Of The Seven Saints—88m.—WB 4791
Goliath And The Dragon—90m.—A-I 4777
Go Naked In The World—103m.—MGM 4786
Good Girls Beware—76m.—For. 4767
Gone With The Wind—222m.—MGM—Re. 4805
Gorgo—78m.—MGM 4786
Grass Is Greener, The—105m.—U-I . 4775
Great Imposter, The—112m.—U-I ...4771
Guns Of Navarone, The—157m.—Col. 4825

H

Hand In Hand—75m.—Col. 4777
Hand, The—61m.—A-I 4809
Heaven On Earth—84m.—For. 4763
Hell Is A City—96m.—Col. 4761
Hell To Eternity—132m.—AA 4749
Herod The Great—93m.—AA 4773
Heroes Die Young—76m.—AA 4789
Hideous Sun Demon, The—74m.—Misc. 4798
High Time—103m.—Fox 4754
Hippodrome—96m.—For. 4803
Home Is The Hero—83m.—For. 4799
Hoodlum Priest, The—101m.—UA 4794
Horse With The Flying Tail, The—48m.—Misc. 4806
Hypnotic Eye, The—77m.—AA 4749

I

I Aim At The Stars—107m.—Col. ..4750
I'm All Right Jack—104m.—Col. 4750
I Passed For White—93m.—AA 4749
It Happened In Broad Daylight—97m.—For. 4767

J

Jazz Boat—90m.—Col. 4769
Journey To The Lost City—95m.—A-I 4765

K

Key Witness—81m.—MGM 4750
King Of The Roaring '20's—AA 4817
Konga—90m.—A-I 4793

L

La Dolce Vita—175m.—For. 4815
Last Sunset, The—112m.—U-I 4827
Last Time I Saw Archie, The—98m. UA 4827
Last Woman On Earth, The—71m.—Misc. 4795
League Of Gentlemen, The—114m.—For. 4799
Left, Right And Center—95m.—For. ..4767
Legions Of The Nile—91m.—Fox 4766
Let No Man Write My Epitaph—106m.—Col. 4753
Little Angel—90m.—For. 4783
Little Shepherd Of Kingdom Come, The—108m.—Fox. 4782
Lona Rope, The—61m.—Fox 4790
Little Shop Of Horrors, The—70m. Misc. 4795
Look In Any Window—87m.—AA ...4785
Love And The Frenchwoman—139m.—For. 4803
Love Game, The—88m.—For. 4767
Love Specialist, The—104m.—For 4756

M

Ma Barker's Killer Brood—81m.—Misc. 4772
Mad-Dog Coll—86m.—Col. 4818
Magdalena—82m.—For. 4776
Magnificent Seven, The—126m. UA ..4758
Make Mine Mink—90m.—For. 4783
Marie Octobre—98m.—For. 4763
Marriage-Go-Round, The—98m.—Fox 4774
Master Of The World—104m.—A-I ...4813
Mein Kampf—121m.—Col. 4809
Midnight Lace—108m.—U-I 4763
Mighty Crusaders, The—87m.—For. ..4799
Millionairess, The—90m.—Fox 4787
Minotaur, The—92m.—UA 4814
Misfits, The—124m.—UA 4790
Modigliani of Montparnasse—110m.—For. 4806
Monster Of Piedras Blancas, The—72m.—Misc. 4782
Morals Squad—60m.—Misc. 4775

N

Naked Jungle, The—95m.—Par.—RE. .4781
Natchez Trace—80m.—Misc. 4764
Never On Sunday—91m.—For. 4763
Night Fighters, The—88m.—UA 4750
Nights Of Lucretia Borgia, The—108m.—Col. 4749
North To Alaska—122m.—Fox 4766

O

Okefenokee—76m.—Misc. 4782
Ole Rex—40m.—U-I 4802
On The Double—92m.—Par. 4819
On The Waterfront—108m.—Col.—RE 4750
One-Eyed Jacks—141m.—Par. 4801
One Hundred And One Dalmatians—80m.—Misc. 4788
Operation Bottleneck—78m.—UA 4794
Operation Eichmann—92m.—AA 4801
Ostrich Has Two Eggs, The—89m.—For. 4767

P

Parent Trap, The—124m.—Misc. 4822
Parrish—140m.—WB 4798
Passport To China—75m.—Col. 4797
Pay Or Die—111m.—AA 4749
Pepe—157m.—Col. 4781
Pharaoh's Woman, The—88m.—U-I ...4815
Picnic—115m.—Re.—Col. 4818
Picnic On The Grass—91m.—For. 4783
Please Turn Over—86m.—Col. 4757
Pleasure Of His Company, The—114m.—Par. 4819
Plunderers, The—94m.—AA 4765
Police Dog Story, The—61m.—UA ...4791
Portrait Of A Mobster—108m.—WB ..4803
Portrait Of A Sinner—96m.—A-I 4785
Posse From Hell—89m.—U-I 4802
Prime Time, The—76m.—Misc. 4760

R

Raymie—73m.—AA 4757
Raisin In The Sun, The—128m.—Col. ..4805
Rest Is Silence, The—106m.—For. .4752
Return To Peyton Place, The—122m.—Fox 4814
Right Approoch, The—92m.—Fox 4814
Ring Of Fire—91m.—MGM 4818
Ritual Of Love—73m.—For 4756
Rocket Attack, U.S.A.—68m.—Misc. ..4795
Romanoff And Juliet—103m.—U-I 4820
Royal Ballet, The—131m. For. 4760
Rue De Paris—90m.—For. 4792

S

Sanctuary—90m. Fox 4794
Santa Claus—94m.—For. 4760
Soturday Night and Sunday Morning—90m.—For. 4807
Savage Innocents, The—110m.—Par. 4758
Secret Of The Purple Reef, The—80m.—Fox. 4762
Secret Partner, The—91m.—MGM 4797
Secret Ways, The—112m.—U-I 4802
Seven Ways to Sundown—86m.—U-I 4758
September Storm—99m.—Fax 4758
Serengeti Shall Not Die—84m.—AA ..4789
Sex Kittens Go To College—94m.—AA 4769
Shadow Of The Cat, The—79m.—U-I .4820
Shadows—87m.—Misc. 4806
Sin And Desire—77m.—For. 4763
Sins Of Rachel Cade, The—123m.—WB 4798
Snake Woman, The—68m.—UA 4819
Sniper's Ridge—61m.—Fox 4790
Snow White And The 3 Stooges—107m.—Fox 4825
Solid Gold Cadillac, The—99m.—RE.—Col. 4797
Song Without End—141m.—Col. 4750
Spartacus—189m.—U-I 4759
Spessart Inn, The—99m.—For. 4807
Squad Car—61m.—Fox 4787
Steel Claw, The—96m.—WB 4820
Stop, Look And Laugh—78m.—Col. ..4750
Strangers When We Meet—117m.—Col. 4750
Subterraneans, The—89m.—MGM 4750
Sun Lovers Holiday—65m.—Misc. ...4776
Sundowners, The—133m.—WB 4766
Sunrise At Campobello—143m.—WB .4754
Surprise Package—100m.—Col. 4757
Swiss Family Robinson—126m.—Misc. 4768
Sword Of Sherwood Forest—80m.—Col. 4786

T

Teacher And The Miracle, The—88m.—For. 4807
Ten Who Dared—92m.—Misc. 4756
Terror Of The Tongs—80m.—Col. 4801
Tess Of The Storm Country—84m.—Fox 4790
They Were 10—105m.—For. 4810
Three Blondes In His Life—84m.—Misc. 4803
Three Worlds Of Gulliver, The—100m.—Col. 4773
Tomboy And The Champ—92m.—U-I .4791
Tormented—75m.—AA 4773
Trapp Family, The—106m.—Fox 4797
Tunes Of Glory—106m.—For. 4783
Twinkle And Shine (It Happened To Jone)—98m.—Re.—Col. 4818
Two Loves—100m.—MGM 4818
Two Way Stretch—87m.—For 4796
Two Women—105m.—For. 4822

U

Under Ten Flags—92m.—Par. 4750
Underworld, U.S.A.—99m.—Col. 4793
Unfaithfuls, The—83m.—AA 4813
Upstairs And Downstairs—100m.—Fox 4777

V

Village Of The Damned—78m.—MGM 4761
Violent Summer—97m.—For. 4822
Virgin Spring, The—88m.—For. 4776

W

Watch Your Stern—88m.—For. 4807
Wackiest Ship In The Army, The—99m.—Col. 4774
Walk Tall—60m.—Fox 4762
Weddings And Babies—81m.—Misc. ..4768
Where The Boys Are—99m.—MGM ..4774
Where the Hot Wind Blows—120m. MGM 4757
White Warrior, The—86m.—WB 4791
Wild One, The—80m.—Col.—RE 4750
Wild Youth—70m.—Misc. 4760
Wings Of Chance—76m.—U-I 4798
Wizard Of Bagdad, The—93m.—Fox..4777
World Of Suzie Wong, The—129m.—Par. 4765

Y

Young Love—81m.—For. 4784
Young One, The—96m.—Misc. 4792
Young Savages, The—100m.—UA 4814

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

BUSINESS OPPORTUNITIES

FOR RENT OR SALE: 24 fully equipped Brunswick lanes, well established operating business, choicest location . . . and . . . 50' x 120' steel and concrete theatre in Mission, B.C. "LaSALLE," 945 Granville Street, Vancouver, B.C., Canada.

DRIVE-IN THEATRE EQUIPMENT

DRIVE-IN EQUIPMENT, Time Payments. Rebuilt E-7 Projectors, Heavy Pedestals, RCA Soundheads, Lenses, Enarcs, Generator, new 200W Amplification all for $2995.00. S.O.S., 602 W. 52nd, New York 19.

EQUIPMENT WANTED

WANTED: Two Tubular Rectifiers to pull around 60 amps or more. AMERICAN THEATRE, East Chicago, Indiana.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 317 N. Broad St., Philadelphia 7, Pa.

FILM SLIDES

FILM SLIDES. Copypress. 2236 Fifth Ave., Ft. Worth 10, Texas.

NEW EQUIPMENT

SAVE WITH MASONITE MARQUEE LETTERS, fit Wagner, Adler, Bevelite. Black or red. 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd., New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from $8.45. Send for Chair Bulletin. S.O.S., 602 W. 52nd, New York 19.

THEATRES FOR SALE

THEATRE FOR SALE. Seats over 600. Colored patronage. Bradenton, Florida. Brick building, land, equipment and business. Priced very reasonable. Circuit operation for last twelve years. BAILEY THEATRES, 85 Decatur St., S.E., Atlanta, Georgia.

FOR SALE: Beautiful 350-car Drive-In Theatre. 12,000 population, college town, county seat, plus 4,000 students. Located in the Blue Grass section, 3 miles north of Richmond, Ky. U.S. 25, Lexington Road. Reason: dissolving partnership. A $1,000,000 investment, fine opportunity for qualified and financially sound theatremen. R.C.A. equipment, modern concession buildings. Theatre built on part of 16 acres, to be appreciated should be seen. For further information write: MOSE REDA, London, Kentucky.

THEATRES AVAILABLE. Chicago, Connecticut, Oklahoma, New Jersey. BOVILSKY, Theatre Agent, 34 Batson Street, Glasgow, Scotland.

FOR SALE: 235 car drive-in South Georgia. Near Air Base and city of 30,000. Ideal for family operation. Room for expansion. Year round operation. $16,000. Must sell 60 days due to conflicting business interests. BOX 229, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

USED EQUIPMENT

BEST BUYS! New RCA 40 ampere rectifiers, $195.00 pair; RCA rotary stabilizer soundheads, good condition $145.00 pair; New RCA 35 watt amplifiers $175.00; E7 intermittents, rebuilt, $79.50; Thousand other bargains. STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS, 100—14 x 22—$6.00. All colors. Other prices and sizes on request. 1,000 Passes printed FREE with your first week's order! WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

NOW AVAILABLE!

The New 12 Month Set of Booking Sheets for the Full Year Starting July 2, 1961

"Pocket-Size" DATE BOOK



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If yau* are looking far a job . . . ar IF you* are laaking far a man . . . just describe yaur needs in 25 words ar less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three cansecutive issues and then dropped. If success does nat crown on original effart, it can be repeated through a new applicatian after a 60 day interval.

This campletely new EMPLOYMENT SERVICE is available ta ALL theatres without reservation. It is nat necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself af this service. Na other industry trade paper offers itl And it is campletely FREE!

***A (WO)MAN is also welcame . . . but in this preponderantly male business, she should specify her sex.**

PROJECTIONIST WANTED year round. Also keep up grounds. Free trailer parking. $150.00 month. Extra money selling home appliances daytime. **NO. 1 DRIVE-IN THEATRE, Apalachicala, Florida.** (517)

PROJECTIONIST, desires permanent employment. 10 years experience. Presently employed. Wishes to relocate in Virginia or elsewhere in the South. Family man, reliable and dependable. **BOX B517, c/a M. P. EXHIBITOR, 317 N. Braad St., Phila. 7, Pa.**

SEASONED-TOPFLIGHT theatre executive wishes connection with progressive operation. Outstanding promotion man, circuit trained. Have operated own personal interest. Best of references upon request. **BOX C517, c/o M. P. EXHIBITOR, 317 N. Braad St., Phila. 7, Pa.**

YOUNG BUT MATURELY ACTIVE single assistant manager, clever promoter, experienced in former first-run 3,000 key circuit house, thriving neighborhood and arthouse operations. Desires progressive metropolitan connection —possible southern-Los Angeles relocation. Top references. **BOX A517, c/a M. P. EXHIBITOR, 317 N. Braad St., Phila. 7, Pa.**

FLORIDA: MANAGER, first run deluxe and Art Theatre Specialist available at once. Married, age 50. Desires anywhere in Florida where experience, showmanship and good references in all phases are of the essence. Please state salary and company benefits. **BOX A524, c/o M. P. EXHIBITOR, 317 N. Braad St., Phila. 7, Pa.**

Address all correspondence to— ***The A-MAN Corner*** { **Motion Picture Exhibitor**
317 North Broad St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR
plus
Showmen's Trade Review

TO:

Name .....

Title .....

Address .....

.....

.....

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

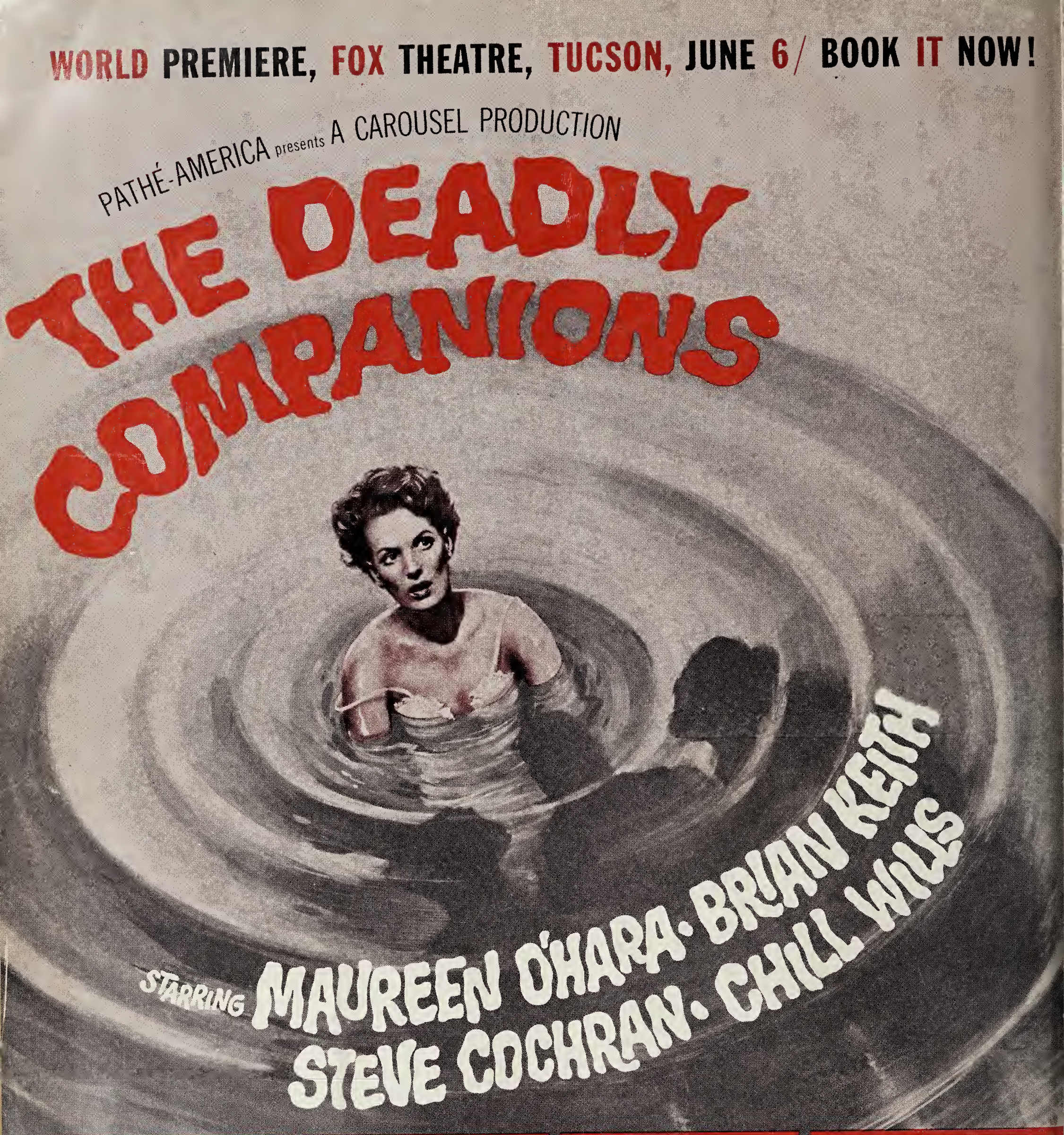
☐ $11.00 three years

CLIP and MAIL TODAY TO
317 N. Broad St., Phila. 7, Pa.

WORLD PREMIERE, FOX THEATRE, TUCSON, JUNE 6/ BOOK IT NOW!

PATHÉ-AMERICA presents A CAROUSEL PRODUCTION

THE DEADLY COMPANIONS



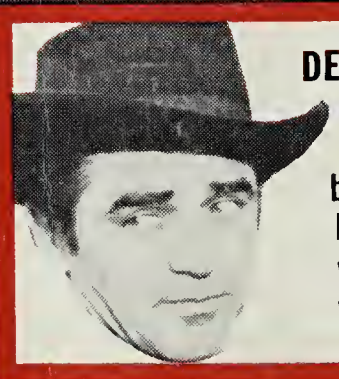
STARRING **MAUREEN O'HARA · BRIAN KEITH · STEVE COCHRAN · CHILL WILLS**



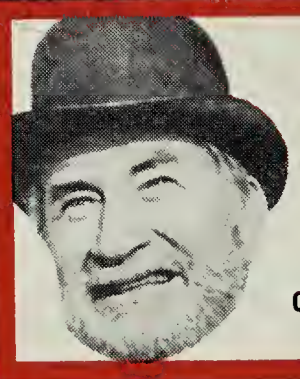
TRAPPED... Money gave men the right to her lips!



DEADLY... Hate and revenge were all he lived for!



DEADLY... Nothing stood between him and what he wanted!



DEADLY... Half-crazed with greed and dreams of grandeur!

Filmed in **PANAVISION** and **PATHÉ COLOR**

Produced by CHARLES B. FITZSIMONS · Screenplay by A. S. FLEISCHMAN from his novel · Directed by SAM PECKINPAH

PATHÉ-AMERICA DISTRIBUTING CO. Inc., 1107 N. HIGHLAND AVE., HOLLYWOOD 38, CALIF. • HOllywood 9-5981
1270 AVENUE OF THE AMERICAS, NEW YORK 20, N.Y. • Circle 7-3945

Scanned from the collection of the
Karl Thiede

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Richard Scheckman